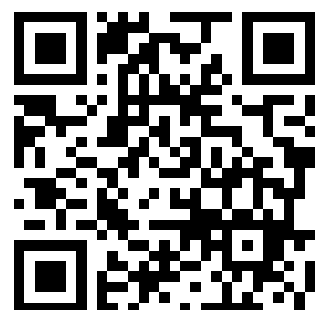

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THE ACADEMY.

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CONTENTS OF VOL. XIII.

LITERATURE.

REVIEWS.

	PAGE
Adams's (W. H. D.) <i>Women of Fashion</i> ..	297
— (W. D.) <i>Later-day Lyrics</i> ..	456
Arthur's (W.) <i>The Pope, the Kings, and the People</i> ..	2
Azevedo's and Tournoux's <i>Ouvrages Complètes de Diderot</i> ..	204
Attwell's (H.) <i>Pensées de Joubert</i> ..	275
Baring-Gould's (Rev. S.) <i>Origin and Development of Religious Belief</i> ..	409
Bayne's (P.) <i>The Chief Actors in the Puritan Revolution</i> ..	430
Bosly's (E. S.) <i>Caligula, Claudius, and Tiberius</i> ..	316
Beith's (Alex.) <i>Memories of Disruption</i> ..	90
Bell's (B.) <i>Poetical Works of Geoffrey Chaucer</i> ..	365
Bertolotti's (A.) <i>Francesco Cenci e la sua Famiglia</i> ..	432
Boase and Courtney's <i>Bibliotheca Cornubiensis</i> ..	206
Bolles' (A. S.) <i>Political Economy</i> ..	273
Brassey's (T.) <i>Lectures on the Labour Question</i> ..	157
Browning's (R.) <i>La Saisias: The Two Poets of Croisic</i> ..	478
Burdett's (H. C.) <i>The Cottage Hospital</i> ..	387
Butcher's (Dr. S.) <i>The Ecclesiastical Calendar</i> ..	336
Butler's (E. D.) <i>Hungarian Poems and Fables</i> ..	159
Campbell, Dr. John McLeod, <i>Memorials of Casati's (C. C.) Lettres Royales et Lettres Missives</i> ..	49
Catholic Liberal Education, <i>The New Departure in</i> ..	407
Church's (R. W.) <i>The Beginning of the Middle Ages</i> ..	45
Colquhoun's (J.) <i>The Moor and the Loch</i> ..	360
Comte's Correspondence with Mill ..	8
Comyn's (Mrs.) <i>North Italian Folk</i> ..	226
Cossart's edition of <i>Boccaccio's Letters</i> ..	570
Carci's (C. M.) <i>Il Moderno Dissidio tra la Chiesa e l'Italia</i> ..	271
Davin's (N. F.) <i>The Irishman in Canada</i> ..	67
De Beauregard's (Marquis) <i>Un Homme d'Autrefois</i> ..	90
Dixon's (R. W.) <i>History of the Church of England</i> ..	140
Doran's (Dr.) <i>London in the Jacobite Times</i> ..	69
— <i>Memories of our Great Towns</i> ..	409
Dowden's (E.) <i>Studies in Literature, 1789-1877</i> ..	405
Drucker's (Max) <i>History of Antiquity</i> ..	184
Ellicott's (Bishop) <i>New Testament Commentary</i> ..	68
Elves' (D. G. C.) <i>History of the Castles, etc., in Western Sussex</i> ..	160
<i>Encyclopædia Britannica</i> , Ninth edition ..	181
Evans' (A. J.) <i>Illyrian Letters</i> ..	429
Fagniez's (G.) <i>Études sur l'Industrie et la Classe Industrielle à Paris au XIII^e et au XIV^e Siècles</i> ..	454
Fawcett's (H.) <i>Free Trade and Protection</i> ..	499
Finlay's (G.) <i>History of Greece</i> ..	135, 158
Foranier's (A.) <i>An Account of the Polynesian Race</i> ..	1
Gairdner's (J.) <i>Life and Reign of Richard the Third</i> ..	502
Gautier's (L.) <i>Les Épopées Françaises: George Sand, Dernières Pages de</i> ..	481
— <i>Études de Nerval. Poésies complètes</i> ..	114
Gillmore's (P.) <i>The Great Thirst Land</i> ..	180
Gindely's (A.) <i>Geschichte des dreissigjährigen Krieges</i> ..	203
Gosse's (E. W.) <i>The Unknown Lover. A Drama</i> ..	162
Gray's (Dr. J. H.) <i>China</i> ..	128
Green's (J. B.) <i>History of the English People</i> ..	453
— <i>People</i> ..	115, 405
Grosart's (Rev. A. B.) edition of <i>The Townley Hall MSS.</i> ..	572
Guasti's (C.) <i>Lettere di una Gentildonna Fiorentina del Secolo XV. ai Pignatelli Esuli</i> ..	525
Guinier's (P.) <i>Schopenhauer's Leben</i> ..	573
Hamerton's (W. G.) <i>Modern Frenchmen</i> ..	570
Hildebrand's (Th.) <i>Geschichte Frankreichs</i> ..	70
Holland's (Prof. T.) <i>Alberici Gentilis</i> ..	2

REVIEWS—continued.

	PAGE
Hopkins's (E.) <i>Life and Letters of James Hinton</i> ..	293
Howell's (G.) <i>The Conflicts of Labour and Capital</i> ..	480
Huetter's (F.) <i>The Troubadours</i> ..	523
Hugo's (Victor) <i>Histoire d'un Crime</i> ..	248
Hungarian Poetry ..	317
Hunter's (Dr. W. W.) <i>Statistical Account of Bengal</i> ..	179
— (W. A.) <i>Exposition of Roman Law in the Order of a Code</i> ..	482
Imre's (Gaspard) <i>Uj Nemzedék</i> ..	317
— <i>Dalok az időnek</i> ..	317
James's (H.) <i>French Poets and Novelists</i> ..	337
Jennings's (L. J.) <i>Field Paths and Green Lanes</i> ..	160
Jevons's (W. S.) <i>Political Economy</i> ..	273
Jireczek's (V. J.) <i>Fontes Rerum Bohemicarum</i> ..	504
Karslake's (Rev. W. H.) <i>Litany of the English Church</i> ..	884
Keats's (John) <i>Letters to Fanny Braune</i> ..	111
Kennedy's (Dr. B. H.) <i>Between Whites and Kleinschmidt's (Dr. A.) Russlands Geschichte und Politik</i> ..	114
Klunzinger's (O. B.) <i>Upper Egypt</i> ..	89
Kremer's (A. von) <i>Culturgeschichte des Orients unter den Chalifen</i> ..	183
Kuenen's (Dr. A.) <i>The Prophets and Prophecy in Israel</i> ..	92
Latham's (H.) <i>On the Action of Examinations considered as a Means of Selection</i> ..	340
Laveley's (E. de) <i>Primitive Property</i> ..	25
Lecky's (W. E. H.) <i>History of England in the Eighteenth Century</i> ..	549
Lee's (Rev. F. G.) <i>More Glimpses of the World Unseen</i> ..	112
Legacy, A. Being the Life and Remains of John Martin ..	249
— <i>Lettres d'Auguste Comte à John Stuart Mill</i> ..	503
— <i>Life in the Mofussil. By an Ex-Civilian</i> ..	3
Low's (Lieut. C. B.) <i>History of the Indian Navy</i> ..	407
Mackenzie's (Lord) <i>Studies in Roman Law</i> ..	225
Manning's (Cardinal) <i>True Story of the Vatican Council</i> ..	482
Marlette-Bey's (Alphonse) <i>Monuments of Upper Egypt</i> ..	27
Markham's (Capt.) <i>The Great Frozen Sea</i> ..	385
Masson's (D.) <i>Life of John Milton</i> ..	569
— <i>Masters in English Theology</i> ..	276
Matheson's (Rev. G.) <i>Growth of the Spirit of Christianity</i> ..	182
Mearns's (T. A.) <i>Analysis of M. Ortolan's Institutes of Justinian</i> ..	226
Millet's (G. B.) <i>First Book of the Parish Registers of Madron</i> ..	482
Moffatt's (R. S.) <i>The Economy of Consumption</i> ..	5
Moulton's (Louise Chandler) <i>Swallow Flights</i> ..	273
Nares' (Capt. Sir G. S.) <i>Voyage to the Polar Sea in the "Alert" and "Discovery"</i> ..	227
Newman's (Dr. J. H.) <i>The Via Media of the Anglican Church</i> ..	477
Oliphant's (Mrs.) <i>Young Musgrave</i> ..	303
Osborn's (R. D.) <i>Islam under the Khalifs of Baghdad</i> ..	6
Petre's (Hon. and Rev. W.) <i>Position and Prospect of Catholic Liberal Education</i> ..	457
Pierce's (G. A.) <i>The Dickens Dictionary</i> ..	407
— <i>Poésies posthumes de Philothée O'Neddy</i> ..	228
Price's (B.) <i>Practical Political Economy</i> ..	522
Quinet, Edgar, <i>Ouvrages Complètes de</i> ..	499
Rae's (E.) <i>The Country of the Moors</i> ..	361
— (W. F.) <i>Columbia and Canada</i> ..	47
Ratzel's (Dr. F.) <i>Die chinesische Auswanderung</i> ..	362
Records of the English Catholics under the Penal Laws ..	453
Richthofen's (Ferd. von) <i>China</i> ..	363
Robert-Houdin's <i>The Secrets of Conjurings and Magic</i> ..	315, 338
Robertson's (W.) <i>Life and Times of John Bright</i> ..	4
Roe's (H. J.) <i>Among the Spanish People</i> ..	206
Ross's (A. J.) <i>Memoirs of Alexander Ewing</i> ..	28

REVIEWS—continued.

	PAGE
Rossetti's (W. M.) <i>Poetical Works of Percy Bysshe Shelley</i> ..	273
Round About London ..	24
Russians of To-day, The ..	383
Scriptores Rerum Langobardicarum et Italianarum ..	252
Shepherd's (R. H.) <i>Fragments of Thomas Moore</i> ..	560
Stime's (J.) <i>Lessing: his Life and Writings</i> ..	45
Skeat's (Rev. W. W.) <i>Notes to Piers Plouman</i> ..	410
Smith's (G. B.) <i>Shelley: a Critical Biography</i> ..	48
— (W. R.) <i>Answer to the Form of Libel before the Free Church Presbytery of Aberdeen</i> ..	317
— (R. B.) <i>Carthage and the Carthaginians</i> ..	546
Spence's (J. M.) <i>The Land of Bolivar</i> ..	251
Stamer's (W. J. A.) <i>Dolce Napoli</i> ..	501
Stanley's (H. M.) <i>Through the Dark Continent</i> ..	545
Stevenson's (R. L.) <i>An Inland Voyage</i> ..	547
Strangford, Viscount, <i>Original Letters and Papers of</i> ..	835
Stubbs's (W.) <i>Constitutional History of England</i> ..	291
Symonds's (J. A.) <i>The Sonnets of Michael Angelo Buonarroti and Tommaso Campanella</i> ..	247
Thornton's (W. T.) <i>Word for Word from Horace</i> ..	572
Torrens's (W. M.) <i>Memoirs of Viscount Melbourne</i> ..	23
Transactions of the Conference of Librarians (1877) ..	432
Trelawny's (E. J.) <i>Records of Shelley, Byron, and the Author</i> ..	524
Trollope's (Anthony) <i>South Africa</i> ..	294
Van Laun's (H.) <i>History of French Literature</i> ..	26
Veitch's (Prof.) <i>History and Poetry of the Scottish Border</i> ..	70
Véron's (Eugène) <i>La Troisième Invasion</i> ..	137
Von Benki's <i>Ungarische Volkslieder</i> ..	317
Von Kremer's (A.) <i>Culturgeschichte des Orients unter den Chalifen</i> ..	228
Von Ranke's (L.) <i>Friedrich der Grosse: Friedrich Wilhelm der Vierte</i> ..	296, 318
Walker's (Rev. N. L.) <i>Robert Buchanan, D.D.</i> ..	90
Wellington Despatches, &c., vol. vii. ..	521
Welzhofer's (H.) <i>Thukydides und sein Geschichtswerk</i> ..	388
Werner's (Dr. K.) <i>Alcuin und sein Jahrhundert</i> ..	45
Wheeler's (J. T.) <i>History of the Imperial Assemblage at Delhi</i> ..	136
Whyte-Melville's (G. J.) <i>Riding Recollections</i> ..	524
Wilson's (E.) <i>Cleopatra's Needle</i> ..	89
— (A. J.) <i>The Resources of Modern Countries</i> ..	359
Woolsey's (Th. D.) <i>Political Science</i> ..	202
Wordsworth's (C.) <i>Scholæ Academicæ</i> ..	455
Wrotheley's (C.) <i>Chronicle of England during the Reigns of the Tudors</i> ..	383
Wynn, Charlotte Williams, <i>Memorials of</i> ..	161
Yonge's (Miss) edition of <i>A Man of Other Days</i> ..	90
Yriarte's (Ch.) <i>Venise</i> ..	250
— <i>Les Bords de l'Adriatique et le Monténégro</i> ..	292
Zimmerman's (Helen) <i>Gothold Ephraim Lessing</i> ..	201

NOVELS.

<i>A Girl of a Thousand</i> ..	28
<i>A Lost Battle</i> ..	483
<i>An Open Verdict</i> , By the Author of "Lady Audley's Secret" ..	483
Baker's (H. G.) <i>Stratford: a Romance</i> ..	410
Barker's (B.) <i>Eliot the Younger</i> ..	574

NOVELS—continued.

	PAGE
Barrett's (F.) <i>Two Knaves and a Queen</i> ..	207
Black's (Clementina) <i>A Sussex Idyl</i> ..	94
Broom's (H.) <i>The Missing Will</i> ..	341
Buchanan's (H.) <i>Fernvale</i> ..	318
Burrow's (Rose) <i>Love Strong as Death</i> ..	388
Cameron's (Mrs. L.) <i>Deceivers Ever</i> ..	365
Cantacuzene's (Princess O.) <i>In the Spring of My Life</i> ..	574
Clarke's (C.) <i>The Little Alpine Fox-Dog</i> ..	483
Dahn's (F.) <i>A Struggle for Rome</i> ..	526
Desart's (Earl) <i>Children of Nature</i> ..	230
De Thoren's (Alice) <i>False or True</i> ..	207
Dixon's (Hepworth) <i>Ruby Grey</i> ..	163
Drury's (Anna H.) <i>Gabriel's Appointment</i> ..	139
Edwards's (Mrs.) <i>A Blue-Stocking</i> ..	28
Estelle, By the Author of "Four Messengers" ..	253
Fetherstonhaugh's (Hon. Mrs. J.) <i>Kingsdene</i> ..	505
Fleming's (G.) <i>Mirage</i> ..	207
Forrester's (Mrs.) <i>Viva</i> ..	550
Frank Raleigh of Watercombe ..	341
Fraser's (Mrs. A.) <i>A Maddening Blow</i> ..	388
Gibson's (Ch.) <i>In Love and War</i> ..	134
Hamilton's (A.) <i>Lawrence Lottewalde</i> ..	341
Hamley's (Maj.-Gen.) <i>Guilty or Not Guilty?</i> ..	278
Hardy's (Lady Duffus) <i>Mudge</i> ..	483
Harwood's (J. B.) <i>Paul Knox, Pitman</i> ..	253
Hay's (Mary C.) <i>Under the Will, &c.</i> ..	184
Hoppus's (Mary E. M.) <i>Five-Chimney Farm</i> ..	94
Hunt's (Mrs. A. W.) <i>The Hazard of the Die</i> ..	505
— <i>By the Author of "Casque and Cowl"</i> ..	207
Jackson's (Mary C.) <i>A Chaperon's Cares</i> ..	341
John Orlebar, Ctk. By the Author of "Culmsheire Folk" ..	410
Jones's (Mrs. H.) <i>Broad Outlines of Long Years in Australia</i> ..	318
Joseph's (G.) <i>Vanessa Faire</i> ..	341
Kavanagh's (Julia) <i>Forget-Me-Not</i> ..	457
Lee's (Holme) <i>Straightforward</i> ..	410
Lewis's (Mrs. A.) <i>Salthurst</i> ..	434
Lisle's (Anna) <i>Winnie Travers</i> ..	278
Littledale, By "Sejanus" ..	365
Lynton's (E. L.) <i>The World Well Lost</i> ..	94
Maine's (E. S.) <i>Angus Gray</i> ..	388
Margaret Morton, <i>The History of</i> , By a Contemporary ..	457
Marmore ..	163
Mar's (Helen) <i>May Fairfax</i> ..	28
Marc's <i>A False Step; or, Real Life in Australia</i> ..	184
Martin's (Mrs. H.) <i>Cust Adrift</i> ..	28
— <i>Bonnie Leslie</i> ..	550
— (Mrs. C.) <i>Two Loves</i> ..	163
McCarthy's (Justin) <i>Miss Misanthrope</i> ..	230
McDowell's (Lalla) <i>The Earl of Effingham</i> ..	207
Mead's (L. T.) <i>A Knight of To-day</i> ..	483
Molesworth's (Mrs.) <i>Hathercourt Rectory</i> ..	526
Monro's (T. R.) <i>Love Lost but Honour Won</i> ..	388
Montague's (Ada) <i>Post Hiems Ver</i> ..	550
Morley's (Susan) <i>Margaret Chetwynd</i> ..	139
My Heart's in the Highlands ..	388
Neos' (Bertha) <i>River Bonds</i> ..	139
Newman's (Mrs.) <i>The Last of the Haddons</i> ..	341
Old Calabar's <i>Grey Abbey</i> ..	28
On the Banks of the Delaware ..	550
Orred's (Meta) <i>Honour's Worth</i> ..	526
Payn's (J.) <i>By Proxy</i> ..	574
— <i>Pertin</i> , By the Author of "Reminiscences of a Lawyer" ..	94
Phillip's (Mrs. A.) <i>Benedicta</i> ..	365
Pohl's (A.) <i>Thomas Brown's Will</i> ..	230
Quentin's (C.) <i>So Young, my Lord, and True</i> ..	434
Reaney's (Mrs.) <i>Blessing and Blessed</i> ..	163
Regent Rosalind, By the Author of "The Wynnes" ..	278
Reid's (Capt. M.) <i>Green Wynn</i> ..	28
Rita's <i>Like Dian's Kiss</i> ..	457
Shipley's (Mary E.) <i>Cousin Deborah's Whim</i> ..	278
Sketchley's (Arthur) <i>A Match in the Dark</i> ..	410
Smart's (H.) <i>Play or Pay</i> ..	341
Snow's (Mrs. W. R.) <i>Her Father's Child</i> ..	252
Sophie Creve ..	550
Stephenson's (G.) <i>John Milton</i> ..	230
Thomas's (Bertha) <i>Proud Maisie</i> ..	434
Through My Spectacles, By "Proavia" ..	434
Trollope's (Anthony) <i>Is He Popenjoy?</i> ..	503

NOVELS—continued.

	PAGE
Werner's (E.) <i>At the Altar</i>	505
Who is She? <i>A Mystery of May Fair</i>	94
Wingfield's (Hon. L.) <i>Lady Grisel</i>	318
Worboise's (E. J.) <i>The Grey House at Endlesome</i>	28
Daughter	139

CURRENT AND MISCELLANEOUS LITERATURE.

About's (Ed.) <i>The Lawyer's Nose</i>	412
Appleton's (T. G.) <i>Syrian Sunshine</i>	186
Arber's (E.) <i>An English Garner</i>	117
Armstrong's (G. F.) <i>Life and Letters of Edmund J. Armstrong</i>	343
Baker's (Sir S.) <i>Halleck's International Law</i>	412
Baumann's (Dr. H.) works on the German Revolution of 1825	254
Bell's (Maj. E.) <i>Last Counsels of an Unknown Counsellor</i>	459
Bernheim's (E.) <i>Zur Geschichte des Wormser Concordates</i>	320
Bigg-Wither's (T. P.) <i>Pioneering in South Brazil</i>	164
Birdwood's (G. C. M.) <i>Paris Exhibition of 1878: British Indian Section</i>	436
Blunt's (Rev. J. H.) <i>The Book of Church Law</i>	7
Boyle's (F.) <i>Narrative of an Expelled Correspondent</i>	117
Brassey's (Mrs.) <i>Voyage in the "Sunbeam"</i>	320
British India	73
Brown and Lidstone's <i>Fifteen Thousand Miles on the Amazon</i>	8
Bryant's (W. C.) <i>The Flood of Years</i>	8
Burckhardt's (J.) <i>The Civilization of the Renaissance in Italy</i>	528
Canning's (Hon. A. S. G.) <i>Religious Strife in British History</i>	459
Cannstatt's (O.) <i>Brasilien, Land und Leute</i>	459
Castell's (C.) <i>The Theory of "Options" in Stocks and Shares</i>	73
Chilton's (H. R.) <i>The War in the Peninsula, &c.</i>	30
Coen's (Achille) <i>L'Abdicazione di Pioleleiano</i>	459
Constantinople; <i>How we Got There</i> . By an Engineer	186
Cooper's (W. R.) <i>A Short History of Egyptian Obelisks</i>	389
Cooper's (C. J.) <i>Primogeniture in England</i>	254
Cooper, Thomas, <i>Poetical Works of Craddock's (T.) Essay on Rousseau</i>	576
Cutts's (Rev. E. L.) <i>Christians under the Crescent in Asia</i>	366
Daudet's (A.) <i>My Brother Jack</i>	254
De Fonblaque's (E. B.) <i>Lives of the Lords Strangford</i>	29
Dering's (E. H.) <i>Memoirs of Lady Chatterton</i>	298
Driven to Rome. By an Ex-Anglican Clergyman	50
East and West; or a Tour through Europe and the Holy Land	527
Eldale's (H.) <i>Studies in the Idylls</i>	527
Erasmus, <i>The Colloquies of Mr. Bailey's translation</i>	409
Evans's (A. J.) <i>The Slaves and European Civilization</i>	366
Farrell's (Rev. J.) <i>The Lectures of a Certain Professor</i>	528
Flowers from the Buzand	343
Forester's (A.) <i>Echoes from Mist-Land</i>	320
Gesta Romanorum. Mr. Swan's translation	367
Grant's (J.) <i>Cassell's Illustrated History of India</i>	527
Granville's (M.) <i>Minds and Moods</i>	164
Green's (W. C.) <i>The Similes of Homer's Iliad, &c.</i>	460
Grindon's (L. H.) <i>Manchester Banks and Bankers</i>	186
Guizot's <i>History of England</i>	30
Hakluyt Society's publications	459
Halbert's (W. M.) <i>An Exposition of Economic and Financial Science</i>	320
Hamilton's (E.) <i>Dublin Doggerels</i>	231
Handbook on Gold and Silver. By an Indian Official	231
Hawels's (Mrs.) <i>The Art of Beauty</i>	575
Hazlitt's (W. C.) <i>Essays of Montaigne</i>	72
Helvig's (Hugo) <i>Tactical Examples</i>	231
Hill's (Rev. G.) <i>Historical Account of the Plantation of Ulster</i>	390
Holiday Rambles in Ordinary Places	254
Hulme's (F. E.) <i>Bards and Blossoms</i>	164
Jahresberichte über die Veränderungen und Fortschritte in Militärwissenschaften	459
Kaufmann's (Prof. D.) <i>George Eliot and Judaism</i>	7
King's <i>The War Ships of Europe</i>	343
Kocks's (Dr. W.) <i>Der deutsch-französische Krieg, 1870-71</i>	506
Lach-Sayrma's (Rev. W. S.) <i>History of Penzance, &c.</i>	51
Lamb's (Mrs. M. J.) <i>History of the City of New York</i>	297
Lapsed, but not Lost	30
Larnmonth's (G. H.) <i>Practical Guide to the Luc of Landlord and Tenant</i>	30

CURRENT LITERATURE—continued.

Lawrence-Archer's (Capt. J. H.) <i>Commentaries on the Punjab Campaign</i>	PAGE
L'Estrange's (Rev. A. G.) <i>History of English Humour</i>	459
Mackinnon's (Rev. D. D.) <i>Lapland Life</i>	343
Malr's (R. H.) <i>Debreit's Peerage, Baronetage, and Knighthood</i>	164
Mayor's (J. E. B.) <i>English Works of John Fisher, Bishop of Rochester</i>	320
McNair's (Maj. F.) <i>Perak and the Malays</i>	185
Miles. By the Author of "Fan"	186
Morley's (H.) <i>Cassell's Library of English Religious Literature</i>	460
Mulhall's (M. G.) <i>The English in South America</i>	367
Nell's (S.) <i>Shakespeare's Hamlet</i>	320
Neumann's (Dr.) <i>Grundriss der heutigen Völkerrecht</i>	367
Newman's (Dr.) <i>Essay on Development</i>	80
Nicholson's (J. S.) <i>The Effects of Machinery on Wages</i>	527
Norman's (C. B.) <i>Armenia and the Campaign of 1877</i>	576
Notes on Cavalry Tactics, Organisation, &c. By a Cavalry Officer	230
Paton's (A. P.) <i>Tragedy of Macbeth according to the First Folio</i>	390
Poems from Sir Kenelm Digby's Papers	367
Poor's (H. N.) <i>Money and its Laws</i>	72
Puller's (C.) <i>School History of Rome</i>	7
Ranke's (Prof.) <i>Die Osmanen und die epianische Monarchie</i>	118
Reld's (G. H.) <i>Essay on New South Wales</i>	164
Revue du Droit International et de la Legislation Comparée	527
Rocholl's (Dr. H.) <i>Der Grosse Kurfürst von Brandenburg im Elsass</i>	51, 298, 435
Robinson's (P.) <i>In My Indian Garden</i>	411
Rosen's (G.) <i>Die Balkan-Haiduken</i>	819
Ross's (Dr. J. M.) <i>Globe Encyclopaedia of Universal Information</i>	367
Rossetti's (W. M.) <i>Lives of Famous Poets</i>	411
Rule's (W. H.) <i>Oriental Records: Historical</i>	506
Sabin's (J.) <i>Bibliography of Bibliography</i>	320
Sachs's (E.) <i>Slight of Hand</i>	411
Schwartz's (K.) <i>Leben des Generals Clausewitz, &c.</i>	320
Severne's (H.) <i>Chums</i>	435
Sinclair's (T.) <i>The Mount: Speech from its English Heights</i>	528
Skene's (F. M. F.) <i>The Life of Alexander Lycurgus</i>	343
Smiles's (S.) <i>George Moore, Merchant and Philanthropist</i>	389
Smith, H. B., <i>Remains of</i>	506
Southgate's (Right Rev. H.) <i>The Cross above the Crescent</i>	460
Stables' (G.) <i>Dogs, in their Relation to the Public</i>	389
Stanley's (F.) <i>St. Petersburg to Plesna</i>	820
Stobart's (J. W. H.) <i>Islam</i>	390
Stokes's (Rev. H. P.) <i>Attempt to determine the Chronological Order of Shakespeare's Plays</i>	254
Supernatural in Nature, The	411
Taylor, Sir Henry, <i>The Works of</i>	460
Ten Brink's (Dr.) <i>Kleine Geschiedenis der Nedervlandsche Letteren</i>	843
Thompson's (E. N.) <i>Sufferings of the Church in Brittany</i>	8
Towry's (M. H.) <i>Spenser for Children</i>	184
Trench's (Archb.) <i>Letters on Mediaeval Church History</i>	298
Vandam's (A. D.) <i>Amours of Great Men</i>	575
Visible Origin of Language, The	576
Von Druffel's <i>Tagebuch des Vigiilus van Zwischen</i>	320
Von Schellendorf's (Major-Gen.) <i>The Duties of the General Staff</i>	320
Walton's (L.) and Cotton's (C.) <i>The Complete Angler</i>	231
War Correspondence of the "Daily News"	459
Wengen's (F. von der) <i>Villersreid und Bel-fort</i>	117
Wesendonck's (Dr. H.) <i>Die Begründung der neueren deutschen Geschichtsschreibung durch Götter und Schlüter</i>	51
Westall's (W.) <i>In Tropic Seas</i>	164
Wild's (J. J.) <i>Thalassa</i>	460
Williams's (C.) <i>The Armenian Campaign</i>	51
Wolffmann's (A.) <i>Aus vier Jahrhunderten niederländisch-deutscher Kunstgeschichte Studien</i>	117

SCHOOL BOOKS.

Bouilly's <i>L'Abbé de l'Épée</i>	208
Brette and Masson's <i>Brachet's Elementary French Grammar</i>	208
Bue's (H.) <i>First French Book</i>	208
Cogery's <i>Philosophical French Primer</i>	208
Delavigne's <i>Les Enfants d'Edouard</i>	208
Hugues's (Victor) <i>Herminie</i>	208
Julien's (F.) <i>Petites Leçons de Conversation et de Grammaire</i>	208
Lebrun's <i>Marie Stuart</i>	208
Masson's (G.) <i>Selections from Alfred de Musset</i>	208
Melesville and Dureyrier's <i>Michel Perrin</i>	208
Nafel's <i>German Series</i>	208

SCHOOL BOOKS—continued.

Ponsard's <i>Le Lion Amoureux</i>	PAGE
Sandau's (J.) <i>Mille de la Selgère</i>	208
Théâtre Français (Le), du XIXe. Siècle	208
Whitney's (W. D.) <i>German-English and English-German Dictionary</i>	208

CURRENT THEOLOGY.

Adler's (F.) <i>Creed and Deed</i>	PAGE
Appendix to the Queen's Printers' Aids to the Student of the Holy Bible, &c.	484
Barth's (Dr. J.) <i>Beiträge zur Erklärung des Buches Job</i>	552
Bede's <i>Explanation of the Apocalypse</i>	484
Blackie's (Prof. J. B.) <i>Natural History of Aethiopia</i>	551
Budde's (L. C.) <i>Beiträge zur Kritik des Buches Hiob</i>	484
Bullinger's (Rev. E. W.) <i>Lexicon and Concordance to the English and Greek New Testament</i>	484
Church's (Dean) <i>Human Life and its Conditions</i>	484
Classic Preachers of the English Church	552
Companion to the Lexicon of New Testament Greek	141
Coutts's (J.) <i>Philosophy of the Seven Principles found in Creation</i>	484
Cox's (Rev. S.) <i>The Expositor</i>	142
De Conillo's (Rev. J.) <i>The Knowledge of Mary</i>	142
Eaton's (Rev. J. B. T.) <i>Bishop Butler and his Critics</i>	141
Farrar's (Rev. F. W.) <i>Eternal Hope</i>	551
Fowle's (Rev. E.) <i>The Gospels harmonised and arranged in Short Readings</i>	484
Guthrie's (Dr. H.) <i>De Fœderis Notione Jeremiana</i>	488
Humphrey's (W.) <i>The Written Word</i>	142
Huntingford's (Rev. E.) <i>Advice to School-Boys</i>	142
Immer's (Dr. A.) <i>Neutestamentliche Theologie</i>	484
Kalisch's (Dr. M. M.) <i>Bible Studies</i>	484
Karl's (J. A.) <i>Joel ben-Pethuel Propheta</i>	484
Lexicon of New Testament Greek on a New Plan	484
MacLaren's (Dr. A.) <i>Week-Day Evening Addresses</i>	141
Martin's (Sir W.) <i>Structure of the Semitic Languages</i>	485
Miller's (Rev. J.) <i>Thirty-nine Articles</i>	552
Obbard's (A. N.) <i>The Prophecy of Jacob</i>	484
Pusey's (Dr.) <i>Advice to those who exercise the Ministry of Reconciliation, &c.</i>	141
Scott's (C. N.) <i>The Fore-Gleanings of Christianity</i>	484
Shipley's (Rev. O.) <i>Ritual of the Altar</i>	551
Stock's (E. and G.) <i>Steps to Truth</i>	142
Walker's (Rev. W.) <i>Life of Bishop Jolly</i>	552
Watson's (N. R.) <i>Through Rome On</i>	552
Watson's (Rev. J.) <i>Lessons on the Old Testament History</i>	142
Whately's <i>Apologetical Succession Considered</i>	142
White's (Rev. J. T.) <i>The Four Gospels in Greek</i>	484
Zoeckler's (Rev. O.) <i>The Cross of Christ</i>	142

RECENT VERSE.

Baddeley's (W. St. C.) <i>George Villiers, Duke of Buckingham</i>	95
Baldwin's (H. B.) <i>Morning Clouds</i>	95
Cerny's (F.) <i>Logroño, a Metric Drama</i>	95
Constance: a Tale	95
Craig's (Ellen S.) <i>Poems</i>	95
Hewlett's (H. G.) <i>A Sheaf of Verse</i>	95
Hood's (E. H.) <i>Hermione: a Tragedy</i>	95
Johnson's (F.) <i>Lashed to the Mizen</i>	95
Locker's (F.) <i>London Lyrics</i>	95
Prometheus the Fire-Giver	95
Thompson's (W. P.) <i>American Yarns and Fables</i>	95

NOTES AND NEWS.

Aberdeen University, tables to illustrate the curriculum of	436
and Indian Civil Service candidates	436
Acton's (Lord) Lectures on Liberty, French translation of	553
Albert's (Miss) <i>Holland and her Heroes</i>	413
Alexandra College, Dublin	553
Alexandri, Roumanian poet	554
Algemeiner Verein für Deutsche Literatur, publications of the	8
Algemeine Literarische Correspondenz, new journal	368
American Philological Association	232

NOTES AND NEWS—continued.

Anglo-Saxon charters, proposed publication of	PAGE
Arber, Mr. E., honorarium presented to	165
—, appointment of, in University College	460
Archives of Corporations, classification of	553
Arpagan's (Dr. J.) <i>Fables e Novellas</i>	51, 73
Aruch (Talmudic and Midrashic dictionary)	577
Athletic World, new weekly journal	412
Aveling's (Dr.) dramatisation of the story of <i>Berny</i>	209
Avon Club, Racine, Wisconsin	119
Ayer, Prof., distinction conferred upon	31
Bailey's (J. E.) lecture dealing with the history of Stretford	232
Barlowe lectures on Dante	209
Basque provinces of Spain, literary activity in	186
Batavian Society of Arts and Sciences	391
Baxter, Mr. Dudley, sketch of the Life of	143
Beasley's (E. C.) translation of Lessing's <i>Lacoon</i>	485
Beton's Dictionary of Universal Information, vol. II.	231
Bennett, Mr. A. W., new work in preparation by	485
Beowulf, unique MS. of	231
Bern, works acquired by the City Library of	344
Betham-Edwards, Miss, new work in preparation by	279
Bickell, Dr., on the Chaldean text of the Book of Tobit	321
Blesenthal, Dr. J. H. R., on the Hebrew text of the Epistle to the Hebrews	97
Blackmore's (R. D.) <i>Errema: or, My Father's Sin</i>	255
Blind's (Karl) "Ethics of the Edda"	413
"Book of Possessions," date of the	256
Book of the Dead, copy of the, in the Louvre	52
Boston Athenaeum, list of additions and notes issued by	209
Bradley's (G. G.) <i>Arnold's Latin Prose Composition</i>	143
Brahmo Year-book for 1877	485
Brasenose Ale Verdes	9
Brewer, Prof., fund for a testimonial to	73
Bright's (Dr. W.) <i>Chapters of Early English Church History</i>	321
British Museum, revision of slips of the Reading Room catalogue	73
—, additions to MSS. in the	52
Browning's (R.) <i>The Inn Album</i> , German rendering of	53
Brunet's <i>Manuel du Libraire et de l'Amateur de Livres</i>	529
Buchanan, Mr. Robert	209
Bühler's (Dr. G.) tour in search of Sanskrit MSS.	255
Butler's (E. D.) <i>Hungarian Poems and Fables</i>	31
Calein, <i>Le Catéchisme Français de</i>	413
Cambridge University Chest, pecuniary assistance to the	255
—, Extension Scheme of Lectures	460
—, "Cobden Prize"	485
University Press publications	528
Cassell's <i>Illustrated History of the Russo-Turkish War</i>	8
Catholic periodical literature published by Woel	187
Charter relating to the sale of a Russian slave	344
Chaucer's <i>Canterbury Tales</i> , the question of the plan of	9
—, <i>Flower and Leaf</i> , the date of	9
—, <i>House of Fame</i> , spurious lines at the end of	53
—, <i>Canterbury journey</i> , the date of	74
—, <i>Minor Poems</i> , index to	74
—, preface to his <i>Treatise on the Astrolabe</i>	118
Charvée's (Mdm.) <i>Idéologie Lexicologique</i>	208
Child's (Prof.) lectures on Ballad Poetry	119
Chinese literature, compendium of, purchased for the British Museum	58
Christian Knowledge Society's publications	278
Christina, Queen, on the extirpation of heresy from France	208
Church, value of the property of the	278
Clifford, Prof., illness of	321
Coal supply, forthcoming new work on the College for Men and Women, non-success of	460
Colquhoun's (J.) <i>The Moor and the Loch</i>	73
Combe's <i>The Constitution of Man</i>	73
Conference of Librarians, Transactions of the	51
Congress, Report of the Librarian of	394
Congreve, Mr. R., address delivered by, on the Festival of Humanity	361
Coot, Mr. C. H., on the map referred to in <i>Twelfth Night</i>	164
Corporation archives, arrangement and classification of	5
Crestadoro, Dr. Andrea, honour conferred upon	224
Croston's (J.) pamphlet on the "First Free Library in Manchester"	52
Cruikshank, George, the date of	20
Cruikshank, George, Autobiography of	16
Cunningham gold medals, presentation of	48
Cust's (R.) <i>Languages of the East Indies</i>	28

NOTES AND NEWS—continued.

	PAGE
Delitsch's (Dr.) "Horae Hebraicae et Talmudicae"	165
Researches on "Cuneiform and the Bible"	232
Delius, Prof., on Shakspeare's <i>Henry VIII.</i>	437
De Maynard's (M. B.) <i>The Meadows of Gold</i>	119
Denbigh, Earl, Report on the papers of	118
De Saade's work on Arab MSS.	74
<i>Deutsche Literaturblatt</i> , new German publication	891
De Villiers (Dr.) <i>The Signature of Gutenberg</i>	96
Devonshire <i>Homlets</i> , reproduction of the	844
Devonshire's (Duke of) Shakspeare Quartos	528
Dight's (W.) <i>The Pamine Campaign in Southern India</i>	460
Dindorf, Prof. W., new diploma presented to	210
Dora's (M. Bernhardt) inventory of Arabic coins	119
Dowden, Prof., old MS. found by	485
Dunman, Mr. Thomas	9
Early English Text Society's publications	74, 96, 143, 344, 412
Edward III., German translation of	368
Elphinstone, the author of	576
<i>Encyclopaedia Britannica</i> , vol. viii.	553
English Dialect Society's publications	461
Ennen's (Dr.) articles on "English Players in Cologne"	165
"Essex House, Inventory of Goods, &c., &c."	486
<i>Europa Codicum Graecorum</i>	118
Furni, Luigi Carlo, forthcoming Life of	391
"Finding Lists" of the Chicago Public Library	8
Folk Lore Society, meeting of Council of	367
Foot, Mr. G. W., lectures by	143, 299
Frederick, Das	52
French Academy competitions, awards for	891
Furness's Shakspeare collection	165
Gardner's (J.) <i>History of Richard III.</i>	96
Gardiner, Mr. Samuel R.	255
Gesenius's small Hebrew-German Lexicon	412
Gesenius's treatise <i>The Precious Pearl</i>	165
Gepp's (C. G.) <i>Arnold's Henry's First Latin Book</i>	485
Gilbert, Mr. J. T., F.S.A.	255
Goethe Society at Vienna	461
Green, Dr., the literary remains of	528
Gubermatis, Signor A. de, lectures by	299, 437
Guldball Library and Reading-Room	143, 461
Haller-festivals at Bern and Göttingen	31
Hamerling's poem <i>Ahasuerus in Rome</i> (German translation)	97
Hamilton's (Rowland) <i>Money and Value</i>	209
Hamlet's tables	74
Harvard University, publications of the Library of	280
Haweis's (Rev. H. R.) sermon on "Shakspeare and the Stage"	461
Hebrew Literature Society's publications	166
Reichard's (A.) <i>Jean Monnet, his life and adventures, &c.</i>	344
Hibbert lectures in the Chapter House, Westminster	345
Hillebrand's (Karl) <i>History of France</i>	118
Hindoo to be trained for the Indian Civil Service	299
Robert, Lord, on the Salt Tax in India	507
<i>Holderness and the Holdernessians</i>	96
Holtzmann, Prof., on the theory of a second Bethesda	166
Holyoake's (G. J.) <i>History of the Co-operative Pioneers of Rochdale</i>	344
Horne, Mr. B. H., and the Mikado of Japan	73
Hughes's <i>Notes on Muhammadanism</i>	143
Hunt's (Mrs. A.) <i>The Hazard of the Die</i>	344
Huxley's (Prof.) <i>Course of Instruction in Zoology</i>	30
Ibsen's (Henrik) new comedy <i>The Pillars of Society</i>	255
Index Society's works	232, 279, 368, 436, 553
Indian Finance Defended	321
Irish MS. Missal in Corpus Christi College, Oxford	553
Japanese poetry, volumes of	73
Jeanneraki's grammar of modern Greek (in German)	31
Leb. Prof., new work in preparation by	298
Jerram, Mr. C. S., new work in preparation by	209
Johns Hopkins University, commemoration of	232
Johnson's (H. L.), pamphlet on <i>Indian Finance</i>	255
<i>Journal of Education</i> , cessation of the	507
Keis, John, letters by, to Fanny Brawne	96
Kentby's (K. M.), <i>Bibliography of Hungarian Literature</i>	52
Kenny, a new journal	368
Kenny Castle, valuable archives at	73
Kenny's <i>Hypatia</i> , cheap edition	97
Kenny's College lectures for ladies	321
Kiri language, grammar of the	143
Kis, Dr. C., new edition of works of	368
Kowalski, J. L., jubilee of	165
Lainz's (Rev. J.) <i>Dictionary of Anonymous and Pseudonymous Literature of Great Britain</i>	321
Larkin, Mr. Arthur Staunton	118
Laskarides, M., Greek dictionary in preparation by	413

NOTES AND NEWS—continued.

	PAGE
Latin letter of thanks to the Chancellor of Cambridge University	279
Leigh Hunt, <i>Characteristics of</i>	436
Leitner, Dr., works by	209
Lepsius, Prof., on Babylono-Assyrian measures of length	143
Letter, curious, written in the days of Charles II.	344
Library Association of the United Kingdom	187, 576
"Library-supplies," depot for	187
Linnaeus, memoir of, by Dr. Ahnfelt	413
Linnean Society, new foreign members of	413
Literature of history, proposed annual reports concerning	299
Liverpool School of Science, higher educational lectures at	9
<i>Livre des Respirations</i>	143
Longford's (J. H.), Summary of the Japanese Penal Codes	255
Löwy, Rev. A., on Jewish traditions concerning cuneiform inscriptions	437
Luzern, forthcoming map of Canton of	232
Lyall's (C. J.) translations of Arabic poems	577
Mahaffy's (Rev. J. P.) <i>Rambles and Studies in Greece</i>	81
Manchester Literary Club, Papers of the	553
Maps of Turkey in Europe and Armenia	299
Mariette, M., illness of	96
Martin's (Theo.) <i>Life of the Prince Consort</i>	75
Martineau's (Miss H.) <i>History of the Peace</i>	209
Marxials, Mr. Theo.	278
Masi, Ernest, work in preparation by	321
Mayor, Prof. J. E. B., new work in preparation by	298
Medical Literature, Catalogue of	577
Merchant Taylors' Hebrew Gradual in preparation	553
Miller, Mr. Joaquin	460
"Minorities, Representation of," prize offered for essay on	554
Moltke, Field-Marshal, letters written by	119
Morley's (J.) works on Voltaire and Rousseau	485
Morris's (Dr. R.) edition of the <i>Cursor Mundi</i>	299
Muir's (M. M. P.) <i>Manual of Practical Chemistry</i>	344
Müller's (Max) Strassburg lecture, translation of	232
Hibbert lecture "On the Perception of the Infinite"	437
(H. L.) new work upon Wilhelm Tell	438
Municipal records, the preservation of	51, 73
Munro's (Mr. H. A. J.) work on Catullus	30
Muratori's <i>Rerum Italicarum Scriptores</i> , index to	232
Murray's (Dr. J. A. H.) article on the English language	74
"Muséum Ethnographique des Missions Scientifiques"	9
Mylius's visit to England, narrative of	298
Neubauer, Dr., on the Chaldee text of Tobit	270
Newmarch's Paper on British Foreign Trade	554
"New Plutarch," forthcoming biographical series	553
New Shakspeare Society's publications	119
Nineveh, colossi supposed to be in the ruins of	52
<i>Nobody and Somebody</i> , amusing play of	187
Norwegian literature, six works of	413
— clog almanac	485
Notes and Queries, editorship of	118
Ogston's (Prof.) lectures on Scottish medico-legal procedure	118
Old French Text Society's publications	96, 486
Oriental Congress to be held at Florence	363
Owens College, pamphlet by the Professors of the	9
— scheme for obtaining University Charter for	367
Paget, Mr. J. C., republication of the articles of	118
Palaeographical Society's facsimiles	299
Palestine, notes on architecture in	31
Pall college established in Kandy	576
Parish registers, biographical information hidden in	80
Pellico's (Silvio) <i>Le mie prigioni</i>	461
Polites' (M.) article on the myth of the Gorgons	577
Poole's (S. L.) <i>Catalogue of Oriental Coins in the British Museum</i>	52
— Index to Periodical Literature	413
Preston's (E.) <i>Uncollected Money</i>	119
Prussian Universities, teachers engaged in	529
Public Health	9
Public Libraries Acts and the Hackney Vestry	821
Quadrio, forthcoming "Memoirs" of	412
Ralston, Mr. W. R. S.	278
<i>Rassagna Solimannale, La</i>	187
Record Society, projected new printing club	553
Reeve's and Sowerby's <i>Conechologist Icones</i>	321
Reid's (J. S.) <i>History of the Romans</i>	507
Religious Tract Society's publications	299
<i>Revista Euskara</i> , Basque and Spanish publication	391
<i>Revue Pédagogique</i> , new periodical	255
— Occidentale	314

NOTES AND NEWS—continued.

	PAGE
Ritchie's (F.) <i>Practical Greek Method for Beginners</i>	507
Robinson's (W.) <i>Parks and Gardens of Paris</i>	390
Robynson's (Raphel) 1551 translation of Sir T. More's <i>Utopia</i>	469
Rosen's (Baron Victor) catalogue of Arabic MSS.	119
Rotherham, proposed work on history of Rousseau-centenary, arrangements for the Royal Society, candidates for election into	232
— of Literature, hon. mem- bers of	278
Russian literature in 1877	75
Sacchi's (F.) <i>I Tipografi Ebraici di Sionino</i>	485
SALES:—	9
autographs of the late Mr. Henry Porter	96
library of the late Mr. Barron Grahame	97
autograph collection at the Hôtel Drouot	119
library of Mr. A. G. Dew-Smith	299
Mr. J. T. Payne's books and miniatures	436
the "Hayley Papers"	460
"Library of a well-known collector"	460
letters from William Blake	461
Didot collection of books and MSS.	461
Sanskrit scholarship, chair of, in Liabon Academy of Science	9
<i>Saturday Review</i> , American reprint of the	534
Schiller's and Goethe's correspondence, original MSS. of	437
Schleiermacher Fund in Berlin, the	529
Schopenhauer's translation of Milton's "Ode to Time"	391
Schröder's (Willem) <i>De Plattditsche Bismarck</i>	187
Schweizerische geschichtsforschende Gesellschaft	437
Scudler's catalogue of scientific serial publications	74
<i>Shai en Sosen</i> , complete text of the	143
Shakspeare's Sonnets, threefold division of the first group of	9
— poem of the Phoenix and	553
Shakspeare and Essex, another link between	486
Sharpe, Mr. Reginald, as Records Clerk	461
Shelley, two lectures on	52
— error in one of the poems of	186
Silver, consumption of, for photographic purposes	485
Sime's (Mr.) <i>Life of Lessing</i>	209
Skeat, Rev. W. W.	438
Skrefsrud, Dr. L. O., new work in preparation by	255
Slavonic names, prize offered for a collection of	629
Smith's (Rev. C. L.) bequest to Christ's College, Cambridge	321
(Prof. R.) <i>Additional Answer to the Libel, &c.</i>	412
(G.) <i>History of Sonnacherib</i>	507
<i>Social Notes</i> , new weekly publication	142
Socialistic Press of Germany, the	437
Spelling Reform, two reports on	232
— circular relating to	507
Spencer, Mr. Herbert	485
Spiegel's <i>Evangelische Alterthumskunde</i>	209
Spiegelhagen, forthcoming new novel by	576
<i>Statist.</i> , The new weekly journal	143
Stelman, Mr. E. C., selection from the poems of	118
Steevens' (Lieut. Col. N.) <i>The Crimean Campaign with the First Connaught Rangers</i>	321
Stephen's (Sir J.) <i>General View of the Criminal Law of England</i>	460
<i>Still Life in Troublesome Times</i> . New novel by	187
Stirling-Maxwell, Sir W., bibliography of the works of	74
Stratmann, Dr. F. H., honorarium received by	299
Stubbs's <i>Constitutional History of England</i>	73
Studer, Dr. Gottlieb	321
Surnames, illustration of the history of the origin of	10
Swinburne's <i>Erckthius</i> , Danish translation	8
(Mr.) four sonnets by	165
Tanner's (A.) <i>Die Sage von Guy von Werrick</i>	97
Taylor, Bayard, and the question of American reprint	461
Templeborough, discovery of Roman remains at	30
Thiers' (M.), catalogue of the literary remains of	52
Thirlmer, the defence of	52
Thompson's (Miss K.) <i>Handbook to the Picture Galleries of Europe</i>	321
Ticknor collection in the Boston Public Library	437
Tiele, Prof., on Assyrian research	279
Tobler, Dr. Ludwig	321
Tomkins's (Rev. H. G.) <i>Studies of the Times of Abraham</i>	165
Troia's (Carlo) notes, letters, and documents	209
University College, instruction for women in	507
Vand, dialects of the	529
Verga, forthcoming romance by	437
Victor Emmanuel, poems written on the death of	299
Virchow, Prof., on the Standpoints of Scientific Medicine	209
Voltaire, centenary of the death of	96
Von Hartmann's (Ed.) <i>Philosophy of the Unconscious</i>	391

NOTES AND NEWS—continued.

	PAGE
Vosmaer's <i>Londinias</i>	74
Wager's (W.) <i>Cruell Debtor</i>	487
Wagner, Dr. W., Greek mediaeval MSS. found by	390
Warnke's and Proscholdt's <i>The Comedy of Mucedorus</i>	255
Wattenbach's (Prof.) <i>Schrifttafeln of Greek Palaeography</i>	9
Wellhausen on the composition of the Hexateuch	437
Wesley family, letters written by members of the	31
Whitmore's <i>Comparative Polynesian Dictionary</i>	31
Wild, Mr. T. T., degree conferred upon	187
Withie, John, old heraldic MS. prepared by	553
Wood, Mr. Alexander	528
Working Men's College, Great Ormond Street	186
<i>Writing Tables of 1681</i>	74
Yaghan language, dictionary of the	118
Ziegler, Carl, posthumous poems of	413

NOTES OF TRAVEL.

Africa, journeys of an unknown Spanish missionary in	188
—, Equatorial, foundation of mission stations in	280
—, proposed line of telegraph through	414
—, Equatorial, proposed large scale map of	487
Aloock, Sir R., Portuguese honour conferred upon	53
Aleutian Islands, the	188, 369
<i>Annales de l'Extrême Orient</i> , new periodical	233
Antinori, Marquis, in Africa	188, 392
Assuan, inscription found in a cemetery at	10
Australia, North, exploration of	120
Australian native implements, collection of	10
Barber's (E. C.) account of Mr. Grosvenor's route between Tall-fu and Monien	462
Baldarata Isthmus, Russian expedition to	10
Ballay, Dr., in West Africa	245
Barker Islands, disappearance of the	38
Belgian African expedition	369, 486
Bella Tola, ascent of the	98
Bernina district, Itinerary of the	433
Bidder's (Mr. J.) map of Great Britain	10
Binne river, Western Africa	166
Bridges' (Rev. J.) journey in Tierra del Fuego	413
Brown's (Dr. R.) <i>Countries of the World</i>	413
Broyon, M., in Central Africa	76
Bühler's (Mr. G.) tour in search of Sanskrit MSS.	10
Burton, Capt., at Trieste	508
Cameron, Mr., in Burmah	414
—, Commander, contemplated Eastern journey of	556
Canadian Geographical Society	166
<i>Cannes and its Vicinity, Visitors' Guide to</i>	210
Cazamance river, west coast of Africa	93
Congo, opening up of the trade of the	144
Coode's (Sir J.) survey of the Yarra river (Victoria)	414
Corea, Japanese settlement in	486
Cotterill, Mr. H. B., in Central Africa	301
Craven, Mr. A. E., illness of	32
Cunene river, West Africa	233
Cust's (Mr. R.) map of the languages of India	32
Czekanovsky's exploration of Siberian rivers	63
D'Anver's (N.) <i>Hercules of South African Discovery</i>	301
Darien, proposed canal through the isthmus of	32
Dawbany's (Mr. Guy C.) journey in Central Africa	53
Debaize, M., l'Abbé de	486
Denhardt, M., Clemens, starting for East Africa	120
De Semellé, M., in Central Africa	76
Dutch Arctic Expeditions, preparations for	346
Dutrieux, M., at Zanzibar	555
Edinburgh, agricultural map of county of	345
Ellis, Mr. C., and Mr. Boddam-Whetham in British Guiana	233
Fergusson's (J.) <i>Geography of Northumberland</i>	32, 556
Fraser's (Capt. F.) <i>Notes on Individual Equipment for the East</i>	556
Frewen, Mr., in South Africa	323
—, return of, to England	555
Fusan, Japanese settlement in	486
Geographical Society, American	32, 362
—, Dutch	32
—, award of the Royal medals of	322
—, German, fiftieth anniversary of	346
—, president's address	392
Gessi-Matteneu African expedition	188, 392
Hill, Rev. W. Wyatt, in the South Pacific	392
Hollie, Mr. A., investigations in New Guinea by	283
Iran Quivira, the ruins of	343

NOTES OF TRAVEL—continued.

	PAGE
Harmand's (Dr.) journey in the Lao country	32
Havana, Anthropological Society founded at	188
Hecia, Mount, fresh eruption of	322
Hertz, M., in West Africa	76
Hesse-Wartegg's (E. von) <i>Prairie-Fahrten</i> , &c.	301
Hildebrandt's (J. M.) attempt to reach Mount Kenya	188
<i>Hints to Travellers</i>	233, 530
Horner, Père, in Central Africa	233
Howgate's (Capt.) polar colonisation scheme	577
Huallanca mineral caves	144
Illimani, Prof. Wiener's ascent of the	345
Kaoko, in South Africa	188
Karategin, territory of	556
Kennedy's (Capt. C.) <i>To the Arctic Regions and Back in Six Weeks</i>	462
Largeau, M.	32, 76
Laveleye's (E. de) <i>L'Afrique Centrale</i>	257
Madagascar, a map of	76
geography of	322
Marcois, Lake, scheme for the draining of	188
Masai route to Lake Victoria	257
Mattucci-Gesell expedition in Africa	188, 392
Merrill, Dr. S., on modern researches in Palestine	280
Mhonda (Central Africa), mission station at	346
Midian, the mineral wealth of	438
Mikhluco-Maklail, M., at Singapore	166, 486
"Missions Scientifiques," provision in French Budget for	188
Mitchell's (Mr. L. H.) adventures in Abyssinia	438
Mohn, Prof., on deep-sea soundings and temperature	487
Mongolia, journey by M. Potanine in	53
Morrison's (G. J.) travels in China	529, 577
Nash's (W.) <i>Oregon: There and Back in 1877</i>	577
Newfoundland and Labrador, Mr. Curling's map of	345
New Guinea, gold discoveries in	10, 53, 369
M. Raffray's collections from	210
expedition to, under Mr. Chester	322
proposed expedition to, from Sydney	346
in	369
Rev. S. Macfarlane's observations in	392
mission station at Stacey Island	462, 508
Signor d'Albertis' expedition in	487
New Mexico, United States survey of	345
Noble's (J.) <i>The Cape and South Africa</i>	577
North, Mr. F. W., in South Africa	166
Norwegian expedition of 1876, results of the	53
"Norwegian Sea," the	53
Novaja Zemla, station for the use of seamen in	120
Nyanza Expedition, news from the	144, 462
Nyassa, Lake, Scottish missions on	462
Ogowe River, trade of the	369
Pahtang, a town in Tibet	32
Pao d'Azuarc, ascent of the	75
Paraguay, north of, discovery of gold in	413
Port Briton, proposed colony at	98
Portuguese expedition to West Africa	76, 166
Prejevalsky, Col., illness of	188
journey of, across the Thian Shan	210
a letter from	578
Prize for a model County Geography	530
Prout's (Maj. H.) <i>Report on the Province of Kordofan</i>	210
Raffray's (M.) investigations in New Guinea	210
Raymakers, Capt. Jules, in Africa	120
Resyek, M., return of, to England	32
Reuter's (Emile) <i>Colonies nationales dans l'Afrique Centrale</i>	556
Roche's (Harriet A.) <i>On Trek in the Transvaal</i>	413
Rohlf, Dr. Gerhart	280
Roraima mountains, expedition to the	300
Royal Geographical Society, additions to the collections of	76, 98
Russian polar expeditions, projected	577
Savorgnan de Brazza, Lieut., in W. Africa	345
Schön, Rev. J. F., and the Institute of France	32
Schwaneberg's (Capt.) voyage from the Yencel to St. Petersburg	120
Seager, General D., on the West Coast of Africa	53
Segin's (L. G.) <i>Walks in Algiers and its Surroundings</i>	257
Sewell's (Mr. H.) trip across the Andes of Peru	144
Siberia, Russian expedition to rivers of	53
Skertchey, Mr. J. A.	144
"Société Indo-Chinoise," formed at Paris	10, 257

NOTES OF TRAVEL—continued.

	PAGE
Société Khédiviale de Géographie, meeting of	322
Soleillet, M., in Africa	188, 438
Speedy, Capt. T. C. S., in Africa	280
Spitzbergen, paper on the discovery of	32
Stacey Island, New Guinea, mission station in	462, 508
Stanford's <i>Stereographical Map of the British Isles</i>	280
Stanley, Mr. H. M., and the Society of Arts	166
Sterling's (Bishop) labours in Tierra del Fuego	32
Stretell's <i>A New Source of Revenue for India</i>	328
Survey (Marine) of India for the year 1876-7	438
Ten, the production of, in India	10
Thomson's (R. W.) explorations on West Coast of Africa	32
Tierra del Fuego, Bishop Sterling's labours in	32
Transvaal, projected new railway in the	82
Triangulation of United States Territories	10
Trigonometrical survey of India	369
Turkish Archipelago, account of the	482
Turkistan, proposed Russian expedition to Ufalvy's (M. de) journey in Central Asia	10
United States geological survey	10
<i>Victorian Year-Book for 1876-7</i>	280, 555
Wakefield, Rev. Thomas, in East Africa	53, 210, 345
Wharton's (Capt.) survey of the East African coast	508
Wilson, Rev. C. T., in Eastern Africa	438, 508
Zanzibar, departure of missionaries for	486

OBITUARY.

	PAGE
Alzog, Prof. Johann	256
Arnolds, Prof. Karl Ludwig	256
Arnold, Rev. Charles	437
Asseline, M. Louis	332
Baker, Rev. Robert George	187
Baudissin, Count Wolf	332
Bosanquet, Mr. J. W.	31
Boutaric, M. E.	31
Brüggenmann, Dr. F.	332
Bryant, Mr. William Cullen	529, 555
Carruthers, Dr. Robert	486
Chitty, Mr. Thomas	165
Craay, Sir Edward Shepherd	97
D'Audiffret, Marquis	368
De Keyser, Joan Pieter	74
De la Berge, M. Camille	257
De Wally, M. Gustav	392
Doran, Dr. John, Ph.D., F.S.A.	97
Duff, Dr. Alexander	143
Dunn, Mr. Henry	279
Friswell, Mr. James Hain	256
Goodwin, Mr. C. W.	233
Grandgagnage, M. Ch.	74
Grossbach, Prof. Ernst	233
Hardy, Sir Thomas Duffus	554
Hart, Lieut.-General Henry George	332
Hart, Prof. C. F.	344
Hildebrand, Bruno	143
Hoffmann, Dr. J. J.	143
Jenkyns, Rev. Henry, D.D.	322
Johnson, Mr. Cuthbert William	300
Keil, Ernst	391
Leo, Prof. Heinrich	300, 322
Loménie, M. de	529
MacGahan, Mr.	300
Mayers, Mr.	413
Mitchell, Sir William	209
Monteiro, Mr. Joachim	31
Montgomery, Col. F. G., R.E., F.R.S.	143
Mozley, Dr. James Bowling	66
Murray, Mr. Andrew, F.L.S.	73
Palliser, Mrs. Fanny Bury	486
Petrino, the Roumanian poet	413
Pickering, Dr. Charles	332
Probst, Traugott, Canon of Solothurn	279
Ravensworth, Lord	345
Riley, Mr. H. T.	300
Riek Allah Hassoun Effendi	300
Roussel, M. Edouard	322
Ruebens, Mme. Louise	486
Russell, Earl	209
Saussey, M. de la	232
Sclopis di Salerano, Count Paul Frederick	210
Smith, Rev. C. Leasingham	529
Sponder, Mr. E.	577
Stül, Dr. Carl	76
Stirling-Maxwell, Sir William, Bart., M.P., K.T.	529
Stokes, Dr. William, M.D., F.R.S.	53
Trelawny, Rev. Charles Trelawny Collins	349
Troughton, Mr. Richard Zouch	257
Vang, Anders Elvindson	257

OBITUARY—continued.

	PAGE
Waring, Mr. George, M.A.	322
Warner, Rev. John Wood, B.D.	187
Williams, Rev. George	98
Williams, Miss Jane Louisa	508
Willmann, Andrew	300
Wollaston, Thomas Vernon, M.A., F.L.S.	55

ORIGINAL ARTICLES.

	PAGE
African Exploration Fund	511
Border Ballad, A	167
Boston Letters	122, 487
British Museum, The	439, 462
Bushman Rock Paintings, The	463
Cairo, Notes from	415
Chinese Encyclopaedia, A	120
Books, Recent	371
Convocation of the University of London, annual meeting	463
Copyright, Report of the Royal Commissioners on	578
Demography, International Congress of	579
Endowment of Study, The	369
Florence, Letters from	167, 530
Forest, The Law of the	414
German Letter	235
Globe (great) in the Lyons Library	438
<i>Hamlet</i> in Portuguese, by King Louis	98
Himalayan Explorations	392
Index Society	54
Italy, the Heel of	280
Manzoni, an unknown Poem by	280
<i>Melusine</i>	120
Molière, New Facts about	257
<i>New Biblia Puerum</i>	167
Oxford Letters	258, 511
University Commissioners, Statement of the	392
Paris Letters	145, 211, 415, 558
Payne's (Mr.) Collection of Books	346
Peter the Great, the Will of	487
<i>Rassegna Settimanale, La</i>	287
Renan's <i>Caliban</i>	333
Sardon, M., Discourse of	487
Scotch Universities Commission, Report of the	234
Shakespeare, the Religion of	508
Shelley Sale, A	509
Swiss Alpine Club, The	188
Thirlmere Defence Association	32
United States Arctic Expedition	166
Victor Hugo's new Poem	394
Voltaire Centenary at Paris, The	510

CORRESPONDENCE.

	PAGE
"Allemande," The	147
" <i>Amraos</i> "	261
Apocalypse, The, and the Author of the	259
Epistle of James	169
Attavante	440, 465, 489
Bodleian MS. of Catullus	236
Bonomi's (Joseph) Work	489
British Museum System of Classification	489
College for Men and Women, The	489
<i>Court of Love</i> , Date of the	489, 511
Devonshire (Old) Names	343, 371
Dirrit, Aedificat	123
Dunker's <i>History of Antiquity</i>	236, 282
Dürer, Two Drawings of, at the Grosvenor Gallery	124
Dutch Drawings in the Burlington Fine Arts Club	417
<i>Economy of Consumption, The</i>	302
Ellicott's (Bishop) <i>New Testament Commentary</i>	123
"Flower and the Leaf," Date of the	35, 55
Flower, Robert, the Logarithmist, 1771	347
"Forest," The derivation of	442
French Law	261
Galileo Galilei, An Unpublished Letter of	146
Graz	236
Greek MS. at Oxford	281
<i>Grün's Law</i>	123, 169, 189, 214, 236
Helmholtz, Prof., on the English Universities	100
Henry V.'s Invasion of France	35
"Here" and "There" in Chaucer	55
High German, Recent Origin of	287
Hissarlik Antiquities at South Kensington	147
International Literary Congress, The	488
Irish Monastic Missal at Oxford	34, 389
Jevons, Prof. Stanley, and Mr. Mill	285
Lake Country of England, The	213
Lessing's <i>Laocoon</i> , Translation of	189
Lever's <i>Witcraft</i>	439, 532
<i>Liber Studiorum</i> , New Catalogue of the	77
Librarians, the Conference of	464
Logic, an Old English Treatise on	464
Macbeth a Good Churchman	189

CORRESPONDENCE—continued.

	PAGE
<i>Madonna dei Candelabri</i> , copies of the	5
<i>Marmorne</i>	189, 2
Missals, Two MS.	5
Moffatt, Mr., v. Mr. Mill and Mr. Fawcett	3
Müller, Prof. Max, on Homer	31
Musical Anecdote, A	3
Museums of Casts	3
Mykenae, the Discoveries at	2
the Treasures of	5
Odinic Myths in Shetland, Relics of	55
"Old Masters" Catalogue, The	1
Exhibition, The	2
Phonetic Spelling, the Principles of	2
Pleonasm, A New	2
Politics, The	2
Pronominal Ideographs	2
Protest, A	6
"Quid Romae faciam?"	1
"Roiect," the Essex word	5
Rome, the English Season in	5
"Rough and Ready"	5
Saracens in Portugal, The	5
Schliemann Collection at S. Kensington	1
Shakespeare, the Religion of	5
Shelley Reminiscences	4
Spelling Reform	123, 147, 1
Stokes's Harness Prize Essay	4
Sweet, Mr., and "Glossic"	12
Troughton's <i>Nina Sforza</i>	3
Vasasens' <i>Chronicon</i>	3
Volubilis, The Site of the Roman City of	3
"Wharf" (the word) in Shakespeare	3

CONTENTS OF THE
MAGAZINES, &c.

	PAGE
Academia, La	97, 27
Alpine Journal	16
Altprussische Monatschrift	41
Archiv für path. Anat. und Phys.	39
Archiv für Slavische Philologie	24
Archivio Storico	300, 54
Atlantic Monthly	76, 167, 44
Belgravia	54
Bull. de la Soc. de Géog.	44
of the Belg. Geog. Soc.	44
of the Geog. Soc. of Marseille	45
of the Société Franklin	54
Canadian Monthly	21
Cape Monthly	31
China Review	279, 55
Christian Apologist	3
Church Quarterly Review	98, 41
Contemporary Review 32, 122, 166, 211,	801, 346, 414, 54
Cornhill Magazine	11, 34, 323, 414, 53
Deutsche Rundschau 119, 232, 255, 299, 461, 54	31
Revue	31
Edinburgh Review	31
Educational Journal of Virginia	1
Fortnightly Review 32, 121, 211, 301, 394, 54	323, 414, 53
Fraser	3
Geographical Magazine	1
Gentleman's Magazine	1
Indian Antiquary	75, 413, 54
International Review	76, 24
Jahrbücher für Nationalökonomie u. Statistik	31
Journal des Economistes	31
of the Berlin Geographical Society	438, 57
of the Nat. Indian Assoc.	43
Law Magazine and Review	44
Library Journal	370, 529, 57
London Society	41
Macmillan	144, 323, 414, 54
Melbourne Review	76, 24
Mind	76, 24
Monatschrift für Gesch. u. Wiss. d. Judenth.	44
Nation (New York)	11
Nineteenth Century 33, 121, 167, 210, 301,	394, 46
New Quarterly Magazine	37
North American Review	76, 258, 43
Nuova Antologia 9, 232, 255, 300, 368, 391,	461, 507, 55
Petermann's Mittheilungen 53, 119, 280,	369, 57
Preussische Jahrbücher	300, 368, 57
Proceedings of the Royal Geog. Society 53, 43	54, 37
Quarterly Review	10, 52, 279, 554, 57
Revue Contemporaine	169, 256, 43
Revue Historique	507, 55
Rivista Europea 10, 232, 256, 368, 391, 437,	507, 55
Russische Revue	16
Scholasche Register	23
Scribner's Monthly	16
Temple Bar	39
Theological Review	34, 33
Theologisch Tijdschrift	74, 355, 43
University Magazine	11, 145, 32
Westminster Review	76, 37
Zeitschrift für Erdkunde	10

SCIENCE.

REVIEWS.

	PAGE
Abney's (W. de W.) <i>Treatise on Photography</i> ..	261
Allen's (Grant) <i>Physiological Aesthetics</i> ..	125
Bagot's (A.) <i>Accidents in Mines</i> ..	533
Balfour's (F. M.) <i>Monograph on the Development of Elasmobranch Fishes</i> ..	442
Bland's (W.) <i>Elementary Botany</i> ..	396
Boehling's (O.) <i>Sanskrit Chrestomathy</i> ..	534
Bolland and Lang's <i>Aristotle's Politics</i> ..	217
Cope's (E. M.) <i>The Rhetoric of Aristotle</i> ..	303
Cruttwell's (C. T.) <i>History of Roman Literature</i> ..	79
Delitzsch's (F.) <i>Assyrische Lesestücke</i> ..	418
Douse's (T. le Marchant) <i>Grimm's Law</i> ..	35
Ellis's (B.) <i>Catulli Veronensis liber</i> ..	558
Greenwell's (W.) <i>British Barrows</i> ..	581
Guyard's (S.) <i>Théorie nouvelle de la Métrique Arabe</i> ..	443
Hillebrandt's (Dr. A.) <i>Varuna und Mitra</i> ..	583
Hirzel's (R.) <i>Untersuchungen zu Cicero's philosophischen Schriften</i> ..	13
Hommel's (Dr. F.) <i>Die äthiopische Uebersetzung des Physiologus</i> ..	372
Huber's (J.) <i>Die Forschung nach der Materie</i> ..	465
Hull's (Prof.) <i>Physical Geology and Geography of Ireland</i> ..	417
Huxley's (T. H.) <i>Physiography</i> ..	148
Lang's (F. A.) <i>History of Materialism, &c.</i> ..	465
Laves's (G. H.) <i>The Physical Basis of Mind</i> ..	237, 349
McNab's (W. R.) <i>Botany (Morphology and Physiology)</i> ..	396
Minchin's (Prof. G. M.) <i>Treatise on Statics</i> ..	397
Munro's (H. A. J.) <i>Criticisms and Elucidations of Catullus</i> ..	490
Petrie's (W. M. F.) <i>Inductive Metrology</i> ..	262
Spitta's (F.) <i>Der Brief des Julius Africanus an Aristides</i> ..	170
Taylor's (C.) <i>Sayings of the Jewish Fathers, &c.</i> ..	215
Thomson's (Sir C. W.) <i>The Voyage of the " Challenger "</i> ..	282
Topinard's (Dr. J.) <i>Anthropology</i> ..	148
Trumpp's (Dr. J.) <i>The Ad Granth</i> ..	190
White's (Rev. G.) <i>Natural History and Antiquities of Selborne</i> ..	78
Wollaston's (T. V.) <i>Coleoptera Sanctae Helenae</i> ..	

ORIGINAL ARTICLES.

Cambridge Philological Society, The ..	325
Société des Anciens Textes Français ..	239
Wollaston, Thomas Vernon, and Andrew Murray ..	56

NOTES.

Accelerator nerve, observations on the ..	512
<i>Acetabularia mediterranea</i> ..	79
Adamite ..	536
<i>Agaricus furfuraceus</i> ..	264
African language, M. Benloew on the ..	420
American signal service, the ..	103
— weather-maps, study of ..	192
— storm-warnings ..	305
Anhydrous acids, combination of, with anhydrous bases ..	127
Anthoxanthin granules in withering flower-leaves ..	172
Anthropological department of the Paris Exhibition ..	103
Anthropology ..	263, 560
— British ..	263
— at the Paris Exhibition ..	263
Antimony, revision of atomic weight of ..	241
Antiquity of man in America ..	263
Arctic Expedition, the ..	305
Asparagin, behaviour of, in the living body ..	326
Assyrian syllabary, characters of the ..	536
Astronomical Society, <i>Memoirs of the</i> ..	56
— Observations made at the Oxford University Observatory ..	444
Astronomy ..	66, 149, 239, 351, 444, 535
<i>Atlas celestis eclipicus</i> Eduard Heis ..	240
Atropia and morphia, antagonism between ..	37
Aurora, the, and the weather ..	193
<i>Bacillus anthracis</i> , life-history of ..	561
Bacteria, experiments by Dr. Frisch on ..	264
Ball's (Rev. C. J.) <i>Merchant Taylors' Hebrew Grammar</i> ..	218

NOTES—continued.

Barium, carbonate, dissociation of ..	420
Barometer, diurnal range of, in India ..	14
— readings, differences in ..	305
Barometers, standard, at Kew and Greenwich ..	192
Basalts, old, in the Lake district ..	102
Batavian Society of Arts and Sciences ..	468
Bauke's (Dr. H.) <i>Beiträge zur Keimungs-geschichte der Schizaceen</i> ..	350
Bettany's (G. T.) <i>Simple Lessons in Botany</i> ..	561
Birmingham's Catalogue of Red Stars ..	150
<i>Blischkofe</i> ..	127
Blende, fluid cavities in ..	420
Bolivite ..	38
Botany ..	79, 172, 263, 350, 445, 561
— prizes in, for young women ..	172
Braun's (Alexander) herbarium ..	264
Bréal's (Michel) <i>Mélanges de Mythologie et de linguistique</i> ..	374
Brehm's <i>Thierleben</i> ..	57
Brochantite, artificial formation of ..	326
Brown's (Dr. J. C.) <i>Pine Plantations in France</i> ..	446
<i>Bulletin International</i> , alteration in ..	399
Calcium chloride, absorption of water by ..	536
Canadian observers, Instructions for ..	398
Candles (wax) re-ignition of ..	128
Carbonic oxide, the absorption of ..	418
Cusell's <i>Natural History</i> ..	57
Charnwood Forest, rocks of the ..	102
Chemical investigation, accurate ..	327
Chemistry ..	38, 127, 240, 326, 419, 535
Chlorates, reduction of the ..	536
Chorda Tympani, true origin of the ..	513
Circulation, disturbance of the, by intrapericardial pressure ..	419
Climate of the interior of Asia ..	14
— of Peking ..	102
— of Japan ..	102
— of Eastern Asia ..	305
— of Bombay ..	305
<i>Coloradotte</i> ..	127
Colour-blindness, mode of testing ..	15
Comet discovered by Tempel ..	445
Contractions, German, of weights and measures ..	327
Corpus Striatum, functions of the ..	218
Coryphodon, the structure of ..	305
Cones and Allen on North American Rodents ..	56
Crocodyles, relation of the structure of, to their prey ..	192
Cryptogamic herbarium of De Notaris ..	264
Crystalline selenium, electric experiments with ..	584
Crystallisation of lime, strontia and baryta ..	241
Curve of pressure in Italy ..	399
Damp atmosphere, influence of a ..	172
Darwinism and the Spanish Church ..	308
Dindorf's (G.) <i>Homert Ilias, Scholia</i> ..	468
Dinosaurs, new American ..	14
<i>Dun Echt Observatory Publications</i> ..	56
Earth-temperatures and their increase with depth ..	192
— mean density of the ..	373
— currents due to terrestrial magnetism ..	584
Edible clay of New Zealand ..	36
Electrical resistance in absolute measure ..	284
Electricity, influence of, on evaporation ..	373
Encke's periodical comet, return of ..	535
Engraving on glass by electricity ..	284
"Eurydice" squall, the ..	399
Extinct reptiles, a new order of ..	14
Eye, influence of modern education on the ..	217
Fermentation, influence of gases on ..	418
<i>Fiedler's Scientific English Grammar</i> ..	513
Finn-Ugrian antiquities ..	560
Flames, temperature of ..	284
Fluoranthene ..	419
Fossil crocodiles of Elgin ..	14
— bird from the London clay ..	101
— deer of Miocene and Pliocene times ..	102
— bird, a new ..	491
Fossiliferous rocks of Western Scotland ..	191
Fossils, Catalogues of, in the Museum of Practical Geology ..	398
Galvanic pile, a new ..	80
Gases, "permanent," liquefaction of ..	38, 241
— thermal conductivity of ..	283
Geological work by local Scientific Societies ..	192
— Society, Presidential Address ..	491
Geology ..	14, 101, 191, 304, 397, 491
— of the Uinta Mountains ..	192
— of Gibraltar ..	304
— of Acadia ..	304
— of the Western Territories ..	305
— of the Arctic Expedition ..	397
Geometrical Teaching, Association for the Improvement of ..	57

NOTES—continued.

Gill's (Dr. Th.) review of Wallace's <i>Distribution of Animals</i> ..	103
Glaciers of the Mersey Basin ..	304
Glycerine, physiological action of ..	612
<i>Glyptodendron</i> ..	398
Greenwich Observatory, annual visitation of the ..	535
Hair hygrometer, the ..	305
Handwriting, faded, restoration of ..	326
Heat, mechanical equivalent of ..	284
— distribution of, in the atmosphere ..	492
Heath's (F. G.) <i>The Fern Paradise</i> ..	561
Hennedy's (Prof. R.) <i>The Clydesdale Flora</i> ..	561
Herschel's (Sir J.) "General Catalogue of Nebulae, &c." ..	351
Hoy, the "Old Man" of ..	192
Hydrocarbons formed by the action of acids on Spiegleisen ..	327
Hydrocyanic acid, detection of traces of ..	420
Hydrogen, liquefaction and solidification of ..	127
Hydrophgymograph, the ..	326
Iceland, the weather of last winter in ..	492
Iodobromite ..	326
Iodous acid ..	38
Iowa, the weather service of ..	398
Iridescent glass ..	39
Jonkman, Dr. H. F., on the <i>Marattiaceae</i> ..	350
<i>Journal of Physiology</i> , features of the ..	103
Keary's (C. F.) <i>The Dawn of History</i> ..	560
Keller's (Dr. F.) <i>Lake-Dwellings of Switzerland and Europe</i> ..	263
Kerr, Dr., the experiments of ..	80
Kew Observatory ..	15
Kielhorn's (Dr.) brochure on <i>Katyayana and Putanjali</i> ..	468
Koolman's (J. ten D.) <i>Wörterbuch der ost-friesischen Sprache</i> ..	536
Körner's (K.) <i>Einführung in das Studium der Angewandten Chemie</i> ..	536
Laangban, new minerals from ..	535
Lake districts, old basalts in the ..	102
— dwellings in Europe, geographical distribution of ..	263
Land plant, the oldest American ..	398
Lassaulx's (Dr. A. von) <i>Aus Irland</i> ..	103
Leather, destruction of, by gas ..	127
Light, action of, on oxalic acid ..	127
— influence of, on the electrical conductivity of metals ..	263
— polarised, reflection of, from the surface of a magnet ..	284
Lightning rods ..	103
Lohrmann's Moon Charts ..	289
Lupinus, poisoning of sheep by ..	445
Manganese in the blood ..	218
<i>Marattiaceae</i> , development of the prothallium of the ..	350
Mars, the south polar spot of ..	66
— discovery of the satellites of ..	149
— determination of the diameters of the satellites of ..	240
Mean pressure in Europe ..	492
— of Vienna ..	492
Melting-points ..	420
Mercury, transit of, across the sun ..	351
— on May 6 ..	445
Mersey Basin, Old Glaciers of the ..	304
Metabolism in the liver, the evidence of ..	88
Metallic minerals in rocks ..	241
Meteorological Instructions for India ..	14
— stations in Europe ..	15
— observations at the Regent's Park ..	15
Meteorology ..	14, 102, 192, 305, 398, 491
— Italian ..	15
— of Russia ..	192
— of Denmark ..	192
— of Victoria ..	193
<i>Microgonidium</i> , the ..	561
Miklosich, Prof., on the Slavonic languages ..	467
Minéralogie, Société de, Paris ..	420
Mineralogy ..	38, 127, 240, 326, 419, 535
Minerals of different specific gravity, the separation of ..	419
Nebulae and clusters, Index-catalogue of books and memoirs relating to ..	150
Nerve-fibres, termination of, in tactile corpuscles ..	38
New Mexico, the extinct vertebrata of ..	304
— Guinea Echidnas, the ..	306
— skulls from ..	560
Nitrogen, separation of, from air ..	326
— and water, the reaction of ..	419
Nova Scotia hurricane of August, 1873 ..	103
Oxidation of lead, new product of the ..	536
Oxygen, liquid, the density of ..	80
Oxygenised graphite and platinum ..	326
Palaeontology of Victoria ..	398
Pall grammars ..	103
Pandermitte ..	241
Papuan, industrial arts of the ..	263

NOTES—continued.

Parotid saliva, normal reaction of ..	513
Pawlow's, the Observatory at ..	398
Persins constellation, star clusters in the ..	535
Persulphuric acid ..	240, 419
<i>Phascolus vulgaris</i> , ferment found in the seed of ..	351
Phenol and Indican, formation of, in the system ..	127
Philology 15, 57, 103, 128, 172, 218, 351, 374, 420, 467, 513, 536, 561	
Phonograph, the ..	80
Physics ..	80, 283, 373, 583
Physiology ..	37, 126, 217, 325, 418, 512
Planets, minor, discovery of ..	150
Platinum proto-sesquioxide ..	127
Polarisation of electrodes in a liquid ..	284
Pre-Cambrian rocks of Wales ..	14
Quartz and tridymite ..	241
Radiometer, the, as a thermoscope ..	284
Red corpuscles in the blood of the higher vertebrates ..	126
Reichardt's mercurialine ..	241
Retina, sensibility of the, to light and colour ..	325
Retinal pigment of birds ..	128
Rodents, North American ..	56
Royal Society's <i>Catalogue of Scientific Papers</i> ..	420
Sanitary Protection Association, Edinburgh ..	103
Secchi, proposed memorial station to ..	492
Siberia, East, collection of petrefactions from ..	103
<i>Sivapanna</i> , a complete copy of the ..	57
Skulls from New Guinea ..	560
Smith's (J.) <i>History of Bible Plants</i> ..	351
Snow, the influence of, on temperature ..	305
Sodium hydrate, absorption of water by ..	536
Space, our judgment of ..	126
Spectroscope, a new ..	583
Spectrum lines of metallic vapours, reversal of the ..	373
Spinal cord, physiology of the ..	325
Splenic fever, mechanism of death from ..	37
— pathology of ..	326
— Dr. Ewart on ..	561
Star-gauging ..	351
Stengel's (E.) <i>Die beiden ältesten Provenzalischen Grammatiken</i> ..	351
— <i>Die Provenzalische Blumenlese der Chigiana</i> ..	352
Stillings (Dr. J.) charts for testing colour-blindness ..	15
Stone implements, superstitions attaching to ..	560
Storm tracks in Northern Europe ..	491
— warnings for South-West Europe ..	492
Storms, the motion of ..	399, 492
Subhiti Terunnansa's <i>Nāmadā</i> ..	103
Sudoriparous glands, innervation of ..	218
Sugar, removal of, from the alimentary canal ..	419
Sunspots and rainfall ..	305
Swarm-spores, the union of ..	79
Sweat, the secretion of ..	513
Syntax, Comparative, article by W. Scherer on ..	467
Tasite ..	88
Task wood, a white deposit in ..	241
Telephone, theory of the ..	373
— new mercury ..	373
Tellurium, the ores of ..	419
Temperature of Russia ..	102
— of Vienna ..	398
— in Sweden ..	398
— the daily range of ..	492
Tertiary vertebrata (new) from the Western Territories ..	192
Thermal conductivity ..	374
— springs of Asmannshausen ..	420
Thunder and milk ..	127
Thuret's (M.) garden at Antibes ..	351
Tin, the disintegration of ..	127
Turner's <i>Libellus de re herbaria novus</i> ..	264
Ultra-violet rays, absorption of the ..	374
<i>Unioidea</i> , evolution of the ..	102
United States survey of the Territories ..	14
Van Tieghe's (Prof.) third <i>Memoir on the Mucorin</i> ..	263
Vaso-motor nerves ..	37
— innervation of the voluntary muscles ..	126
— mechanisms ..	218
Vertebrata, new extinct ..	491
Violet-le-Duc's (E.) <i>Mont Blanc</i> ..	491
Virginia cigars, composition of smoke of ..	326
Wake's (C. S.) <i>The Evolution of Morality</i> ..	560
Water, plain words about ..	241
Weather telegraphy in Germany ..	399
Weber's (Prof.) <i>Panda Danda Chaitra Prabhanda</i> ..	374
Weil's (H.) <i>Les Plaidoyers politiques de Démophile</i> ..	468

NOTES—continued.

World, the age of the .. .	PAGE 491
Zend Philology, list of writings on .. .	467
Zoology .. .	56, 305
—, Indian .. .	305

OBITUARY.

Bequerel, Antoine César .. .	PAGE 40, 101
Bernard, M. Claudio .. .	150
Booth, Rev. James, LL.D., F.R.S., F.R.A.S. .. .	372
Daintree, Mr. R. F.G.S. .. .	583
Fellenberg-Rivier, Prof. R. von .. .	193
Forbiger, Albert .. .	304
Fries, Prof. Elias Magnus .. .	172
Henry, Prof. Joseph .. .	444, 467
Hewitson, William Chapman .. .	512
Lamy, Mons. A. .. .	283
Main, Rev. Robert, M.A., F.R.S. .. .	444
Mayer, Robert Julius .. .	283
Raspail, François Vincent .. .	101

OBITUARY—continued.

Regnault, Henri Victor .. .	PAGE 101
Secchi, Angelo .. .	191
Tenfel, Wilhelm .. .	304
Wilmanns, Gustav .. .	304
Wiser, Dr. David Friedrich .. .	304

MEETINGS OF SOCIETIES.

Antiquaries, Society of .. .	PAGE 104, 128, 150, 173, 193, 219, 242, 285, 306, 328, 352, 421, 446, 469, 493, 586
Anthropological Institute .. .	128, 174, 219, 265, 306, 352, 421, 492, 537
Astronomical Society .. .	81, 173, 265, 375, 468, 584
Biblical Archaeology, Society of .. .	57, 328
Chemical Society .. .	16, 104, 151, 218, 264, 285, 328, 376, 421, 492, 537
College for Men and Women .. .	514
Entomological Society .. .	81, 173, 264, 375, 421, 584
Geographical Society .. .	265
Library Association .. .	219, 329, 422, 537

MEETINGS OF SOCIETIES—continued.

Linnean Society .. .	PAGE 16, 104, 173, 194, 264, 327, 328, 421, 422, 514, 586
Literature, Royal Society of .. .	104, 219, 306, 352, 446, 586
London Mathematical Society .. .	58, 193, 265, 322, 446, 582
Meteorological Society .. .	15, 81, 194, 306, 399, 469, 585
Musical Association .. .	57, 150, 242, 328
New Shakspeare Society .. .	58, 173, 242, 446
Numismatic Society .. .	219, 375
Philological Society .. .	104, 129, 193, 219, 322, 422
Physical Society .. .	129, 193, 242, 284, 327, 374, 469, 493, 562
Royal Society .. .	58, 81, 105, 128, 151, 174, 194, 241, 264, 281, 285, 306, 328, 375, 421, 446, 469, 514, 586
— Institution .. .	105, 129, 151, 174, 194, 219
— Asiatic Society .. .	174, 285, 375, 469, 562
— Archaeological Institute .. .	242, 352, 422, 561
Zoological Society .. .	103, 151, 193, 242, 285, 328, 375, 468, 493, 537, 585

CONTENTS OF THE MAGAZINES, ETC.

Beiträge zur Biologie der Pflanzen .. .	PAGE 80
Botanische Zeitung .. .	79, 264, 445
Brain .. .	418
Bursian's Jahresbericht .. .	57, 513
Comptes Rendus .. .	80
Hermathena .. .	420
Hermes .. .	15, 420
Indian Antiquary .. .	172
Journal of the Royal Asiatic Society .. .	128
— of Botany .. .	172
— of the Meteorological Society .. .	192
Neue Jahrbücher .. .	15, 351, 561
Philologus .. .	57, 172, 513
Revue de Linguistique .. .	374
Rheinisches Museum .. .	57, 218, 420
Romania .. .	108, 374
Science for All .. .	150
Zeitschrift für deutsche Philologie .. .	172
— für die Oesterr. Gymnasien .. .	561

FINE ART.

REVIEWS.

Amand-Durand's <i>Œuvre de A. Mantegna</i> .. .	PAGE 306
Blake's (W.) <i>Jerusalem, the Emanation of the Giant Albion</i> .. .	174
Carr's (J. Comyns) <i>Contemporary Art</i> .. .	58, 81
Cesnola's (Gen. di) <i>Cyprus</i> .. .	352
Dunraven's (Earl) <i>Notes on Irish Architecture</i> .. .	352
Fergusson's (J.) <i>The Temples of the Jews, &c., at Jerusalem</i> .. .	376
George's (Ernest) <i>Etchings in Belgium</i> .. .	161
<i>Inventaire général des Richesses d'Art de la France</i> .. .	265
Kekulé's (R.) <i>Griechische Thonfiguren aus Tanagra</i> .. .	194
<i>Lateran, Plan for Removal of the Apse of the</i> .. .	377
Bayet's and Thomas's <i>Milet et le Golfe Latmique</i> .. .	308
Scott's (W. B.) <i>William Blake</i> .. .	174
Smith's (J. C.) <i>British Mezzotint Portraits</i> .. .	537

ART BOOKS.

Burty's (Ph.) <i>Vingt-cinq Dessins de Eugène Fromentin</i> .. .	PAGE 39
<i>Child's Play, A New</i> . By E. V. B. .. .	39
Wornum's (R. M.) <i>Etchings from the National Gallery</i> .. .	39

ORIGINAL ARTICLES.

Allomant's (M.) <i>Egyptian Collection</i> .. .	PAGE 308
Amateur Art Exhibition at Lowther Lodge .. .	495
Archaeology in Switzerland .. .	16
— Italy .. .	40, 330
Art College for Women in Rome .. .	400
Art Sales 17, 84, 107, 131, 164, 176, 197, 220, 243, 267, 287, 311, 331, 400, 426, 448, 471, 517, 588	
British Academy in Rome, Report of Committee of the .. .	60
— Artists, the Society of .. .	310
Cambridge Rembrandts, The .. .	286
Casimiro (San Germano), Ancient Sepulchral Edifice at .. .	130
Choragic Monument, A Third .. .	106
Dudley Gallery, The .. .	219, 266
Egypt, Notes from .. .	153
Exhibition of Drawings by Dutch Masters .. .	899, 424
— of the Society of Painters in Water-Colours .. .	425
— of Works in Black and White .. .	310
French Government and the Fine Arts .. .	175
— Gallery, The .. .	309
Furniture at Bethnal Green .. .	641
Glasgow Fine Art Loan Exhibition .. .	566
Goupil's (Messrs.) Exhibition .. .	331
Grosvenor Gallery, The .. .	446, 494
Imperial German Institute of Rome .. .	41
Luparini's New Process of Cleaning Pictures .. .	425

ORIGINAL ARTICLES—continued.

Michelangelo's Cartoon of Pisa .. .	PAGE 193
— Index of Letters, &c. .. .	355
Modern Painting .. .	354
Mycenae, Troy, and Ephesus .. .	400
Novar Pictures, The .. .	330
Olympia and Mykenae, Recent Discoveries at .. .	106
—, the Excavations at .. .	285, 310
Paintings on China .. .	565
Paris International Exhibition, 1878 .. .	493, 538, 563
Pictures for the Academy and the Grosvenor, &c. .. .	310
Prehistoric Greece, The Art of .. .	195
Royal Scottish Academy, Exhibition of .. .	175
— Academy Exhibition .. .	422, 469, 516, 540
Salon, The .. .	514, 586
Scott's (Mr. W. B.) <i>Etched and Engraved Work</i> .. .	587
Shakspeare and Eugène Delacroix .. .	61
Thompson's (Sir H.) <i>Nankin China</i> .. .	447
Tiber Bed, Archaeological Explorations of the .. .	329
Turner's Engraved Work at the Fine Art Society .. .	243
Water-Colour Institute, The .. .	353
Wellington Monument in St. Paul's, The .. .	83
Winter Exhibition of Old Masters (Ninth) .. .	39, 59, 105, 130

NOTES ON ART AND ARCHAEOLOGY.

Acropolis of Mycenae, stone circle on the .. .	PAGE 107
—, column to be erected at entrance of the .. .	268
<i>Adventures of Miss Brown, Miss Jones, and Miss Robinson, at Biarritz and in the Pyrenees</i> .. .	518
Alma-Tadema, M., piano and seat made for .. .	566
Alpine peaks, study of, by Leonardo da Vinci .. .	41
Art gallery for the North of England, proposed .. .	132
Artists' and Amateurs' Society's conversation .. .	197
Atkinson's (J. P.) <i>A Week at the Lakes</i> .. .	518
Babylonian, tablets and antiquities from .. .	177
"Badminton Hunt, The," large picture .. .	518
Barret's process of photogravure .. .	63
Barre's (M. Albert) collection of antiquities .. .	427
Basel, demolition of the old "Juden-schule" in .. .	472
Baudry, Exhibition diploma designed by .. .	566
Beaconsfield, Lord, portrait of, by Prof. H. von Angell .. .	288
Bellucci, Prof., historical picture by .. .	542
Bibliothèque Nationale, danger from fire of the .. .	332
—, proposed enlargement .. .	542
Birmingham School of Design, new president of the .. .	176
Blanc, M. Charles .. .	312
Böcklin, Arnold, the Swiss painter .. .	333
Bonnefoy, Henri, water-colour studies by .. .	378

NOTES—continued.

Bookbinding, efforts towards improvement in .. .	PAGE 288
Breckenkamp, Quiring, history of .. .	268
British Museum, marble figure (Greek) placed in the .. .	154
—, additions to Print Room .. .	221
—, additions to Greek antiquities .. .	426
Bronzes, antique, discovered at Cagli .. .	378
Bull's head discovered in Ireland .. .	378
Callot, Jacques, catalogue of drawings of .. .	427
Cambrian Archaeological Association .. .	542
Campbell, Mr. James, pictures by .. .	448
Carr, Mr. Comyns .. .	401
Caspari collection of engravings and woodcuts .. .	495
Central-Swiss Exhibition to be held in Luzern .. .	312
Cercle Artistique of the Place Vendôme .. .	312
Chauvel, M., etchings by .. .	618
Chur, wall-paintings in the palace at .. .	244
Clesinger's (M.), colossal statue of the French Republic .. .	244
Col's (David), picture "A Canary Competition" .. .	378
Colvin, Prof., on the engravers of the age of Albert Dürer .. .	618
"Concours de Rome," competition for, in Belgium .. .	42
Cornelia, pedestal of the statue of .. .	378
"Cottage Wall Pictures" .. .	566
Courbet, painting called "La Vague" by Cousins' (Mr. S.), engraving from the portrait of the "Countess Spencer and Lord Althorp" .. .	41
Crauk's figure of "The Genius of Law" .. .	449
Cruikshank, George, collection of works of .. .	267
Cup and circle sculptures in the County of Kerry .. .	17
"Dance of Death," wall-painting at Cluses .. .	85
Daubigny, etchings by .. .	221
—'s landscape "Vendange en Bourgogne" .. .	496
David, the sculptor, proposed statue to .. .	177
De la Salle, M. His, pictures left to the Louvre by .. .	312
De Nittis's view of the thoroughfare in front of the Bank of England .. .	197
Diarbekr, antiquities from the neighbourhood of .. .	177
Dida, François, the will of .. .	85
Diploma to be given at the Paris Exhibition 1877 .. .	177
Dor's (Gustave), figure of Night .. .	288
Doulton and Co.'s collection of art and other pottery .. .	287
Duchatel, Comtesse, pictures left to the Louvre by .. .	312
Dufour, General, competition for the monument to .. .	42
Duval's (M. J.), picture symbolising the Octroi of Paris .. .	42
Ecole des Beaux-Arts, appointments in the .. .	222
—, privilege of students of the .. .	244
Eisenmenger's (Prof.) curtain for theatre at Augsburg .. .	132
Ephrussi's (M. Charles) Dürer studies .. .	107
Etching Society started at Weimar .. .	496
Eutropius, discovery of the tomb of .. .	449
Evershed, Dr. Arthur, two etchings by .. .	400

NOTES—continued.

EXCAVATIONS:—	PAGE
in the Forum Romanum .. .	41
at Ostia .. .	41
in the Campagna (Acapara) .. .	378
at Olympia .. .	378
outside of Rome .. .	472
at Nimrud and Konyunjik .. .	472
on the ruins of Carthage .. .	518
EXHIBITIONS:—	
Société des Amis des Arts de Besançon .. .	42
productions of Mr. S. Cousins in Old Bond Street .. .	62
French Universal .. .	108
art-manufactures, at Basel .. .	108
works of Mr. Raven at Burlington Club .. .	132
original paintings on china .. .	182
Dürer drawings at Berlin Museum .. .	132
drawings by Old Masters, at Marseilles .. .	132
works of Léon Belly, at the Hôtel Drouot .. .	154
works of Julius Schnorr, at the Berlin Gallery .. .	154
drawings, at the Grosvenor Gallery .. .	176
pictures, in the Wigan Free Library .. .	176
drawings by Dutch Masters, at the Burlington Club .. .	176
works of Gustave Courbet, at Brussels .. .	177
drawings of Heinrich Funk, at Stuttgart .. .	177
Turner's engraved work, New Bond Street .. .	197
water-colour drawings, at Edinburgh .. .	221
Mr. Ruskin's Turner drawings .. .	221
Manchester Academy of Arts .. .	221
water-colours, at Messrs. Agnew's .. .	267
paintings, at the German Athenaeum .. .	268
Eastern carpets, &c., at Messrs. Robinson's .. .	268
wood engravings, at Liverpool .. .	332
oil-paintings, at Mr. McLean's .. .	332
drawings by Old Dutch Masters, at the Burlington Club .. .	332
furniture, &c., at the Bethnal Green Museum .. .	332, 472
sketches of Ludwig Richter, at Leipzig .. .	333
water-colours of Mr. Elijah Walton .. .	356
products of the art of the goldsmith, at Gmünd .. .	378
paintings and other works of art, at Manchester .. .	472
heraldic art, at Vienna .. .	496
works of Friedrich Preller .. .	542
works of the French painter Gudin .. .	566
of the <i>Envois de Rome</i> .. .	566
military pictures, at M. Ruel's galleries .. .	589
French paintings, at the Cercle Artistique et Littéraire .. .	589
Flemish pictures in the "Old Masters" Exhibition .. .	107
Florentine lady, disputed authorship and subject of a portrait of a .. .	244
Font of brass (ancient) in the Church of St. Bartholomew, Liege .. .	268
French National Art, proposed exhibition of .. .	132
— Museums, condition of .. .	154
— Academy, candidates for vacant chair at the .. .	177
— of Fine Arts, prizes awarded by .. .	496
Frescoes discovered in a church in Crosio .. .	519

NOTES—continued.

	PAGE
Gallat, historical portraits by	401
Galli brothers, bronze cast of <i>Ecce Homo</i> by	542
Gallo-Roman column discovered at Merten	342
Germany and the French Exhibition	268, 472
Gesellschaft für vervielfältigende Kunst	197
Goethe, statue of, intended for Strasbourg	312
Graphic "Summer Number" of the	588
Gray's (Archdeacon) work on China	41
Greek and Roman antiquities, French dictionary of	108
Greek Sculpture, lecture by Dr. Waldstein on	589
Grosvenor Gallery Winter Exhibition catalogue	473
Haden, Mr. Seymour, etchings by	311
Hays's (A.) statuettes of Assyrian kings	495
Henschel, Albert, sketch of the life of	18
Heugh's (Mr.) picture of Old London Bridge	471, 495
Hildesheim Cathedral, artistic treasures of	356
Hie de la Salle collection, the	312, 357
Hobbes, a fine landscape by	472
Holbein's "Dance of Death," wall-paintings representing	244
Hollar, Wenceslaus, woodcut by—"The Great View of Cologne"	221
Hôtel des Invalides, ethnographic gallery in the	177
Huet, Paul, the paintings left by	401
Hunt, Mr. Holman, illness of	267
—, Mr. Alfred, pictures by, for the Paris Exhibition	311
Imitation of Christ, most recent edition of the	288
"Imp" drawings, photographs of	197
Industrial Art, new journal	108
Ink-stains on paper, method of erasing	312
Johnson's (E. K.) painting "The Anxious Mother"	356
Jouin's (H.) <i>David d'Angers</i>	519
Kassel, new picture-gallery at	177
Kent, prints relating to the County of	311
Köhler, Prof., on the antiquities found at Mycenae and Spata	62
Kyrie Society, the	197
Langerhans's (Mr. P.) collections of pictures and drawings	243
Laoköon, painting representing the death of	288
Lausanne Cathedral, damage to glass paintings in	288
Lawson's (F. W.) picture of "Dawn"	448
Légoz's (A.) <i>L'Histoire du Bonhomme Mère</i>	268
Lessing's (Dr. J.) <i>Old Oriental Carpet Patterns</i>	132
Lessing, portrait of, by Anton Graff	496
Lindenschmidt, Dr., on Dr. Schliemann's discoveries	154
Lithography, the art of, in France	311
Lockyer's (N.) articles on "Physical Science for Artists"	472
Lottie's catalogue of Sebald Beham's works	41
Louvre, new salle of sculpture in the	42
—, catalogue of antiquities in the	132
—, additions to collection of drawings at the	132
—, legacies left to the	312
Lübke's <i>Outlines of the History of Architecture</i>	589
Luca della Robbia's marble <i>Cantoria</i>	268
Luxembourg, gallery of modern sculpture in the	427
<i>Magazine of Art, The</i>	288

NOTES—continued.

	PAGE
Maitland's (Mr. Fuller) gallery of pictures	541
Makart's painting "Katharina Cornaro"	62
—, "Entry of Charles V. into Antwerp"	379, 449
—, pictures "The Gifts of Sea and Land"	427
Manchester, scheme for an Art Museum at	62
Manzoni, proposed statue to	63
Masks of gold on faces of the dead in ancient tombs	472
Mayer collection in the Liverpool Museum	18
Max's (Gabriel) picture "The Child-Murderess"	177
McLachlan's (L.) picture "The Royal Family in the Green Drawing-Room at Windsor Castle"	382
Mercie's figure "Genius of the Arts"	449
Meyer-Krass, Herr, collection of portraits of	338
Millet, Mr. J. F., drawings in black crayon by	63, 84
Moabit pottery, specimens of, brought by Lieut. Kitchener	84
<i>Modern Bookbinding</i> , new work on	288
Moitteau, Mdm., lawsuit respecting the portrait of	18
Morris's (W.) lecture on the Decorative Arts	176
Mosaic, revival of the art of, in France	866
Müller's <i>Kunstlerlexicon</i>	177
Müller, Dr. Edward	332
Munch, Pinchart and Guiffrey's <i>Histoire générale de la Tapisserie</i>	449
Mural decoration, Mr. Cave Thomas on	566
Mycenae and Spata, age of the antiquities found at	62
National Portrait Gallery, Report of the Trustees of	588
Neuchâtel public picture-gallery	108
Nichols's (G. W.) <i>Pottery: How it is Made</i> , &c.	472
Nicol's (J. W.) "When a Man's Single, he Lives at his Ease," etching of	243
Novar collection of Turner drawings	243
Oak chest, presented to Princess Charlotte of Prussia	312
Olympia, casts of sculptures discovered at	221
—, illustrations of the excavations at	541
Ossory, St. Patrick's journey into	17
Ottoni's (Prof.) picture "Christ Dying on the Cross"	378
Otway, Mr., unique genuine portrait of	131
Oulless's (Mr.) portrait of Mr. Charles Darwin	84
Painting, a new German history of	401
Palestine, exploration of	378
Panoramic views of Paris	108
Panthéon (Paris), decoration of the	356
Paris Exhibition, permission accorded to painters and sculptors exhibiting at	244
Pattison, Miss Kate, portrait of	288
Pedestal of the statue of Cornelia	378
<i>Piccadilly</i> , new journal	519
Pictures, new method of cleaning	312
Place de l'Opéra, etching of the	495
Poulet-Malassiss, M., illness of	132
Prefecture of Police (Paris), treasures belonging to	338
Prix de Rome for architecture	566
Quantin's "Petite Bibliothèque de Luxe"	378
Raimondi, Marcantonio, two rare prints by	221
Rajon's (M.) etching of M. Oulless's picture of Mr. Darwin	84
Rau, Leopold, models of statues by	542

NOTES—continued.

	PAGE
Ring (gold) found at Montpensier in Auvergne	518
Robert, Leopold, proposed monument to	288
Rome, anniversary of the foundation of	427
Rothschild, Mdm., bronze groups purchased by	288
Rowse's portrait of Emerson, proposed line-engraving from	356
Royal Academy, new Associates of the	62, 566
Rubens, photographs of two pictures by	221
—, portrait of a man by	519
Ruch-Aspermont, fall of the tower of	378
Ruskin, Prof., illness of	197
Russian paintings for the French Exhibition	312
Saint-Louis, the Fathers of	518
SALES:—	
—, portrait of George Sand	84
—, letter from Delacroix to Dumas	132
—, Gobelin tapestries	333
—, small water-colour picture by Turner	356
—, the Castellani collection of old Italian pottery	518
—, M. Philippe Burty's etchings, &c.	541
—, Jacques Henri Jullierat's water-colour drawings	542
Salon, award of prizes of the	567
Savoldo, Gian' Girolamo, a picture by	287
Schliemann, Dr.	243
Scott, Mr., design in preparation by	267
Scottish Society of Painters in Water-colours	107
Sebald Beham, catalogue of the works of	41
Seemann's (E. A.) <i>Kunsthistorische Bilderbogen</i>	108
Sèvres competition vase and chalice	177
Soane Museum, curatorship of the	356
St. Alban's Abbey, agricultural notes on	18
Stanley, Mr. H. M., bust of	356
Statues in the Prefecture of Police, Paris	42
St. Clement's, Eastcheap, painted window at	17
Stebbing's (E.) <i>Half-Hour in an Eastern Apartment</i>	268
Stillman, Mrs., in Italy	62
Stoss, Velt, works executed by	288
Strozzi Palace, six works of art from	449
Tadema's (Mr. Alma) "A Bacchante"	131
Taine's (M.) lectures on Art	85
Tapestry, manufacture of, at Turin	42
Tapestries existing in the Vatican	401
Temple of Jerusalem, curtain or veil of the	378
Terra-cotta figures from Tanagra	426
—, medallions found near Blois	589
Thiers, M., proposed statue to	177
Thorneycroft's (H.) figure of "Lot's Wife"	311
Tidey's (Mr. A.) collection of water-colour drawings	588
Titian, proposed statue to	519
Tomb of Eutropius, near Kalamisia	449
Tuileries, question of the reconstruction of the	542
Turgeneff's (Ivan) collection of paintings	401
Turner's drawing of the "Baths of Pheffers"	378
Turner drawings, Mr. Ruskin's collection of	589
Van der Kellen's art collection	17
Van der Weyden's altar-piece of "The Last Judgment"	449, 496
Van Eyck, Jan, colossal statue of	378
Van Paris's art collection	17
Vatican, documents drawn from the archives of the	177

NOTES—continued.

	PAGE
Verestchagnino, the Russian painter	356
Verlat's (C.) painting "The Defender of the Flock"	378
Veronese's picture, the "St. Helena"	518
Versailles Museum, historic portraits in	288
Viollet-le-Duc, on the Paris Exhibition buildings	566
Vischer, Peter, new work on	589
Voltaire, competition for a statue to	401
Wake, Mr. Cheltenham, two pictures by	495
Wall-paintings in the church at Neunkirch	312
—, found at Kampen, in the	589
Zuyderzee	589
Water-colour drawings for the Paris Exhibition	312
Watson, Mr. J. D., catalogue of the works of	84, 267
Wedmore's (Mr. F.) Studies in English art	519
Wellington monument, model of, at South Kensington	518
Whistler's (Mr.) etched portrait of Sir Garnet Wolsey	84
Winckelmann, festival in honour of	177
Woltmann, Dr. A., on ancient Bohemian art productions	62

OBITUARY.

Antigua, Alexandre Jean	222
Braun, M., of Dornach	41
Cermak, M. Jaroslav	401
Chalmers, Mr. Paul	176
Corradi, Konrad	401
Courbet, Gustave	16, 152
Cruikshank, George	129
Dantan, M., aine	518
Daubigny, Charles François	176, 197
De la Salle, M. His.	400
Jacquand, Claudius	332
Macdonald, Mr. Lawrence	221
Preller, Prof. Friedrich	401
Riesener, M.	495
Roulez, M. Emmanuel	288
Schuler, Théophile	108
Velt, Philipp	83
Viollet-le-Duc, M. Alexandre	244

CONTENTS OF THE JOURNALS.

Bull. di Corrispondenza Archeologica	472
Chronique des Arts	268, 542
Comédie Française, La	812
Ecclesiastical Art Review	176, 437
Formenschatz der Renaissance	177
Gazette des Beaux-Arts 108, 154, 244, 379,	
—, 449, 542	
—, Archéologique	288
Kunst und Künstler	472
L'Art 42, 63, 154, 288, 333, 427, 495, 518,	
—, 566, 567	
Magazine of Art	437
Portfolio	42, 154, 244, 333, 427, 542
Zeitschrift für bildende Kunst 108, 132, 197,	
—, 288, 401, 496	

THE STAGE.

REVIEW.

Ibsen's (Henrik) <i>Samfundets Støtter</i>	42
--	----

ORIGINAL ARTICLES.

Gilbert's <i>Ner-do-Wel</i>	197
<i>Jealousy</i>	381
<i>Les Fourchambault</i> , at the Théâtre Français	379
<i>Louis XI.</i> , at the Lyceum	289
<i>Madelaine Morel</i> , at the Queen's	381
<i>Moritz Herr</i> , performances of	289
<i>Ner-do-Wel</i> , at the Olympic	289
<i>Olivia</i> , at the Court Theatre	380
<i>Parisian Theatres</i>	401
<i>Proof, or a Celebrated Case</i> , at the Adelphi	380
<i>Recent Plays</i>	589

NOTES.

	PAGE
<i>As You Like It</i> , at the St. James's Theatre	132
<i>Auld Lang Syne</i> , at the Park Theatre	496
Bouffé, the comedian, performance for the benefit of	43
<i>Bourgeois de Pont-Arcy</i> , Les, at the Théâtre du Vaudeville	222
Chancard, at the Théâtre Cluny	497
<i>Charl'magne</i> , at the Troisième Théâtre Français	109
<i>Ciancarly</i> , at the Olympic	290
Coleman's (G.) <i>Iron Chest</i> , played in York-shire	198
Copyright, Report of the Royal Commission on	63
<i>Crushed Tragedian</i> , at the Haymarket	450
Diplomacy, at the Prince of Wales's	63, 85
<i>Dora and Diplomacy</i> , at the Strand	107
Dramatic collection (prints, &c.), sale of	179
Drury Lane Theatre, story respecting the lease of	222

NOTES—continued.

	PAGE
Easter novelties at the Theatres	357
<i>Efinaella</i> , at the Princess's	590
<i>Family Honour</i> , at the Aquarium Theatre	478
<i>Fatherland</i> , at the Queen's	87
<i>Femme de Chambre</i> , La, at the Gymnase	155
<i>Fool and His Money</i> , at the Globe	87
<i>Forty Thieves</i> , The (burlesque pantomime), at the Gaiety	155
<i>Golden Wealth</i> , The, at the Alhambra	473
<i>Hornet's Nest</i> , at the Haymarket	590
<i>House of Darnley</i> , The, at the Court Theatre	108
<i>Il Sonnambulo</i> , at the Gaiety	333
Irving, Mr., as Louis XI.	244
Japanese play expected on the Paris boards	43
<i>Joseph Balsamo</i> , at the Odéon	269
<i>La Belle Mdm. Donis</i> , at the Gymnase	43
<i>La Belle Sœur</i> , at the Troisième Théâtre Français	244
<i>Le Ballon Morel</i> , at the Théâtre Français	244

NOTES—continued.

	PAGE
<i>Le Cabinet Piperlin</i> , at the Athénée Comique	333
<i>Le Chat Botté</i> , at the Gaiety	497
Logevé, M., on the law of divorce in France	19
<i>Les Abandonnés</i> , at the Ambigu-Comique	450
<i>Les Filles du Père Morleau</i> , at the Troisième Théâtre Français	333
<i>Les Fourchambault</i> , at the Théâtre Français	333
<i>Les Scandales d'hier</i> , at the Royalty	519
<i>Lore or Life</i> , at the Olympic	590
<i>Madcap</i> , at the Royalty	155
<i>Man Proposes</i> , at the Duke's Theatre	269
<i>Mind the Shop</i> , at the Globe	403
<i>Miser's Treasure</i> , The, at the Olympic	403
Moody, Miss, in <i>Man Proposes</i>	269
Moritz, Mr. Neville	178
—, as <i>Othello</i>	222
—, as <i>Shylock</i>	268
<i>National Question</i> , A, at the Globe	290

NOTES—continued.

	PAGE
<i>Nér-do-weel</i> , failure of	222
Neilson, Miss, as Viola	132
Neville, Herr Maurice	63
<i>New Men and Old Acres</i> , at the Court Theatre	155
<i>Nid des Autres</i> , at the Odéon	109
<i>Olivia</i> , at the Court Theatre	313
<i>Our Boys</i> , thousandth performance of	178
Palais Royal, three pieces produced at the	408
<i>Police Noire, La</i> , at the Théâtre Cluny	222

NOTES—continued.

	PAGE
<i>Populus</i> , at the Château d'Eau	473
Pröls's (R.) <i>Geschichte des Hoftheaters zu Dresden</i>	132
<i>Rivals, The</i> , at the Aquarium Theatre	269
Sardou's <i>Dora</i> , English version of	19, 43
——— <i>Patric</i> , at the Queen's	43
<i>Scar on the Wrist, The</i> , at the St. James's	244
<i>School for Scandal</i> , at the St. James's	18
Sedley, Miss Florence, as Juliet	63
<i>Séparation, La</i> , at the Paris Vaudeville	19

NOTES—continued.

	PAGE
Shakspeare Memorial Fund, performances on behalf of	496
Shakspeare's plays performed at Vienna	63
Sothern, Mr., reappearance of, at the Haymarket	449
<i>Spectre Knight, The</i> , at the Opéra Comique	153
<i>Such is the Law</i> , at the St. James's	403
"Telephone-harp," performances on the	473
<i>Twist Axe and Crown</i> , at the Queen's	182
Vanderdecken, at the Lyceum	589

NOTES—continued.

	PAGE
<i>Vicar of Wakefield</i> , at the Aquarium	313
<i>Victims</i> , at the Court Theatre	108
Zola's (Emile) play <i>Bouton de Rose</i>	450

OBITUARY.

Guyon, Mdma.	178
Mathews, Mr. Charles	590

MUSIC.

REVIEWS.

	PAGE
Borthwick's (R. B.) <i>Stephen Heller</i>	63
Crowest's (F.) <i>Book of Musical Anecdotes</i>	63
Ehler's (L.) <i>Letters on Music to a Lady</i>	63
Grove's (G.) <i>Dictionary of Music and Musicians</i>	133
Hennes' (A.) <i>A New Method for the Piano</i>	19
Hunt's (H. G. B.) <i>Concise History of Music</i>	244
<i>Music Primers</i>	19
Taylor's (F.) <i>Primer of Pianoforte Playing</i>	19
Thibaut's (A. F. G.) <i>On Purity in Musical Art</i>	63

ORIGINAL ARTICLES.

Bach Choir, The	333
Bizet's <i>Carmen</i> , at Her Majesty's	591
Brüll's (Ignaz) <i>Golden Cross</i> , at the Adelphi Theatre	222
Degrees of Music at the University of London	567
Italian Opera Houses, The	403
Macfarren's <i>Lady of the Lake</i> , at the Crystal Palace	269
<i>Merry Wives of Windsor</i> , at the Adelphi	155
Monday Popular Concerts	109
<i>Moses in Egypt</i> , new edition of	497
Musical Publications, New	543
<i>Paul et Virginie</i> , at Covent Garden	519

NOTES.

Albani, Mdlle.	87
<i>Babiote</i> , new opera	87
Bache's (Mr. Walter) annual concert	178
Barth, Herr, at the Popular Concerts	270
<i>Bayreuther Blätter</i>	178
Bazin, M. François	64
Beethoven's Choral Symphony, performed at Milan	428
Benedict's <i>Lily of Killarney</i> , at the Adelphi	198
Beringer's (Mr. Oscar) piano recital	198
Boscovitz's pianoforte recitals	270
Brahms's second symphony, at Vienna	43
——— new symphony in D	65, 87
Breitner's piano recital at Steinway Hall	520
Brinsmead's (E.) <i>History of the Pianoforte</i>	313
Brüll, Herr Ignaz, at the Crystal Palace	198
Brüll's and Henschel's recital at St. James's Hall	313

NOTES—continued.

	PAGE
Billow's (Dr. Hans von) recital at St. James's Hall	520, 568
Cambridge University Musical Society	334, 474
Carrodus and Howell, quartett concerts given by	245
Cepeda, Mdlle., <i>début</i> of, at the Royal Italian Opera	543
<i>Char, Le</i> , new opera	87
Cherubini's "Coronation Mass" in A major	520
CONCERTS —	
Hackney Choral Association	43, 223, 428
Monday Popular	43, 64, 87, 109, 156, 178
Philharmonic Society's	64, 87, 156, 290, 404, 474, 544, 568
in connexion with the Paris Exhibition	64, 381
Crystal Palace	155, 178, 198, 223, 245, 269, 290, 313, 334, 357, 381, 408, 427, 450, 473, 548
Sacred Harmonic Society	223
Students of the Royal Academy of Music	357, 501
Bach Choir	403, 450
National Academy for development of pianoforte-playing	428
Musical Union	450, 568, 591
Crotch's oratorio <i>Palestine</i> , at Exeter Hall	223
Dannreuther's (Mr. E.) performances of chamber music	20, 178, 270, 313, 357
De Rita, Mdlle., <i>début</i> of, in London	357
<i>Don Giovanni</i> , at Her Majesty's Theatre	544
Durham's (Mr. Ernest) pianoforte recital	178
Engel's (Herr) harmonium recital	474
<i>Faust</i> (Gounod's), at the Adelphi	245
Fechter, Mdlle. Marie, as Marguerite in <i>Faust</i>	245
Festival of the Three Choirs at Worcester	520
Fetis' <i>Biographie universelle des Musiciens</i>	87
Flotow, Herr von	87
———'s new opera, <i>Atma, l'Incantatrice</i>	358
Franke's (Herr) chamber concerts	198, 270, 450, 474, 498
Gardner's (Mr. C.) concert at Willis's Rooms	474
Gerster, Mdlle., as Marguerite in <i>Faust</i>	474
———, as Violetta	567
<i>Gilles de Bretagne</i> , at the Opéra-National-Lyrique	20
Gilmore's (Mr. P. S.) Military Band	450
Grove's (G.) <i>Dictionary of Music and Musicians</i>	450
Hallé's (Mr. C.) pianoforte recitals	428, 450, 474, 498, 520, 544, 568, 591
Handel's <i>Solomon</i> performed at Rotterdam	428
Hasselmanns, M.	544
Hennes' (Fräulein Therese) pianoforte recitals	357, 427
Henry's (Mdlle. Ida) annual concert	520

NOTES—continued.

	PAGE
Henschel, Herr, the baritone	87
Hunt's <i>Concise History of Music</i>	270
Jacquard, M. Léon	20
Jaell's (Herr Alfred) pianoforte recital	591
Krebs, Mdlle. Marie, at St. James's Hall	43, 245
<i>Le Prophète</i> , at the Royal Italian Opera	591
Leslie's (Mr. Henry) choir, at St. James's Hall	198, 544
Ludwig and Daubert's chamber concerts	450
Macfarren, Prof. G. A., degree conferred upon	498
<i>Marriage of Figaro</i> , at the Adelphi	313
Martucci, Giuseppe, in Paris	358
May's (Miss F.) series of harpsichord music	428
Mehlig's (Mdlle. Anna) pianoforte recital	334
"Melo-piano," private performance on the	290
Mendel's <i>Musikalisches Conversations-Lexicon</i>	520
Mendelssohn's "Lieder ohne Worte," new edition	568
Messager, M. André, new symphony by	109
Meyerbeer's <i>L'Etoile du Nord</i> , at the Paris Opéra-Comique	813
<i>Mouquetaire de la Reine</i> , at the Paris Opéra-Comique	64
"Music Primers," issued by Novello, Ewer and Co.	474
Musical festival at Edinburgh	156
——— Artists' Society (trial of new compositions)	334
——— Union's <i>mainé's</i>	427, 520
——— festival, the Lower Rhenish	498
Musicians, photographic portraits of	20
Norbury's (J.) <i>The Box of Whistles</i>	64
Norman-Néruda, Mdma., in Paris	313
Operas by Italian composers produced in 1877	20
Palais du Trocadéro, grand hall in the	43
Pappenheim, Mdlle., the American vocalist	567
Paris Exhibition, musical department of	20
———, orchestras to be present at the	270
Pasdeloup's concert at Her Majesty's	519
<i>Petit Duc, Le</i> , at the Théâtre de la Renaissance	109
Pianoforte, contrivance for sustaining the sounds on the	199
Ralph's and Roberts's chamber concerts	450, 520
<i>Rigoletto</i> , at Her Majesty's	519
Riseley's (Mr. G.) orchestral concerts at Bristol	591
Rosa's (M. Carl) Opera Company	134, 155, 198, 222, 245, 290, 313, 334

NOTES—continued.

	PAGE
Royal Society of Musicians, anniversary festival of the	428
Rubinstein's <i>Die Makkabäer</i> , at the Vienna Opera	270
Saint-Saëns' (Camille), new Requiem by	498
———, pianoforte concerto in G minor by	568
Schiller's <i>Lied von der Glocke</i> , performed at Cologne	498
Shedlock's (J. S.) Classical Musical Evenings	109, 290, 334, 404
Société des Compositeurs de Musique, prizes offered by	246
Stockhausen, Herr Julius, post offered to	314
Stone's (Dr. W. H.) article on "Bassoon"	474
<i>Tonic Sol-Fa Reporter</i>	87
Transpositeur, the	178
Van Elewyck's <i>Anciens Clavecinistes Flamands</i>	498
Viard-Louis's concerts at St. James's Hall	109, 133, 223, 404, 497, 591
Vienna Opera, new season of the	21
Violins made by the old masters, value of	451
Vizentini, M.	43
Vogl, Herr, accident to	428
Waddell's (Mr.) choir	498, 520
Wagner's <i>Walküre</i> , performed at Schwerin, Hamburg, and Leipzig	64, 358, 428
——— <i>Rheingold</i> , at Vienna and Leipzig	134, 428
——— <i>Album-Sonata</i>	199
——— <i>Siegfried-Idyll</i>	199
——— <i>Flying Dutchman</i> , at the Adelphi	290
——— <i>Siegfried</i> , at Munich	568
Water-engine for blowing organs	109
Welch's (Mr. J. B.) annual concert	313
Wilde, Mdlle. Mathilde, in <i>Les Huguenots</i>	450

OBITUARY.

Espagne, Franz	520
Holstein, Franz von	498
Hünter, François	224
Mazzucato, Alberto	44
Moriani, tenor singer of Florence	270
Papier, Louis	199
Rossini, Mdma.	290
Rummel, Mdlle. Josephine	44
Schubert, Franz	382
Speyer, Wilhelm	382
Strauss, Mdma. Johann	358
Tombo, Herr A.	520

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LITERATURE.

An Account of the Polynesian Race: its Origin and Migrations, and the Ancient History of the Hawaiian People. By Abraham Fornander, Circuit Judge of the Island of Maui, H. I. Volume I. (London: Trübner & Co., 1878.)

MR. FORNANDER has evidently enjoyed excellent opportunities for prosecuting the study which has produced this work. Unlike most foreign residents in Polynesia, he has acquired a good knowledge of the language spoken by the people among whom he dwells. This has enabled him, during his thirty-four years' residence in the Hawaiian Islands, to collect material which could be obtained only by a person possessing such an advantage. It is so seldom that a private settler in the Polynesian Islands takes an intelligent interest in local ethnology and archaeology, and makes use of the advantages he possesses, that we feel specially thankful to Mr. Fornander for his labours in this comparatively little-known field of research.

The views advocated in this volume may be briefly stated as follows:—Mr. Fornander believes in the existence of two very different races of people in the islands of the Pacific—the Papuan and what he terms the Polynesian races. The Papuans occupy the islands eastward of New Guinea as far as Fiji. The Polynesians are found eastward of Fiji as far as Easter Island, in the Hawaiian Islands in the north, and New Zealand in the south-west. Fiji contains a mixed race. It is solely of the Polynesian race that this book treats. Mr. Fornander controverts the widely-received opinion that the Polynesians are Malays. He believes they belong to an "ante-Malay family" which once occupied the Indian Archipelago. These ante-Malays were not, however, the true aborigines of the Archipelago. On their arrival there they found the islands occupied by the Papuans. These Papuans were driven before the ante-Malay family out of some of the islands, or into the interior of the larger ones, where remnants of them are still found. In course of time the ante-Malays were themselves overrun by Malay and Hindu immigrants, and many of them then left and journeyed eastward in quest of new abodes. A remnant, however, remained behind in different parts of the Archipelago, and their descendants are "the Dayaks, Battas, Buguis, and other tribes" still living there.

As the ante-Malay emigrants (who may now be called the Polynesians) advanced

through the western islands of the Pacific they found their ancient foes, the Papuans, in superior force along their route. They were, consequently, obliged to pass on to the central and eastern islands, which Mr. Fornander thinks were at that time uninhabited, before they found permanent and quiet settlements. Basing his calculations chiefly on Hawaiian genealogies and legends, he places the period of this migration into Polynesia, approximately, at about "the close of the first, and during the second century of the present era" (pp. 168, 208).

Concerning the localities occupied by this people before their settlement in the Indian Archipelago, Mr. Fornander believes that—"traces, though faint and few, lead up through Deccan to the north-west part of India and the shores of the Persian Gulf; that, when other traces fail, yet the language points further north, to the Aryan stock in its earlier days, long before the Vedic irruption in India; and that for long ages the Polynesian family was the recipient of a Cushite civilisation, and to such an extent as almost entirely to obscure its own consciousness of parentage and kindred to the Aryan stock" (p. 2).

Four different lines of evidence are pursued in proof of this. First, Mr. Fornander compares Polynesian names with names of places which he believes the people to have formerly occupied, and finds the originals of the former in the latter. Thus Hawaii and Savaii (Hawaiki of Polynesian traditions) he traces to Java, giving its etymology as *Hawa=Java*, and *ii*="raging, furious with heat," hence a volcano. But he does not regard Java as the original Hawaiki. This he finds in "the celebrated *Saba*, or *Zaba*, in Southern Arabia, a seat of Cushite empire and commercial emporium from the earliest times according to Diodorus Siculus and Agatharcides." Several other Polynesian names are traced to what the author believes to be their originals in the Indian Archipelago, India, Arabia and elsewhere. The resemblance between some of these names is remarkable; but the etymology of some is extremely doubtful. Upon the whole, this kind of evidence is very uncertain. We need much collateral proof to convince us that there is anything more than a fortuitous resemblance between many of these names.

Another branch of evidence which Mr. Fornander adduces is the folk-lore and the customs of the Polynesians. Of these he says:—

"Glimpses of Cushite Zabaism, religious symbols of the Siwa worship; Hindu myths, but of Vedic simplicity and Iranian colouring or rather fraternity: legends derived from both Cushite and Iranian sources; customs largely bespeaking the same mixed origin; but, above all, a language fundamentally Arian, but Arian of a pre-Vedic and pre-Iranian era—all these cumulative yet many-sided evidences of a foreign extraction, beyond the Asiatic Archipelago, meet us at every step in Polynesian folk-lore and Polynesian archaeology" (pp. 36, 37).

Among the myths the author gives some which bear a striking resemblance to portions of the Hebrew Scriptures—so striking that many will ascribe their origin to post-Christian times. But there can be no doubt as to the antiquity of many of these myths in various parts of the Pacific. Mr. Fornander holds the opinion that "the Poly-

nesian and Hebrew and Chaldean legends" are not copies one from another, but "independent and original versions of a once common legend held alike by Cushite, Semite, Turanian, and Arian, up to a certain time in their national life" (pp. 102, 103).

To the evidence of language, as a test of the affinities of races, Mr. Fornander gives a very high place. He believes the Polynesian language to be allied to the Indo-European or Aryan tongues. Indeed, following the late Mr. John Rae,* he assigns the remotest antiquity to the Polynesian. It is, he says, "fundamentally Arian, but of a form far older than the oldest written remains" (p. 139). We are inclined to ask, How has the comparison with an unwritten tongue been made? But in notes on pages 37 and 140 Prof. Max Müller is made to say, "The original elements of the Arian language consisted of open syllables of one consonant followed by one vowel, or of a single vowel." To this the author adds: "As the Arian was then, so is the Polynesian to this day." Feeling doubt as to the correctness of this quotation, we turned up the passage referred to in Prof. Müller's *Lectures* (Second Series, p. 192). What he there says is that syllables being constructed much upon this plan in the majority of Dravidian words, it is not to be wondered at that such evidence "should have induced speculative scholars to look upon the original elements of language as necessarily consisting of open syllables, of one consonant, followed by a vowel, or of a single vowel."

The fourth line of evidence followed by Mr. Fornander to prove the relation of the Polynesians to the ancient Aryan stock is a comparison of the numeral system. This he refers chiefly to Dravidian origin. He rejects the theory that any of the numerals, or, indeed, any part of the language, may be traced to the Sanskrit. This is much too modern. He tells us the Polynesian

"left the homestead of the Arian race long ages before the Sanscrit, Zend, or other European sisters had assumed to so large an extent those trappings of inflections and those habits of elision by which these younger branches of the ancient stock now mutually recognise each other, however far apart their lot in after-life was thrown" (p. 150).

We have given a *résumé* of Mr. Fornander's argument. Respecting his view that there is a distinction between the lighter-coloured inhabitants of the Indian Archipelago, and that the Polynesians are related to the older, we are inclined to think it is correct. We have long noticed a closer resemblance between the Polynesian and some of the dialects spoken in the Archipelago than exists between this and other dialects. We hope more light will be thrown on this point by persons resident on the spot. As to the theory that the Polynesian race may be traced through the Deccan to North-West India, to the shores of the Persian Gulf, and even further north-west, we doubt whether Mr. Fornander's proofs will be deemed convincing by impartial judges. But we are not inclined to smile at the theory and think it may be thus disposed

* *Science of Language.* By Prof. Max Müller. Second Series, p. 10.

of. It is entitled to deferential consideration and further examination. But whatever may be thought of this theory, every student of Polynesian ethnology and archaeology will welcome Mr. Fornander's book as a valuable contribution to our stock of knowledge on these subjects.

Many Polynesian words given in the volume are misspelt—e.g., *w* is used in words belonging to the Samoan, Rarotongan, and Tahitian dialects; whereas *v* is invariably used in those dialects instead of the *w* of the Hawaiian and Maori.

S. J. WHITMEE.

Alberici Gentilis, I.C.D., I.C. Professoris Regii, de Iure Belli Libri Tres. Edidit Thomas Erskine Holland, I.C.D., Iuris Gentium Professor Chicheleianus, &c. (Oxonii: e typographico Clarendoniano, 1877; London: A. Macmillan & Co.)

THIS very handsome reprint of what is perhaps the earliest regular treatise on any branch of international law is due to the movement which resulted in the erection, last July, of a monument to the author in the church of St. Helen's, Bishopsgate, and has been aided out of the same memorial subscription. Prof. Holland has prefixed a short notice of the life of Albericus, in which is given a letter lately discovered, showing that at the Oxford Commencement of July, 1588, he was to discourse, as Professor of Roman Law, "on the laws of war, the causes of making it, the mode of carrying it on, and the rights of conquerors and conquered;" and disputations were to be held under his presidency on the questions

"whether a war can be just on both sides; whether the laws of diplomatic intercourse apply to civil wars; and whether a subject who differs in religion from his prince ought to bear arms against a prince of his own religion—that is," as Albericus adds, "whether a Papist is right in serving his princess in arms against the Pope."

This list of subjects expresses with considerable accuracy the scope of the treatise *De Iure Belli*, the first draft of which appeared in three successive parts between the Commencement referred to and the autumn of 1589. When we remember that 1588 was the year of the Great Armada, it is interesting to note how Oxford was employed, and the haste with which a treatise of such burning interest was brought out piecemeal, as it could be got ready. This first edition begins, the editor says, with the words *Bellum est contentio armata*, which we take to correspond with the words *Bellum est publicorum armorum justa contentio*, now commencing the second chapter of the first book; and we infer that the first chapter was only prefixed in the edition of 1598. If so, the pressure of the time is still more forcibly illustrated by the brave refugee's rushing at once into his argument, without a preliminary exposition of principles; and we are the less surprised that such exposition, when it came, proved to be so far from laying down any method.

Indeed, the views of Gentilis about the uselessness of any great pretensions to scientific form are more consonant with the prevailing modes of thought in his adopted than in his native country. The proper

foundation to build on is natural reason, the consent of all nations (the terms are treated as convertible). All nations? Well, no; that is the way Donellus presses definitions, but do not let him mislead you, for the consequence is that he has to give the definitions up. And the Roman lawyers did know nearly all the world, and the unknown must be judged of by the known. Besides, if all do not agree, the major part must govern, just as with individuals in a State (remember that Gentilis came from an Italian city). And then, too, natural reason is plain in itself. It is enough to say, "Nature teaches us," for you know there are things that are only made darker by trying to prove them. We shall quote great authors, as in other arts and sciences, and the doings of great and good men, and Roman law, and the Bible. Go to the mathematicians for proofs: the nature of my subject only admits of persuasion. "Come, then; there is no lack of matter to ground our decisions upon, so let us begin."

In this guise was International Law introduced into the world, or at least by discussions proceeding on this footing, if the chapter itself which we have summed up be really not older than the treatise of Ayala, which appeared in 1597. It is interesting to compare the two writers on the cardinal question of the reason why the laws of war, which both admit to depend on its being a *justum bellum*, apply equally to both sides in a given contest. Gentilis (lib. i., c. 6), taking *justum* here in the popular sense, finds the reason in the fact that there is generally a show of justice on each side; and urges that the mean in which virtue consists is not a point but a space possessing breadth, within which room may be found for each, though the one is more just than the other. Ayala repudiates the popular sense: *justum* here means *plenitudo quaedam*, as in *justae nuptiae, justa aetas*; and a war is technically just if undertaken by the proper authority. We hold with Ayala. The other theory is pregnant with a licence to the stronger power—if it believes the cause of the weaker to be wholly unjust, or will say that it so believes—not only to violate the laws of war, but, what is almost as bad for mankind, to exact under the name of a penalty conditions of peace so hard as to make the renewal of war only a question of time.

When we follow Gentilis into detail, we find striking proofs of the ferocity with which war might then be conducted without exciting at least universal reprobation. Liviano put a prisoner to death with insult, because he had been accustomed to speak of him as not a man but a beast; and Liviano was right (p. 221). It has been very common to hang merchants who try to introduce supplies into besieged towns: and rightly (p. 227), if they are mercenaries, because they are not helping their country, but have been led by greed so far as to despise a power stronger than themselves (apparently neutral merchants are intended by mercenaries). I agree it seems very hard to kill hostages for other men's faults, but it is both just and expedient: Bodin says the practice of killing hostages was given up because bad faith is now so common that it would have to be too often

done; but I, Albericus, say that faith has ceased to be kept since its breach has ceased to be punished (p. 233).

We have only to add that Prof. Holland has done his work admirably, under difficulties which the misprints of the old editions, and the looseness of Gentilis's style, sometimes amounting to actual unintelligibility, must have made excessive.

J. WESTLAKE.

The Pope, the Kings, and the People. By William Arthur. In Two Volumes. (London: William Mullin & Sons, 1877.)

It is only gradually that Englishmen, with their proverbial indifference to foreign politics, have awakened to any interest in the great revolution which has lately been wrought in the entire aspect of the Roman Church. Mr. Gladstone's pamphlet on the "Vatican Decrees" was treated when it first appeared as a ludicrous attempt on the part of a statesman of restless disposition to create a fictitious interest of no practical importance. Still the current of events since then has done much to justify Mr. Gladstone, and popular attention has been slowly turned towards an enquiry into the relations of Church and State. Mr. Arthur's elaborate treatise aims at tracing accurately and precisely the objects of the Papal policy and the means by which it is to be carried out. It is the result of a thorough and careful study of all available materials for gauging the policy of Pius IX. and his advisers. It is a work of real importance, and deserves the attention of all who are interested in the matter of which it treats.

To say that Mr. Arthur is entirely impartial would of course be impossible. No Protestant can hope to write impartially of the Papacy since the Reformation; nor can he hope that any of his conclusions from Papal history will be accepted or allowed by Roman Catholics. But Mr. Arthur writes with sobriety on the whole, and is not engaged in a religious polemic, but in an historical investigation of the development of principles which are likely to have a political meaning. No one can doubt that a General Council of the Church, summoned after an interval of more than three centuries, was meant to mark a new point of departure in Papal policy. The power of the Papacy in the past was due to the quickness and ability displayed by distinguished Popes in adapting themselves to new conditions of politics and society; and Councils were the means through which they impressed their policy on the organisation of the Church. Mr. Arthur aims at showing the meaning of the new policy inaugurated by the Vatican Council and the end which it has set before it. He begins with the issue of the Syllabus in 1864, and tries to give a connected history of the means taken to educate opinion as well as to organise its expression to the end desired in the Vatican Council. For this purpose he has consulted all the materials which he could find, and his pages show that he has spared no pains to do his work thoroughly. He draws only from Catholic sources, from which he gives very copious quotations.

The task which he has undertaken is no

easy one in any case, even when after a long lapse of years many hidden matters have slowly come to light. The policy of kings and statesmen is hard enough to determine, though we know the means on which they could calculate to carry out their schemes; it is still harder to see clearly the policy of priests, who have at their command only the enthusiasm which their measures can inspire. Mr. Arthur shows, however, an historical sense of the method to be used, and a true insight into the meaning of the motives and the influences involved. In its general scope and tone the book is excellently conceived, and is executed with scholarly thoroughness, seriousness, and sobriety. Its chief defect is in arrangement. Mr. Arthur has followed the order of his own studies and of the growth of his own impressions, instead of considering the best way to reproduce those impressions in his reader's mind. We are sometimes wearied by repetitions; we are occasionally carried backwards or forwards in historical events, according to the subjects of articles in the *Civiltà Cattolica* or the *Stimmen aus Maria Lach*. Some points which might with advantage have been made clear to the ordinary reader are only alluded to. For instance, a brief sketch of the formation and procedure at the Council of Trent, if once given, would have enabled anyone to judge of the nature of the changes introduced at the Vatican Council. Again, biographical sketches of the chief writers quoted, and of the chief speakers at the Council, would have made their testimony or opinions of greater weight. Many of Mr. Arthur's readers will know nothing of Friedrich or Vitelleschi, Strossmayer or Ketteler. But these are points of detail, and Mr. Arthur may fairly say that his readers may be expected to go elsewhere for information on such matters.

Mr. Arthur's entire subject bristles with controverted questions into which it is impossible to follow him. It is, indeed, inevitable that this should be the case. Words have many meanings, and any separate sentence may be disavowed by those to whom it is inconvenient. Mr. Arthur is right in thinking that evidence as to the tendency of principles ought to be cumulative, and he culls passage after passage from the *Civiltà*, the *Stimmen*, and the *Univers* in support of his own interpretation. Language that would seem to be mere rhetoric if met with once or twice wears a more serious aspect if repeated by several writers from several sides. It is necessary to see the vernacular expressions into which the cumbrous phraseology of ecclesiastical decrees is habitually fitted. The *Civiltà*, moreover, is edited with the Papal sanction, and its opinions are influential, at all events among the clergy. From these popular sources, as well as from authoritative utterances, Mr. Arthur draws out the new scheme for the "reconstruction of society" which is to be established by means of Papal absolutism. His first object is to set forth the fundamental antagonism between this proposed system and everything that is involved in the conception of the modern State. For the purpose of establishing this system "a salutary conspiracy and a holy crusade" are admitted by the Fathers of the *Civiltà* to be necessary; and Mr.

Arthur pieces together utterances from various sides to show how these are to be carried out. The Vatican Council was the means by which the whole organisation of the Church was to be turned into a pliant instrument of the Papal policy. The erection of Papal Infallibility into a dogma was the overthrow in the region of ideas of the independence of National Churches or the separate power of bishops: it was the expression of entire unity of ecclesiastical organisation. Nor was this all: the high-handed dealing of the Pope with the Council, the restrictions imposed upon its procedure, and the way in which the minority was overborne, gave an unmistakeable proof of the supremacy which the Pope claimed and will in future exercise. These are the main points which Mr. Arthur aims at establishing. The political importance of the whole matter is his chief theme, and his object in writing is to enlighten the unsuspecting ignorance which is the chief source of strength to these new ideas.

Mr. Arthur has no new information to give those who have already studied the subject; but he has gathered together almost everything that has been said before, and has given the English reader a summary of the contents of many books that have not been translated, among which Friedrich's *Tagebuch* is especially valuable. Mr. Arthur, moreover, has used the utterances of the Liberal Catholics as the means of arriving at the esoteric meaning of much of the language of the Ultramontanes, the full significance of which would escape a Protestant reader. Mr. Arthur does not show that he is deeply read in ecclesiastical history as a whole; his book is frequently tedious through repetitions and faults of arrangement; his pages are sometimes disfigured with rhetoric which offends against taste; yet his book is the result of so much genuine study, and is inspired with such a deep sense of the importance of its subject, that it cannot fail to make a deep impression on the public mind. M. CREIGHTON.

COMTE'S CORRESPONDENCE WITH MILL.

Lettres d'Auguste Comte à John Stuart Mill, 1841-1846. (Paris: Ernest Leroux; London: Dulau & Co., 1877.)

THE publication of the correspondence between Comte and Mill was an event eagerly anticipated on the death of the survivor of the two philosophers, but it soon became known that Mill's literary executrix had decided in the plenitude of her powers to disappoint the general expectation. We were somewhat surprised, therefore, at receiving from Paris the present volume, containing Comte's share of the correspondence, which could hardly have been issued by the authorised Positivist publisher without the explicit sanction of Miss Helen Taylor, for Comte repeatedly states that he kept no copies of his own letters. It would seem that there is no longer any reason why the other half of the correspondence should remain unpublished, especially as to Englishmen it would form the more interesting of the two. We gather that Mill, as well as Comte, wrote in French.

Comte's letters are forty-five in number, of varying length and interest, and spread irregularly over a period of just five years. But those five years were the most eventful in an uneventful life. They witnessed his separation from his wife, his attachment to M^{lle}. Clotilde de Vaux and her untimely death, his dismissal from his several official posts, the grant of the *subside* from his English admirers and its discontinuance. Concerning all these occurrences Comte writes to Mill with perfect frankness, if at somewhat inordinate length. His character reveals itself on every page as that of a man of transparent simplicity, who yearned for the sympathy which he did not often receive, and was abundantly willing himself to impart as much sympathy as he asked for. He pays enthusiastic but stately compliments to both the heart and head of his English friend, whom it appears that he never saw face to face; and it is not egotism proper so much as consciousness of mutual appreciation that causes him to dwell with delight upon the similar compliments that he received in return. As might be expected, he complains a good deal about his own *hygiène cérébrale*, but the allusions to the state of health of his correspondent are no less frequent. The English reader will be pleased to discover so many flattering references to the Austins, the Grotes, and Mr. G. H. Lewes. On the other hand, his opinion of George Sand and of Thomas Carlyle is very unfavourable. Much, perhaps too much, has already been written about Comte's private life, but this publication will be of service in representing in its true light the character of the best abused and least read of all great thinkers.

Apart from their autobiographical interest, these letters show the two friends discussing their philosophical differences on terms of graceful equality—the equality of an elder and younger brother. In this connexion we specially regret that Mill's replies have been withheld, though it is not difficult to imagine their import. In the phraseology of Positivism, Mill, while accepting the dynamics of sociology, was unable to assent to the statics, as based by Comte upon biological methods. The position of women and the value of phrenology are two main points upon which he proved obdurate. In justice to Comte, it must be admitted that he was wise enough to regard such disagreements as of comparatively small importance, and that he was never weary of insisting upon "notre convergence spontanée sur tous les points essentiels de la nouvelle philosophie."

It is well known that a coldness ultimately arose between the two friends, and that their correspondence stopped almost as suddenly as it had begun. The cause of this deplorable severance has never yet been made public, nor does the present volume throw much new light upon the obscurity of the subject. It is evident, however, from the tone of Comte's last letter that there was no actual quarrel, and that the blame, if blame there was, did not lie solely with him. It would be easy to seek an explanation in the dogmatic development of Comte's later writings; but we are inclined to suspect that it was a practical rather than a specu-

lative divergence that sundered a friendship of so long standing. This friendship, as has been already hinted, was based as much upon personal sympathy as upon intellectual agreement. Mill seems to have felt that he could no longer approve the deliberate attitude of dependence which Comte elected to adopt when his official income was cut off. For himself he would have preferred the trade of penny-a-lining to such a sacrifice of his own liberty of action. Comte refused to degrade himself in his own esteem by writing for money. Mill would not recognise the self-degradation, and resolved to drop a correspondence which had become irksome to both parties from its perpetual insistence upon pecuniary details. And so the two friends parted on an issue which the sense of duty could alone determine for each.

JAS. S. COTTON.

ROBERT-HOUDIN ON CONJURING.

The Secrets of Conjuring and Magic; or, How to become a Wizard. By Robert-Houdin. Translated and edited with Notes by Professor Hoffmann, Author of "Modern Magic." (London: Routledge, 1878.)

THE work of which this is a translation, *Les Secrets de la Prestidigitation et de la Magie*, was published in 1868 by Robert-Houdin, the founder of the modern school of conjuring. So great was the reputation which the author enjoyed that the edition was speedily disposed of, and soon out of print; a copy being considered as a precious treasure by even professional conjurers. Houdin, who was originally a watchmaker and mechanician, possessed a remarkably inventive genius, and, having early turned his attention to legerdemain, he concentrated all his efforts upon the development and improvement of that art. Discarding the clumsy tricks of what he calls the *false-bottom school*, as well as the gaudy paraphernalia with which his predecessors used to encumber their stage, he produced in 1845, at a little theatre in the Palais Royal, a number of entirely new illusions, in which all the resources of mechanical and electrical science were combined with manual dexterity and personal address. His entertainments, which he called *Soirées Fantastiques*, made a great sensation in Paris, and placed him at once at the head of his profession. His skill and success were so great that the French Government sent him on a sort of roving commission to Algeria, in order that he might, by his exhibitions of natural magic, destroy the prestige of the *marabouts*—wonder-workers who had obtained a great and dangerous influence over the Arabs by their pretended miracles.

The present work, which contains all the rules and principles of the conjuring art, as well as a full explanation of the best tricks, was originally intended by him for the use of his sons, who he hoped would have succeeded him in his profession; disappointed, however, in this, he gave the volume to the world. As I have said, it soon got out of print, and, in consequence, no doubt, of the efforts of the profession, its circulation, was extremely limited. Until the last year no work upon con-

juring of any utility existed; but, thanks to Prof. Hoffmann, we have now that gentleman's *Modern Magic*, a most excellent and complete guide; and the present translation of Robert-Houdin's book, one of the best manuals ever written—not to mention a posthumous work of the same celebrated French conjuror, entitled *Magie et Physique Amusante*, which contains some good stage tricks; and a very useful pamphlet on sleight-of-hand by Mr. Sachs, reprinted from the *Queen* newspaper. The reader must not imagine that a cursory or even a careful study of these works will enable him to appear in the character of a successful conjuror without long and patient practice. The motto prefixed by Robert-Houdin to his chapter on the "Art of Conjuring" is—"To succeed as a conjuror, three things are essential—first, dexterity; second, dexterity; and third, dexterity;" and this is not a mere trick of language, for triple dexterity is required, and it is necessary not only to train the hand to the needful dexterity, but to acquire the requisite command of eye and tongue. "The Secrets of Conjuring and Magic" commences with an account of Robert-Houdin's country-house at St. Gervais, near Blois, where all kinds of curious electrical and mechanical contrivances were employed for ensuring the safety and performing the ordinary daily routine of the household. This chapter is very amusing, and affords many instances of the author's originality and ingenuity; one notable example is his utilising the waste power expended by the servants in opening and shutting the kitchen door for winding up the great striking-apparatus, which struck the hours or sounded an alarm when necessary. He next gives some account of "Conjuring and its Professors" from the wizards of the remotest antiquity down to his own contemporaries, and then passes on to the general principles of the art. These he has laid down with singular clearness and common sense, and a glance at them will be sufficient to show the reader that conjuring, from Robert-Houdin's point of view, is no mere frivolous amusement, but a science the study of which will tend to sharpen the faculties and considerably develop the mental resources of the learner. The number of illusions which conjuring may present is practically without limit, but the general principle is the same in all.

"The vast majority of conjuring tricks are variations of the same broad idea—viz. to cause the disappearance of a given object, and to make it reappear in a different place to that in which it has been ostensibly placed. The details may vary, but the principle is the same."

The most usual objects which a conjuror "vanishes" or "produces" in his entertainment are coins, cards, and similar small objects. For this reason the greater part of the book is taken up with the various methods employed in dealing with these two kinds of objects. The directions for "vanishing" coins are particularly ingenious, and the reader who carefully studies this part of the work may, as soon as he has acquired the necessary dexterity, amuse his friends for hours with no other accessories than a halfcrown and a pocket-hand-

kerchief. Of the mysteries treated of in sections iv.-vi., and on page 284, I will not speak; none but those who have gone through the initiatory ceremony of buying the book should be admitted to these *arcana* of the order. But one chapter deserves special mention, and that is the one in which the author treats of the *Boniment* or "Patter," with which exhibitors accompany their tricks. This subject the author has dealt with in a most masterly style and has reduced to scientific principles; his detailed explanations of the various individual tricks are accompanied with appropriate *boniment*, which often displays dramatic talent of no mean order. The chapter on card tricks is also a very interesting one. No one knew better than Robert-Houdin how to handle a pack of cards, or what an infinite variety of tricks, honest and dishonest, might be performed with them. In his *Tricheries des Grecs*, translated into English under the title of *The Card-Sharpers Detected and Exposed*, he dealt perhaps the heaviest blow at that fraternity which they have ever received. In the present work he gives such minute instructions for manipulating cards that anyone who carefully follows them throughout may drive to absolute distraction the first ingenious gentleman who in a railway carriage or elsewhere wishes to interest him in the "three-card trick." The rest of the book is taken up with descriptions of such tricks as the "Chinese-rings," in which large, and apparently solid, metal rings are linked one into another; the bowls of water and gold-fish trick; and the very pretty illusion called the *Jeu de gobelets*, or "cups and balls," which has been a favourite from the time of the ancient Romans down to the present day.

What will strike most readers of the book who are previously unacquainted with the magic art is the insignificant part which sleight-of-hand pure and simple plays in the performance of most tricks, compared with address and dexterity in diverting the attention of the spectator. Everyone knows how, when the villain in the old-fashioned melodrama finds his antagonist more than a match for him, he suddenly points upwards, during a pause in the combat, and cries out:—"Observe the flight of yonder solitary crow," or words to that effect. The unsuspecting victim looks up, and the villain takes advantage of his momentarily defenceless situation to plant his stage sword between the other's arm and ribs. Now, this is precisely the principle on which conjuring tricks are performed. Experiment will readily convince anyone that it is absolutely impossible to move the hand so quickly as to abstract or replace any object without being perceived, so long as the eyes of the audience are upon the performer. But it is very easy to do so unnoticed, provided the audience are looking another way at the time; and the faculty of thus diverting their attention is at once the most difficult and the most necessary accomplishment for a conjuror to acquire. It does not suffice to point, or ask them to look in another direction, because they will obviously suspect the truth and look with all the more persistence. The great requisite is to "have a good eye"—in French conjuring parlance *avoir de l'œil*—

an earnest, convinced look of the performer in a particular direction will carry everyone's glances with it; while, on the other hand, a furtive glance at the hand which is performing some function that should be kept secret will inevitably ruin all. Other most important weapons of the conjuror are "feints" and "temps." Almost everything the performer does is a feint: he "feigns to put an article in a given place; he feigns to take it away, to tear it to pieces, to cut it in half, to burn it, to restore it again." Sometimes, indeed, he even feigns to feign; and to do any of these things naturally requires great adroitness. A *temps* is any act or movement which distracts the attention of the audience while something is being "vanished" or "produced;" and M. Houdin gives the most elaborate directions in the description of each trick for the use of the appropriate "feint" or *temps*. These should be carefully studied, since they form the stock-in-trade of spiritualist mediums, who seldom, if ever, possess much power of sleight-of-hand, but who invariably cultivate the science of making *temps*. Slade was a very successful hand at this manoeuvre. As a specimen of how feints and *temps* may be and are used by mediums, I may relate a little incident within my own experience. A well-known medium was giving some *séances* in Cambridge, to which a certain amateur was invited. While the medium's hands were firmly held by his next-door neighbours, and all in the room were keeping the mystic circle unbroken, heavy articles of furniture, &c., were carried about the room and placed on the table, and other surprising "manifestations" took place. The amateur had had some experience at this sort of thing, and at once detected the "feint" and the *temps* employed. Thinking it might be edifying to imitate the necromancer's performance, he began to "see lights" and "shudder," and "fall under the influence." These were his feints. Presently he began to make violent starts, and begged of the gentlemen on either side of him to hold his hands tightly, which they promised to do. No sooner was the promise given than by another violent effort he wrenched his own hands away, *joined theirs*, and sat down with a profound sigh. After waiting some ten minutes, he asked in a faint voice if they had still hold of him; they replied "yes"—and that was his *temps*. Getting up he proceeded to walk about the room, carting the furniture with him, and in fact repeating the "experiences" of his professional *confrère*. In the midst of the general amazement he returned to his position between the two members of the circle who had at first held his hands and asked if they had still hold of him. They, deceived by the darkness, the "feints," and the *temps*, unhesitatingly replied "yes," when he struck a light. The evidence of the company to his not having stirred was obtained under precisely the same circumstances as their evidence of the passiveness of the medium in the previous part of the *séance*, and the same "manifestations" had taken place; only in the case of the amateur the company could see for themselves how they had been made the victims of an ordinary

conjuring device. The medium observed that "he had not come there to be made a fool of;" the company remarked that "they rather thought he *had*;" and he went back to London by an early train, and probably sought the advice of a hatter, for his hat followed him downstairs with considerable rapidity, being propelled by the foot of his *quondam* host. I only mention this circumstance to show how valuable an auxiliary a knowledge of the principles of conjuring may prove in unmasking these shameless impostors; and I know few books which explain those principles better than Robert-Houdin's work, which has been so admirably translated by Prof. Hoffmann.

E. H. PALMER.

The First Book of the Parish Registers of Madron in Cornwall. Edited, with an Appendix and Notes, by George Bown Millett. (Penzance: Beare & Son, 1877.)

A CURIOUS proof has been furnished by Mr. Millett's volume of the manner in which the publication of records hitherto carefully concealed from the studious eye will correct our existing deficiencies in biographical detail. It might well be supposed that the register of a parish in the extreme west of Cornwall would fail to illustrate the burial registers of Westminster Abbey. Yet Colonel Chester's admirable transcript of the Abbey registers has enabled Mr. Millett to identify the unknown "Mr. Reginald Trenhale; buried in the south cloister, near the west end thereof" (September 23, 1700) of those registers with a vicar of Madron, whose place of burial was before unknown; and by Mr. Millett's publication Colonel Chester has been furnished with the history of a name which had baffled his enquiries.

More than fifty years ago the state of the first Madron register was described as "decayed, worm-eaten, and perishing;" its condition at the present time will be most readily ascertained, and Mr. Millett's labours best appreciated, by a glance at the photograph prefixed to this volume. The earliest entry is a burial on May 20, 1577. The marriage register is preserved from September 20 in the same year; but the particulars of the baptisms before 1592 have perished. The entries to 1607, "neatly and clearly written in the same hand," are a transcript from the original manuscript, a circumstance which may not unreasonably be presumed to have caused the introduction of some errors and inconsistencies. In Mr. Millett's reproduction the first page of each set of entries is a perfect copy of the existing manuscript. Afterwards the reader has been spared the useless repetition of the words "was baptised," "was married," but, with that single and legitimate exception, has before him the whole of the particulars preserved in the register itself. All the modes of spelling of Christian names and surnames have been carefully reproduced, and omissions or erasures in the manuscript have been indicated wherever they occur. The plan of publication of these registers may serve as a model for future imitators.

It is impossible to repress a feeling of regret at the paucity of the entries which

link themselves with the personages of English history. The burial of a daughter of Sir Thomas Fanshawe (December 10, 1645) will recall the recollection of the sprightly lady whose Memoirs are valuable for some details of the civil war in the west; unfortunately the illegibility of the entry of the marriage of another dignitary, "Sir John H . . . and Marye daughter of . . . within the Pisse of Madderne," has defied the editor's investigations. Equally few are the notices relating to "foreigners." A few fugitives from Ireland visited Penzance at the end of the sixteenth century, and sixty years later a solitary Scotchman was attracted to it, probably by rumours of its growing importance. The stranger from "Chidick neere Crookeherne in Somerset Seire" (*bur.* March 6, 1663) we may safely assume to have occupied himself in supplying the merchants of Penzance with the sail-cloths for which the villages between Crewkerne and Yeovil are still famous. "Gysbrecht Mychelsoon Hopensack of Amsterdam" (*bur.* April 13, 1602) was no doubt a friend of that branch of the Daniel family which traded in the Netherlands. Five Frenchmen "shipwrakt," "three seamen that were drowned," bear witness to the dangers of the sea; and the burial of three natives of the parish, "killed with the breaking of a peece of C . . .," is a proof, if any were needed, that life on land even in 1628 was not devoid of danger. Ninety distinct names have been honoured by the keepers of these registers with the somewhat arbitrary prefix of gentility, but the reputation of very few of them has travelled beyond West Cornwall. The pedigrees of less than a third of the number are contained in the Herald's Visitation (1620), and only eight of those names can by any stretch of courtesy be numbered among the present landowners of the district. In 1577 Penzance was a poor fishing-village; when the register ended it had become the chief borough town of Penwith. The first Penzance merchant is mentioned in 1588; a second does not appear for many years, but after 1640 the title becomes of common occurrence. The birth-place of the William Leddra who was executed at Boston in New England in 1661 has not been ascertained by the antiquaries of America. The name is often given in this register under the form of Luddra and Leddra, and from this remote angle of England the brave martyr to religious belief may have emigrated to America. Possibly the Walter Gendall recorded in Mr. Savage's volumes on the Settlers of New England as an enterprising trader among the Indians of North America, and their victorious combatant in the first conflict of 1688, was a native of Madron.

Mr. Millett draws the special attention of antiquaries to the unsettled character of the surnames as entered in the register. A list of eighty *aliases* (such as "Cossen *alias* Maddern" and "James *alias* Tremethacke") is printed in the Preface; the explanation of this long roll of names was supplied by Carew nearly 300 years ago. With the "Western Cornish," as the pen of a native of East Cornwall naturally wrote, "divers gentlemen and others have changed their names by removing their dwellings." Many of the surnames easily recognised as derived

from places in the parish have long since died out; on the other hand, a slight investigation will discover combinations of names and modes of pronunciation still current in the district. Miss Yonge in her history of Christian names has quoted the register of Madron as the authority for the use of the female name of "Grislie." In this she was misled by the vicar, who in 1817 completed his laudable intention of making a duplicate of the old register; the name in the old record is "Sisellie." Should Miss Yonge have it in contemplation to issue a second edition of her work she might profitably employ a few hours in the study of the fanciful and quaint names endeared to the parishioners of Madron. If these documents may be taken as a fair indication of the tastes of English parents, our ancestors preferred to exercise their imagination in selecting names for their daughters rather than their sons. No traces, however, appear, either for men or women, of the barbarous names which a few years ago were universally believed to have been adopted in the Puritan times of the Commonwealth. That, like many another historic fiction, has happily been exploded.

Only occasionally is the reader rewarded by the perusal of an entry bearing on the manners of past ages. The natives of Cornwall would seem to have been remarkable generations ago for those practical habits now universally imputed to them. Now and then we may read between the lines and form some idea of the opinions of the Stuart era. The duty of abstaining from marrying or giving in marriage during Lent was scrupulously observed by the parishioners of Madron, and only two or three instances to the contrary can be found in the life of a century. A few children about 1611 are described as having been buried "un-christned." This was probably the addition of the vicar ("preacher of God's worde" as he is styled in the register of a neighbouring parish), whose labours in obeying the orders of the Canons of 1603 for making a transcript of the ancient registers have handed down a fund of local information which would otherwise have been lost. Twice within seventy years, first in 1578 and again in 1647, the parish was nearly depopulated by a terrible plague. In the former of these awful visitations of sanitary neglect 150 persons were buried in six months. The death-rate leaped at a bound from two or three a month to more than thirty in July and fifty in August. Not a family escaped its ravages, and in some cases a father was left without a relative to suggest some poor consolation for his misery. In August 1578 John Panalvian lost within six days his wife, three sons, and a daughter; in less than three weeks John Goodall lost his wife and four sons. The student of old English literature who remembers Carew's quaint account of the town of Bodmin at this period, and his pithy summing-up that "every general infection is here first admitted and last excluded," will feel slight surprise at the epidemics which periodically swept over England. Even the famous well of Madron, which cured that "poor cripple, one John Trelill" (the name was cited by Bishop Hall as a conclusive testimony to the miraculous nature

of its waters), was powerless to cure the disease produced by bad diet and worse drainage. The poor cripple is suggested by Mr. Millett to have been the John Trelill who was buried April 5, 1641; but in making this suggestion the editor has for the moment forgotten that another and apparently contemporary account of his cure adds: "In the royal army he behaved himself with great stoutness both of mind and body; at length, in 1644, he was slain at Lyme in Dorsetshire."

The printing of this book has evidently been watched with the greatest care, and the editor's notes supply the reader with the precise information which he needs for his guidance. The projectors of the new Index Society may with advantage take some hints for the prosecution of their enterprise from the admirable manner in which Mr. Millett has compiled the index to his volume, the dullest, if the most useful, portion of his labours. W. P. COURTNEY.

Young Musgrave. By Mrs. Oliphant. In Three Volumes. (London: Macmillan & Co., 1877.)

MRS. OLIPHANT has amply retrieved in *Young Musgrave* any detriment which her well-earned fame as a novelist may have sustained in the questionable taste of *Carilda*. It carries us refreshingly into the atmosphere of child-life and quasi-fairyland, and with the minor elements of selfish worldliness intermingles one or two transcendent examples of grand self-sacrifice. At the outset of the monthly instalments of *Young Musgrave* it seemed as though the plot was developing somewhat in the lines of *Valentine and his Brother*, but the impression was not only passing but groundless, and the authoress is entitled to the credit of a fairly original and eminently fascinating novel.

The scene is laid at Penninghame Castle, an old castellated mansion and estate near the Cumberland fells, where an old squire and his middle-aged daughter, Mr. and Miss Musgrave, are seeking calm after a storm of fifteen years ago—the former in antiquarian and heraldic researches as to a barony in abeyance, and an augmentation of the family arms in the thirteenth century; the latter in the memories of a *quondam* belle of the county, and a secret wistfulness as to the future of her exiled eldest brother, an alien from home and country through supposed complication in a fatal encounter, in which Walter Lord Stanton met his death. That which told most against John Musgrave at the time was the fact that he and young Lord Stanton were alike enamoured of Lily Bampfylde, a young gipsy girl of singular attractions, whose kith and kin lived in the fells beyond Penninghame; and that after the fatal deed of blood young Musgrave fled from justice and married the girl, who bore him children in his exile. At the time of the action of the story only Mary Musgrave, and the vicar of Penninghame, a former admirer, and one or two staunch old friends dare speak of John Musgrave with bated breath; whereas for divers reasons of self-interest or pique, Randolph Musgrave, the squire's second son, Sir Henry Stanton, the cousin of the murdered lord, and husband of the betrothed whom he had slighted

for Lily Bampfylde's sake, believe, and cherish the belief of, John's guilt. Mary Stanton, his wife, is staunch to her old "interest" in John, and a generous champion soon arises also in the young lord, Geoffrey Stanton, the murdered man's brother, by what means the story itself will explain.

Its first excitement is the arrival at the hall of the castle of a strange trio in a cab from the village—a foreign nurse; a dark, pale, intelligent girl of ten; and a timid, dependent, little boy of two or three years younger, who of course turn out to be John's children, sent home by him to the care of his sister, on account of the death of their mother. Lillias, the brave, administrative, motherly little girl, a mixture of the spirit and fire of the gipsy blood in nerve and character, with the refinement and innate tact of her father's strain, and Nello, or John, the now timorous, now bragging and spoilt younger brother, constitute henceforth the prime interest of the story, worked out by Mrs. Oliphant with rare tact and nice delineation; while the complications arising out of their being ignored by the old squire, plotted against by their Uncle Randolph, petted by the domestics, visited, "half on the sly," by old "Lizabeth" their maternal grandmother, and her son, Wild Bampfylde, from "the cottage in the fells," and championed by Geoffrey Stanton, the young lord, who finds in Lillias, child as she is, the only love he will ever care for—lend the tale a sustained interest, *qua* plot, which is only secondary to the charm of Mrs. Oliphant's truthful picturing of child-life, real skill in character-drawing, and wonderful power of describing animate and inanimate nature. Not to anticipate the story, or cheat Mrs. Oliphant of a throng of readers, who would thus be equally with herself defrauded, we forbear to do more than point, as by a finger-post, to the scene by Penninghame lake side, where the "Old Squire" makes first acquaintance with his grandson, Nello, over a game at "Ducks and Drakes," and cements an alliance destined to effect for himself a resource in his subsequent illness and aberration of mind; to the story of the spoilt heraldic chart (i., 196-9), which illustrates Mary Musgrave at the same time with her nephew and niece; to Geoff's midnight walk with Wild Bampfylde up the fells, in which the gipsy's insight into the habits of birds and dumb creatures is so curiously brought out, and the interview with 'Lizabeth, in which the clue to the mystery of the murder is revealed; and to the temporary success of selfish Randolph's scheme to remove Nello from the home at Penninghame to the rough third-rate school where he was bent on putting him out of the way, unwitting that in the child's gipsy kinsfolk he had watchers and guardians keenly alive to his welfare. In the third volume the interest culminates where, when Nello has run away from school, and little Lillias started single-handed after him, the exile, John Musgrave, returns like a ghost to his father's bedside, and, unable at once to go in quest of his dear ones, finds them discovered and delivered by Lily's chosen hero, the enthusiastic Mr. Geoff.

We doubt whether to "little Lily" Mrs.

Oliphant has ever wrought a portrait "simile aut secundum." A halo of myth and fairy experience animates the story wheresoever her bright figure passes: witness the evening aspect of the old castle as she passes out of it in quest of Nello in trouble, and "the house empty of all sound and presence, nobody visible," reminds her of "the enchanted palace through which the young prince walks, meeting no one, till he reaches the chamber in which the secret lies." Truly the young prince's hour was not yet! Liliat had first to make that wonderful night-journey by rail, and still sustained by a mixture of fable and folklore, with a little-mother's courage and devotion, to scan the great still sleeping landscape, of which she seemed the sole atom awake in the great grey insensible universe, until in an outstretched, vast and colourless field toward the horizon, she became interested in another moving atom, the little fugitive Nello. The reunion does not end their difficulties. The occurrence of such *diras facies* as Mr. Swan the schoolmaster on the road drives the little couple to a hiding-place, where Lily's store of fairy-tale precedents encouraged her to hope at least for a hermit's cell, in a dense wood to the east of the station, but where the twain might have shared the fate of their prototypes, "the Babes in the Wood," but—the prince opportunely arrives, as the *deus ex machina*; Geoff finds them nestled under the trunk of a big tree, eludes with them all malign influences, and lands them safely in the charge of their sire.

How John Musgrave is cleared from the stain of guilt, and what seemed the front of his offending is transformed into heroic screening of another, the novel's *dénouement* will tell. Its likenesses and contrasts of character are for the most part clever and natural, though we hardly see why the old squire should have so long cherished such hostility to his eldest son, or so ignored his innocent offspring. We end with a brief picture of Lily in the Chase, just after her first sight of Geoff, and before her interview with 'Lizabeth of the fells.

"A small, passive, embodied happiness went roaming along the rough woodland path, with soft, glowing, abstracted eyes, that saw everything, yet nothing; with a little abstracted soul, all freshness and gladness, that took note of everything, yet nothing: a little pilgrim among life's mysteries and wonders, herself the greatest wonder of all, throbbing with a soft consciousness, yet knowing nothing. Thus she went pacing on under the bare trees, and murmured her inarticulate chant, and kept time to it, a poet in being, though not in thought. Not far off the lake splashed softly upon the stones of the beach, and that north-country air, which is as vocal as the winds of the south, sounded a whole mystery of tones and semitones, deep through the fir trees, shrill through the beeches, low and soft over the copse; the brook half hidden in the over-greenness of the grass added its twinkle; all surrounding the little figure, which gave the central point of consciousness to the landscape; but all quite unnecessary to Liliat, marching along in her dream to her own music, a something higher than they, a thing full of other and deeper suggestions, the wonder of the world" (i., 214-15).

Could painter or poet match this description, or does not the author prove a claim to both these kindred gifts? JAMES DAVIES.

CURRENT LITERATURE.

Money and Its Laws. By Henry V. Poor. (C. Kegan Paul and Co.) The author of this work states in the Preface that its conclusions "wholly contradict those which have been accepted as fundamental truths for more than two thousand years." It is not quite two thousand years since Tacitus wrote his *Germania*, yet Mr. Poor's first law of money contradicts some of the Roman historian's positive statements. His first law is that the desire to possess gold and silver is an original instinct common to mankind.

"In the earliest periods of which history or tradition gives any account," Mr. Poor affirms, "the precious metals sustained precisely the same relation to the nature and wants of man that they do to-day. They have had through all time the same importance in the arts. They have always served as money in trade, and been esteemed the most desirable of all kinds of property to hold."

Nearly all the errors in monetary science have arisen, he adds, from overlooking the original and universal attractiveness of the precious metals; in support of which Mr. Poor cites the reference in the second chapter of Genesis to "the land of Havilah, where there is gold, and the gold of that land is good." Nevertheless, Tacitus tells us that only on the borders of the Roman Empire were the precious metals used by the Germans as money, and that vessels of gold and silver were held by them in no higher estimation than earthenware. Without much laborious research Mr. Poor might have ascertained many similar facts inconsistent with his first law of money. And, as he builds so much on a passage in the Old Testament, we may remind him that his proposition that gold and silver have maintained a uniform value "from the dawn of civilisation to the present hour" is not quite in accordance with the statement in the Book of Kings, that silver was nothing accounted of in the days of Solomon, who made silver to be in Jerusalem as stones. The doctrine of a tendency of profits and interest to a minimum has been questioned on both historical and economic grounds; but Mr. Poor bases his own doctrine, that the rate of interest tends constantly to rise, simply on a theological foundation. That capital must steadily increase in value, "rests," he says, "upon the fact that God is infinite and man finite." We have had occasion before now to criticise the practice on the part of more than one school of American economists of deducing conclusions from theological assumptions; and, as Mr. Poor seeks to found a new American school of monetary science, we venture to recommend him, in the next edition of his book, to omit inferences from his own insight into the designs of Providence, such as that the precious metals were "Providentially appointed" as the standards of value, and that, in conformity with "the designs and scope of Providence, a solvent of all human transactions had to be provided as the prime condition of human progress, and of high value in reference to its quantity." If political economy is to be treated as a branch of theology, Mr. Poor will find it hard to make good his own claim to be listened to, even if he should succeed in discrediting all the hitherto accepted authorities, for whom he expresses such unmeasured contempt. Of Adam Smith he says:—"By nature, Smith was unfit to conduct a scientific discussion of any kind. He was a dreamer, not a reasoner." Tooke, he asserts, "never mastered a single principle in monetary science;" and he thinks it probable that "it was from an examination of his works that Mr. Gladstone declared the study of money to be a fruitful cause of insanity." He sums up an examination of Mr. Mill's doctrines respecting money:—"It is doubtful whether modern literature presents a more striking example of unwarranted assumption and impotent conclusion." Mr. H. D. Macleod might rejoice to find an American writer rivalling him in the depreciation of all other British economists, were it not that Mr. Macleod himself

is not spared by Mr. Poor, who says of his treatise on banking:—"It will be time enough to reply to such flippant and incoherent nonsense, swollen into two spacious volumes, when Dr. Schliemann shall have dug up at Troas Dutch cheeses perfectly fresh and sweet." Mr. Poor's own volume is a handsome, well-printed one of 670 pages, to which we must refer the reader for further information respecting his views.

Jahresberichte über die Veränderungen und Fortschritte in Militärwesen. Drittes Jahrgang, 1876. Herausgegeben von H. v. Löbell, Oberst z. Disp. (Berlin: Mittler.) This successful annual, now in its third year of existence, gives more authentic and fresher accounts of the military organisation and statistics of the universe than can be found in any other single work. The French army is reported to be making immense progress in efficiency, discipline, and *esprit de corps*. The old barrack-room *chansonnettes* about wine and women have been driven out by tragic songs which demand revenge on Germany. The Bonapartist propaganda has disappeared before an inroad of clerical influence, for which there can be no greater zealot than General Ducrot, who arranged a grand religious function for his corps a year or so ago, when the Bishop of Nevers perpetrated the grotesque parody of Napoleon's "Que vous étiez dans la grande bataille sous les murs de Moscou."—"When your children question you about your military career, you can proudly answer them, 'On September 3, 1876, we were on the mountain of Beuvray and assisted at the military mass.'" The opinion is given that the Territorial Army is rapidly becoming a serious fact: last year it actually numbered 500,000 strong without reserves, though two-thirds of the officers are wanting. The essays on the progress in tactics, fortification, military statistics, artillery, &c., are excellent. An almost contemptuous appreciation of the value of the Woolwich *matériel* will hardly shake the sublime security of Pall Mall. Captain Wille (one of the first European authorities in his walk) puts our muzzle-loaders in the third or lowest class in Dame Europa's artillery school, the consolation being that the Russian weapons and the light Italian field-piece are still worse than ours, which are particularly inaccurate in their fire. Wille "documents" all his conclusions, which perhaps have been somewhat biased, as regards our guns, by pessimist English judgments; there is no doubt whatever that the condemnation of the Woolwich weapon is universal in Continental military spheres. The survey of the military literature of the year does not rise above the feebleness usual in the judicial part of German criticism. In dealing with works on the French war the writers are visibly on pins and needles. There is no attempt to take an independent view of the questions which have arisen—such, for instance, as Bazaine's conduct in the sallies from Metz, or the German attack on Spichenen. General Hartmann has written in the *Rundschau* to prove that faults were committed in the war, and that the great *Generalstabswerk* is not perfect. We find here a general dissent from his criticisms, and a solitary admission that the Germany cavalry bungled in losing MacMahon for several days after Wörth. The official narrators were no doubt well-advised in glossing over MacMahon's advance on Châlons. It was not open to the Prussian Staff to expose the professional ignorance and inaptitude of the head of the French Republic in its true light. The department of Military History sketches the late wars in Spain, Kokan, and Turkey. On the Montenegrin theatre the tenacity and courage of both sides was admirable. The Turkish ignorance and management in Serbia are characterised by the fact that with a brave, tenacious, and highly disciplined force the Pachas could not beat the timid Servian militia under four months, or get over the twenty-five kilometres between Nisch and Alexinatz.

The Book of Church Law. By the Rev. John Henry Blunt; revised by Walter G. H. Phillimore.

Second Edition. (Rivingtons.) This is not intended as a book of reference for lawyers, but for the information of the parochial clergy and the laity of the Church of England. Mr. Blunt's theological learning has in this edition been turned to practical use through the modern experience of Dr. W. Phillimore, than whom no man is better qualified to serve as a trustworthy guide, if only allowance be made for his sacerdotal prepossessions. Frequenters of Church Congresses, and members of Diocesan Synods, will here find all the elementary knowledge they can desire of their rights and duties.

UNDER the title *Fifteen Thousand Miles on the Amazon and its Tributaries* (Stanford), Messrs. O. Barrington Brown, R.S.M., and William Lidstone, C.E., have combined into a most fascinating book of travel the notes they made on scenes, people, and circumstances during two years of voyaging up and down the great arms of the "Mediterranean of South America." These gentlemen (the former of whom is well known by his discoveries in British Guiana) went out in 1873 as respectively the geologist and engineer of a commission sent by the Amazon Steam Navigation Company to select and report upon certain territories allotted to the company by the Brazilian Government; and as their duties necessitated the close examination of almost every one of the huge tributaries of the Amazon, they enjoyed an opportunity of becoming acquainted with this the greatest river-system of the world, and its inhabitants, such as has never before been presented to any traveller. The Tapajos, the Madeira, Purus, Jurua, and Jutahy, flowing from the south to the main stream, the Rio Negro and Trombetas, from the north, each of them ranking with the great rivers of the world, were ascended in succession to the points where cataracts put an end to their navigability, so that a swift and comprehensive view of the great forest plain of South America was obtained. Following the narrative of the journey, we also gain a most graphic idea of its vast reaches of water flowing ever onward between the long lines of forest. From the main artery of the river, with its civilised towns and settlements of Europeans, we pass outward to right and left into regions which have been less and less influenced by change, till we are introduced to tribes still as primitive and natural in their life and habits as they were before the conquest of America; and this through the ever-varying scenes of stream and shadowy forest glades, teeming with insect and animal life ever presenting new marvels. In a rapid transit from river to river of such a country, there could not fail a thousand incidents of natural life to be noted, whether of bird, or beast, or fish, or reptile; or insect, or of Indian character and customs; and accordingly the interest of the book never flags. It pretends to be no more than a sketch of life on the great river; but as such it is excellent.

Kleine Geschiedenis der Nederlandsche Letteren. Door Dr. Jan ten Brink. (Haarlem: Bohn.) English readers desirous of obtaining a clear and succinct idea of the literature of Holland cannot do better than study this admirable *Small History of Dutch Letters*, by Dr. ten Brink, who is equally eminent as a critic and as a novelist, and one of the most illustrious of the younger generation of writers in the Netherlands. The author's style is light and yet incisive; his view is very sympathetic and yet distinguished by truly critical qualities. He divides his subject into three periods: the first, 1200-1550, embraces the literature of the Middle Ages; the second, 1600-1795, the revival and progress of letters under the Republic; the third, 1830 to our own days, is the epoch of Romanticism. Beside these three periods, he creates two "periods of transition," one from 1550 to 1600, the other from 1795 to 1830. These divisions are slightly empirical; the fact is that Holland has, until within the present generation, had only one period of real literary vitality—namely, that which immediately followed

the struggle for independence, and which may be roughly limited, 1590 to 1660. Perhaps the greatest merit of the work of Dr. ten Brink is that it gives, for the first time in Dutch histories of the kind, his due place to the didactic poet Bilderdijk, whose dogmatical and rhetorical verses, little to the taste of a foreign critic, have been praised in terms of the wildest exaggeration by three generations of critics in Holland. Bilderdijk, who saw nothing but "puerilities" in Shakspeare, and who had a confidence in himself by the side of which the arrogance of Wordsworth was mere modesty, had genius of a technical kind—great proficiency, that is to say, in the art of verse, and much declamatory force, but little taste and no heart. Bilderdijk and Cats, the ruffling bully and the interminable bore, are the two figures which repel a foreigner from the rich literature of Holland. Where Dr. ten Brink gives himself time to rest a moment at some interesting point of the history, he is always charming: the reader will notice in this connexion the delightful passage in which he describes the friendship of Betjen Wolff and Aagjen Deken, the two great authoresses of the eighteenth century, who in 1777 determined to live and write together, and who persevered in that determination for twenty-seven years, the one only surviving the other by nine days. The only omission we note is that some account is not given of Schermer, a contemporary of Dryden, who died under tragical circumstances in his twenty-second year; the only error is that the years 1672-1726 are given as those of the birth and death of Farquhar; they should be 1678-1707. Vanbrugh seems to be intended, and in his case the former dates would be correct.

The Flood of Years. By William Cullen Bryant. With Illustrations by W. J. Linton. (London: Sampson Low and Co.; New York: Putnam.) The venerable American poet, who was born before Keats, and who has seen so many tides of influence sweep over the literature of his own country and of England, presents us here with a short but very noble and characteristic poem, which carries a singular weight with it as embodying the reflection of a very old man of genius on the mutability of all things, and the hurrying tide of years that cover the past as with a flood of waters. In a vein that reminds us of *Thanatopsis*, the grand symphonic blank verse of which was published no less than sixty-one years ago, Mr. Bryant reviews the mortal life of man as the ridge of a wave ever hurrying to oblivion the forms that appear on its surface for a moment. Blinded with the tears that this sad reverie provokes, the poet turns aside and sees the victims buoyed up by the visions of Hope, and beyond these he sees re-emerge the forms of all the best.

"Beyond
That belt of darkness still the years roll on
More gently, but with not less mighty sweep.
They gather up again and softly bear
All the sweet lives that late were overwhelmed
And lost to sight—all that in them was good,
Noble, and truly great and worthy of love—
The lives of infants and ingenuous youths,
Sages and saintly women who have made
Their households happy—all are raised and borne
By that great current in its onward sweep,
Wandering and rippling with caressing waves
Around green islands, fragrant with the breath
Of flowers that never wither."

This finally brings consolation to the watcher, and the poem, which began in tears and hopeless sadness, ends in faith and patience,

"Like one that draws the drapery of his couch
About him and lies down to pleasant dreams,"

to quote the closing words of the author's most celebrated poem. It will be perceived that the old familiar key-note, struck no less in *The Ages* in 1821 and in *Among the Trees* in 1874 than in *Thanatopsis* in 1816, recurs in this latest production of Mr. Bryant's severe and solitary Muse—namely, the confident hope in the Future of mankind recognised when the Present is most dark

and drear. We must not close without a word of warm commendation for the delicate engravings, which seem to us wholly worthy of the renowned pencil of their designer, Mr. W. J. Linton, himself a poet and the friend of poets.

NOTES AND NEWS.

WE are informed that Mr. Elliot Stock has obtained permission to reproduce in facsimile the copy of the *Imitatio Christi* in the handwriting of Thomas à Kempis, which is in the Royal Library at Brussels. It will probably be published during the early portion of this year.

THE Allgemeiner Verein für Deutsche Literatur, of Berlin, has just decided to add Mr. James Sime's *Life of Lessing* to their fourth series of publications. Already the society has issued many works of value—among others, those of Vambéry, Schmidt, Bodenstedt, and Heyse. The acting curators of the society are Dr. R. Gneist, Dr. K. Werder, and Count Usedom, and they have been fortunate in securing the services of Germany's best translator, Adolph Strottmann, as translator of Mr. Sime's book.

WE are glad to see that Messrs. Appletons are about to publish a translation of the Comte de Gobineau's exquisite little *Nouvelles Asiatiques*, under the title of *Romances of the East*. It should be heartily welcomed by English readers.

ENGLISH librarians may take some useful hints from their American contemporaries. Thus, we find that Mr. W. F. Poole has issued "Finding Lists" of the Chicago Public Library, printed on stout Manila paper, and sold at a nominal price. The paper, although not of the orthodox whiteness, is not unpleasant either to sight or touch. A number of unobjectionable advertisements at the ends serve to pay the cost of production. The library itself being systematically arranged these shelf-lists form a classified catalogue, but with very short titles. The collection is a good one, and includes a fair selection of French, Italian, Danish, Norwegian, Swedish, German, Dutch, and Bohemian literature.

MR. THOMAS NORTH, F.S.A., is preparing for publication an illustrated quarto on *The Church Bells of Northamptonshire: their Inscriptions, Traditions, and Peculiar Uses*. It will also contain chapters on Bells and the Northants Bell Founders. Mr. Samuel Clarke, of Leicester, is the publisher.

MR. SWINBURNE'S "Erechtheus" has been translated into Danish by E. Lembcke, and with very great success. The metrical *tours de force* of the choral passages are reproduced very ably, and the drama itself has made quite a sensation in Scandinavia.

WE have received Part I. of *Cassell's Illustrated History of the Russo-Turkish War*, which is merely introductory and does not carry the subject further than the declaration of war by Servia in June, 1876. But enough is given to show the extreme anti-Russian *animus* that inspires the anonymous author. It is a more serious fault that the ultimate origin of the Eastern Question is not investigated with any pretension to historical research. The illustrations deserve a word of praise, especially those that are evidently copied from photographs.

THE Bishop of Gloucester and Bristol has in the press a new work, which will be shortly published by Messrs. Cassell, Petter and Galpin, under the title of *Some Present Dangers of the Church of England*.

THE Rev. C. H. Osler has kindly undertaken to make for the Chaucer Society an Index of Names and Subjects to Mr. Furnivall's Parallel-Text Print of Chaucer's Minor Poems. It will probably be ready next Christmas.

ON the question of Chaucer having borrowed from Boccaccio, or originated, the plan of his

Canterbury Tales, Mr. Bradshaw has lately pointed out that most of Chaucer's early poems contain a short prologue or poem, followed by a story; that these lead up to his *Legende of Good Women*, with its prologue, followed by a collection of stories—of trusting women, loving and betrayed—*cavete, mulieres innocentes!* says the scribe—and that the *Legende* develops naturally into the *Canterbury Tales*, many of whose narratives are so akin to its own. If Chaucer wanted a hint for his gathering of representatives of the different classes of English society into one "company," he had it at hand, as Prof. Seeley some years ago showed, in the Prologue of his great contemporary William's *Vision of Piers the Ploughman*, who is Christ.

THE Minister of Public Instruction at Paris has recently given directions that all objects relating to ethnography and archaeology, whether collected by the scientific expeditions despatched by the French Government, or acquired in any other way, shall for the future be placed in a special museum, which is to be designated the "Muséum Ethnographique des Missions Scientifiques," but that natural history and anthropological collections are not to be included in it. It has also been decided that in the arrangement of the new museum the collections shall be separated into different sections according to the nature of the missions and the geographical situation of the countries explored.

LIEUTENANT C. R. CONDER, R.E., is engaged in preparing for the press a book entitled *Tent-work in Palestine*, in which he will give an account of his work, its progress and difficulties, together with some of its results. The work, which will be in two volumes, will be published for the Committee of the Palestine Exploration Fund by Messrs. R. Bentley and Son.

The Life of the World to Come, and other Subjects, is the title of a new work by the Rev. T. Teignmouth Shore (author of *Some Difficulties of Belief*) which will be published in a few days by Messrs. Cassell, Petter and Galpin.

PROFESSOR WATTENBACH of Berlin has published the second part of his *Schrifttafeln* of Greek Palaeography. It contains twenty plates, reproduced by photolithography from various manuscripts, and in a few instances from engraved plates contained in works which are difficult of access. The MSS. from which Dr. Wattenbach has made his selection are not merely good subjects for practice in reading, but are also interesting in themselves, being for the most part the well-known classical codices of Florence, Venice, and Ravenna. From the last-named city are two plates of the Aristophanes of the eleventh century, accompanied by others from the somewhat younger codex of Venice. The Laurentian Library contributes several specimens: the Herodotus of the tenth century; the beautifully-written Plutarch of the same age; the Sophocles of the tenth or eleventh century; and an *Odyssey* of a century later. The Venetian Codex of the *Iliad*, the scholia of which are so well known to scholars, is also represented; and also the Athenaeus and Hippocrates in the same library. Of more absolute palaeographical value, however, are two plates which are taken from the Vatican MS. 1800, and the Additional MS. 18231 in the British Museum, a volume which bears the date of 972. They present specimens of Greek shorthand writing which, at that period, was in a full state of development, and a knowledge of which furnishes the key to the perplexing system of Greek contractions. Since the rediscovery of the Vatican MS., which had been formerly made use of by Mai, Greek tachygraphy has engaged the attention of German scholars; and it is satisfactory to know that the results of the labours of Dr. Gölbaumer and Prof. Gardthausen in this field will be made public, and, it is to be hoped, will lead to a more critical study of long-neglected scholia.

THE newly-founded Chair of Sanskrit scholarship in the Lisbon Academy of Sciences was inaugurated on November 7. The Professor is Senhor Vasconcellos Alren, a pupil of the late Martin Haug.

MR. THOMAS DUNMAN has been appointed to the lectureship on physiology at the Birkbeck Institution, recently vacated by Dr. Aveling. Mr. Dunman has for some time past occupied a similar post at the Working Men's College, Great Ormond Street.

WE understand that a new edition of the Bible Society's new Hebrew translation of the New Testament is in progress, with numerous improvements, under the eye of the venerable translator, Dr. Delitzsch. The first edition went off so rapidly in Germany that few English scholars were aware of its existence.

THE last number of *Public Health* appeared on the 28th ult. The improvement visible in the contents of the journal since its acquisition by the present proprietor does not seem to have met with an adequate response—a circumstance to be regretted in the interests of sanitary science and progress, of which *Public Health* has, lately at any rate, been the consistent advocate.

THE *Brahmo Year-book for 1877*, edited by Miss Collett (Williams and Norgate), is the second number of a series of yearly records of the progress of this curious body of Hindu Unitarians. It has a literary value above what its title implies, by giving an account of the various movements in religious and philosophical opinion that have agitated the society since its first formation, and also of the expository, periodical, and general literature to which it has given rise. In numbers the society is stationary; but its influence is said to be increasing; and in literature it is turning its attention more and more to ancient Indian thought, rather than to the English theism and German mysticism from which it has hitherto drawn so much.

THE Liverpool School of Science have arranged for the delivery of a series of Higher Educational Lectures, to be delivered in the rooms of the Royal Institution of Liverpool. They have secured the services of Mr. Ernst Pauer, who will open the series by a lecture on Music, in which he will deal chiefly with the French and German schools. Assyriology will be represented by Mr. W. St. C. Boscawen, and Greek Art and Ceramic Art by Profs. Colvin and Archer. The Science portion is represented by Prof. Crookes on the Radiometer, and Mr. Proctor on Astronomy; and Prof. Morley will advocate the cause of Literature.

A CONFIRMATION of the fifteenth-century date now assigned by all competent scholars to the spurious *Flower and Leaf*, contained in old editions of Chaucer, is afforded by Mr. Bradshaw's observation that the allusion in l. 519 of the poem to the "Knights old of the Garter," and those "of the Rounde Table," and the "Douseperis," suits well the middle of the 15th century, when the Order had fallen into the comparative decay from which it was revived by Edward IV. The poem, though by a lady, and written to disparage Chaucer's favourite flower, the daisy, has still been forced on him by ignorant perversity.

A FRESH and interesting three-fold division of the first group of Shakspeare's Sonnets has been proposed by Mr. T. Alfred Spalding, of the New Shakspeare Society's Committee: I. from Familiarity to Friendship, 1-25; II. Clouds (the friendship being gradually interrupted and the friends separated), 26-96; III. Reconciliation, 97-126. Mr. Spalding accepts the orthodox view that the first group of Sonnets were all written to one friend, Will, but rejects decisively Lord Southampton or Pembroke as this friend, and regrets that so much time and print have been given to this undecidable side-issue instead of to the study of the Sonnets themselves.

ON December 17 and 18 Messrs. Sotheby, Wilkinson and Hodge sold a collection of autographs, &c., belonging to the late Mr. Henry Porter, of Chelsea. Among them were:—John, Earl of Bridgewater, Milton's friend, 1*l.* 1*s.*; John, Lord Byron, Royalist Commander, 1642, 1*l.* 14*s.*; Campbell, the poet, 19*s.*; James Hay, Earl of Carlisle, 2*l.*; Earl of Chesterfield to his son, 1738, 2*l.* 2*s.*; Kitty Clive, a long letter to Garrick complaining of the stoppage of her salary, 1765, 15*l.* 15*s.*; George, Lord Digby, to Prince Rupert, 1644, 1*l.* 13*s.*; documents signed by Elizabeth, 1*l.* 10*s.* and 1*l.* 14*s.*; Prince Eugene, two letters, 1*l.* 12*s.*; Ferdinando, Lord Fairfax, 1639, 2*l.* 14*s.*; Garrick to Geo. Colman, 2*l.* 16*s.*; George III. to Bishop of Worcester, 1*l.* 11*s.*; Henrietta Maria to Sir R. Browne, 1646, 2*l.* 10*s.*; Henry VII., sign manual, 1*l.* 12*s.*; Ralph, Lord Hopton, 1643, 2*l.* 8*s.*; Jermyn, Lord St. Albans to Rupert, 1*l.* 1*s.*; Louis XI., 1464, 3*l.* 14*s.*; Andrew Marvell to Sir H. Thompson, three pages folio, part of signature torn off, rare, 10*l.* 5*s.*; Cardinal Mazarin to Fouquet, 1657, 2*l.* 7*s.*; Catherine de Medicis, 1563, 2*l.* 3*s.*; Marie de Medicis, 1612, 1*l.* 1*s.*; Thos. Moore, fourteen letters, &c., 1812-13, 5*l.* 5*s.*; Napoleon III., two notes, 1*l.* 11*s.*; Philip II., signature, 1*l.* 2*s.*; Sir Walter Scott, 1802, 2*l.* 4*s.*; W. Shenstone, two letters, 1*l.* 13*s.*; Horace Walpole, two letters, 2*l.* 11*s.* The total sum realised was 235*l.* 12*s.* 6*d.*

THE Professors of the Owens College, Manchester, have sent us in a pamphlet form—the fifth of a series—their deliberate reply to some of the objections that have been urged against the scheme to erect their institution into a university. The paper is signed by Principal Greenwood and Profs. Roscoe and Ward, but is evidently intended as a joint manifesto of the entire teaching staff. Whatever may be the result of their memorial now lying under the consideration of the President of the Privy Council, it must at least be granted to them that they have conducted their case with admirable discretion. They began by formally consulting the opinion of a wide class of eminent men interested in the promotion of education and study; and they have since lost no opportunity of conciliating opposition by temperate argument and careful re-statement of their main points. We doubt, however, whether their present appeal is likely to convince those whose attitude is based upon a profound distrust of the educational character that would inevitably stamp itself upon a University of Manchester. The essence of the matter, implicitly containing the views of either side, is fairly represented in the following quotation:—

"... the present system, under which a large proportion of the most promising students of the College neither direct, nor are by their teachers encouraged to direct, their efforts towards the examinations of the University with which the College is connected; while at the same time a stronger attraction than a degree at a distant centre, implying no membership of a body united by common academical associations, is felt to be necessary to induce young men resident in a district chiefly occupied with commercial and industrial pursuits to undergo sufficiently long periods of study."

This important question has not perhaps been entirely threshed out, but it is not clear that any good will result now from further discussion.

THE *Nuova Antologia* for December contains the beginning of an interesting study, by Signor Gnoli, of the life and writings of Belli, a Roman poet of the beginning of this century, famous in Rome for his strange cynical buffoonery, but little known in the rest of Italy. Signor Morpurgo contributes a lively sketch of the condition of Venetian society at the end of the last century. Signor Tribolati calls attention to the great number of letters of Voltaire, written to Italian correspondents, which are yet unpublished; he pays enthusiastic homage to the varied gifts and profound knowledge of Voltaire.

THE *Rivista Europea* for December 16 is a singularly good number. Signor Bartoli takes exception to the current view of the biographers of Petrarch that his son robbed him, and left him destitute at Milan; he points out that this is not borne out by Petrarch's letters, and suggests that Petrarch's anger against his son was due to a love-affair of which he disapproved. Signor Cesareo writes an excellent criticism of Shakspeare's *Hamlet*, in which he dissents from the over-subtle questionings of modern critics, and regards the main tragic motive as being the struggle between Hamlet and his uncle, in which Hamlet begins well, but makes a mistake through want of sufficient consideration of the probable consequences of his actions on Ophelia; this involves him in difficulties which overwhelm him, though destiny overrules things at last in favour of his revenge. Signor Siciliano translates an almost forgotten piece of Cervantes, *El Buscapè*, and prefaces his translation with some excellent remarks on Cervantes. Signor Garollo has a careful article on the condition of Italy and the Western Empire in the middle of the fifth century.

THE *Revista Contemporanea* of December 15 contains the conclusion of Señor Tubino's study on "The Science of Man." He compares the theories of Quatrefages, Vogt, and Hæckel, and determines that the problem of the evolution of man is insoluble with present data. There is a good article on "The Proletariat," as the social question of modern life, by J. Heredia y Garcia. Also a highly favourable review, with some reservations, of Herbert Spencer's *Education: Intellectual, Moral, and Physical*, by Asis Pacheco. Both these articles are worth reading. Luis Vidart resumes in this number his long-interrupted suggestions for additions to *La Biblioteca de Autores Españoles*; and Ros de Olanog gives the second act of his *Galatea*.

THE history of the origin of surnames is well illustrated by a charter which occurs in an early chartulary of Winchester Abbey. By this deed Abbot Ralph, who held office from 1183 to 1194, conveys land sometime held by one Godwin Greyhound's-nose, and after him by his son Frewin Poor-nose. It is quite clear that Godwin's second name had its origin in his personal appearance. The explanation of the son's second name is not so easy. It may perhaps be suggested that he failed to satisfy the expectations of his friends in developing a nose as satisfactory as his father's, and hence received the reproachful nickname of Poor-nose. The text of the charter runs thus:—"Radulphus dei gratia abbas Winchecumbensis totiusque conuentus eiusdem loci omnibus sancte matris ecclesie filius salutem in Christo. Nouerit universitas uestra nos communi consilio et unanimi consensu concessisse et dedisse Radulpho clerico nostro, nepoti Osborni quondam prioris nostri, et heredibus quos ipse uoluerit constituere, terram nostram iuxta domum Geruassii clerici, ex parte ecclesie Sancti Petri, habentem iuxta superiorem uicium in latum centum et quatuor pedum, ad inferiorem uicium nonaginta quatuor, quam tenuit aliquando Godwin greahundes nose et post eum filius eius Frewine pore nose, in feudo et hereditate tenendam de nobis," &c.

NOTES OF TRAVEL.

A PHOTOLITHOGRAPHIC plan of the primary triangulation carried on during the summer of 1877 by Mr. A. D. Wilson, chief topographer, has just been published by the United States Geological Survey, under the charge of Dr. F. V. Hayden. The area covered by these triangles extends from Fort Steele in Wyoming territory westward to Ogden in Utah territory, a distance of about 260 miles, and north as far as the Grand Teton, near the Yellowstone National Park, including Fremont's Peak of the Wind River Range of the Rocky Mountains. The area embraces about 28,000 square miles, and within it twenty-eight primary stations were occupied and their positions accurately com-

puted. Besides these occupied stations a large number of mountain peaks were located, which in the future will be occupied as points for the extension of the topographical work of the survey. A base line was carefully measured near Rawlins' Springs on the line of the Union Pacific Railroad, and from this initial base the work was extended north and west to the valley of Bear River in Idaho territory. Here a check base was measured, and the system expanded to the neighbouring mountain peaks to connect with the triangulation as brought forward from the first-mentioned base. Along the line of the Union Pacific Railroad the work was connected at six points with the triangulation system of Clarence King's Fortieth-Parallel Survey. In addition to the importance of this sheet as the basis of the season's topographical work it presents a most striking feature in the number of remarkably long sights which were taken from the summits of some of the most lofty mountains in the area explored. Many of these sights were over 100 miles in length, while some reach a distance of 135 miles. From Wind River Peak all the prominent points in the Big Horn Mountains were sighted, also the loftier peaks of the Uinta Mountains; the former are located 165 miles to the north-east, while the Uinta Mountains are situated about the same distance to the south-west. As these ranges were not in the scope of the season's work they are not given on the chart.

In the December number of the *Bollettino* of the Italian Geographical Society are published three letters from Dr. Matteucci, written from Assuan and the Second Cataract, together with a facsimile of an inscription found in the cemetery on the banks of the Nile at Assuan.

A NEW society has recently been formed at Paris, which is styled the "Société Indo-Chinoise," and of which the Marquis de Croizier has been elected president. The society has for its objects the scientific study of Transgangetic India, the promotion of French colonial interests, and the creation of new outlets for European industry and commerce in the far east. It is announced that at the next meeting of the society M. Houssaye will make a communication on the subject of the knowledge of Transgangetic India possessed by the ancients.

M. ALEXIS DELAIRE has just published a pamphlet of some interest under the title of *Les Chemins de fer du Soudan à travers le Sahara*.

M. DE UJFALVY reached St. Petersburg on November 25, and he gave a brief account of the results of his journey in Central Asia at the last meeting of the ethnographical section of the Russian Geographical Society. Madame de Ujfalvy, it is stated, has almost completed her work, which is to be called *De Paris, par Theganah, à Kouldja*.

THE Bombay branch of the Royal Asiatic Society has just published, as an extra volume of its *Journal*, a detailed Report by Mr. G. Bühler of a tour in search of Sanskrit MSS. made by him in Kásmir, Rajputana and Central India.

INTELLIGENCE has been received from Sydney by telegraph that gold discoveries of considerable importance have just been made in New Guinea.

Financial Opinion for last week contains some interesting figures illustrating the production of tea in India, compiled with the thoroughness characteristic of that journal. We learn that thirteen of the largest companies engaged in the cultivation of tea produced an aggregate out-turn in the year 1875-76 of 5,851,556 lbs., valued at 555,509*l.* sterling; and that the average sale-price per pound varied from 2*s.* 1*d.* to 1*s.* 7*d.* Indian statistics are in some respects very complete, but our information is notoriously deficient whenever the returns have to be supplied by Europeans resident in that country. The latest Administration Report of the Assam Government tells us next to nothing about the results of tea-cultiva-

tion, which forms the staple industry of that province. We are, therefore, the more indebted to the enterprise of an English newspaper for collecting these figures, though it must be recollected that they only represent about one-sixth of the total annual imports of an article which under the trade name of "Assam tea" has now become familiar to every household.

THE society for furthering Russian commerce and industry have recently issued an account of the expedition which was sent in 1876, under their auspices, to explore the Baidarata isthmus, situated between the River Obi and the Sea of Kara.

THE Government printer at Melbourne has just issued the *Victorian Year-Book for 1876-7*, by Henry Heylin Hayter, Government statist. This volume, which is the fourth of the series, gives information relating not only to 1876, but to various periods in 1877, and Mr. Hayter has therefore deemed it expedient to make a slight alteration in the title of the work. In the present issue details are also given respecting many subjects which found no place in the previous volumes.

MR. JOHN BIDDER has recently completed a large map of Great Britain, which shows the whole of the railways and railway stations now in existence, the principal high roads, ship routes, with the distances from British to foreign ports, docks, harbours, rivers, canals, coal-fields, &c.

MR. G. B. SCOTT has presented to the museum of the South Australian Institute at Adelaide a valuable collection of native implements and weapons, acquired during his residence in the northern territory of the colony.

MAGAZINES AND REVIEWS.

ONE of the most noticeable of the purely literary articles of the month appears in a quarter where we should scarcely expect to find work so original and delicate. It is a paper on Quevedo, by Mr. James Mew, in the *Gentleman's Magazine*. "In Spain," says Mr. Mew, "the name of Quevedo is about as well known and as much talked of as that of Milton in England. His works there are as little read as the *Areopagitica* or *Paradise Regained* here." A comparison which, though true in the main, seems to us slightly out in detail, for the *Areopagitica* is perhaps the only one of Milton's prose works which does still retain its hold over the average cultivated reader. It brings into clear view, however, the fact which is sure to be one of the first to strike a student of modern Spanish Literature in connexion with Quevedo—of his enormous literary reputation as compared with his small real effect, either upon his own times or upon posterity. Mr. Mew analyses the elements of this immense reputation for us in a very carefully wrought study of the poet and his work. The Visions, the picaresque novel of the "Gran Tacaño," the letters of the "Knight of the Forceps," and the curious *Alguacil Alguacilado*, or "Catchpole Caught," are discussed in a style partly caught from the great Spanish prose school—from Cervantes and Gracian, perhaps, no less than Quevedo—and partly, too, it seems to us, from a study of Quevedo's contemporary, Sir Thomas Browne. Mr. Mew's large range of literary acquaintance is evident throughout his paper, and in reading sentences like the following it is impossible not to recall—with a sense of difference, it is true—the word-play of the *Religio Medici* or the *Urn Burial*.

"Liberal of all things except of time, of which alone avarice is a virtue, he weighed the priceless moments which never return to us for prayer or praise, with the minutest measures of the apothecaries' scales. The little odd intervals of existence, the drops of time which added together make so large a draught, he carefully economised by carrying always some book in his pocket, and so found himself never less alone than when alone. It is even reported that he had a

revolving reading-desk, made after his own receipt, set by him at his meals, and thus seasoned a little meat with much learning. . . . Nay, he kept a lamp, with flint and steel standing on a little table by his bedside, and was even loth to pay the dues of that universal tax-collector, sleep. Idleness he has himself named the moth of virtue and the holiday of vice." The whole paper strikes us as a deliberate attempt to return to the prose style of the seventeenth century, to the early days of *cultismo*, before ingenuity had become extravagance. Such an attempt is interesting; but it has its dangers, as is shown by the occasional faults of tone and taste, and also the occasional obscurities, of Mr. Mew's essay. His translations, however, from one of the most untranslatable of writers are admirable, and his knowledge of the literature round and about his subject great and easily handled. He has hardly, perhaps, done justice to Quevedo the poet as distinguished from Quevedo the satirist; nor has he mentioned the controversy concerning the poems of the mysterious "Bachiller de la Torre," which, if they are Quevedo's, as Ticknor inclined to believe, must considerably modify Mr. Mew's final judgment of his author, as a man of coarse fibre, without power over "the finer secrets of the human heart." Indeed, after looking back over his acknowledged poems, and over the pages of the *Brutus* or the *Política de Dios*, we are inclined to quarrel a little with Mr. Mew's general representation as missing the characteristic points of Quevedo's genius as a whole. No doubt he was best known to his own times as a satirist, and is still most commonly remembered as such, but the really remarkable thing about the man was his many-sidedness—the mixture in him of a certain rich and turbid vein of poetry with the qualities and gifts of a Swift or a Voltaire. Mr. Mew's essay, however, is one of real brilliancy, and we hope we may see more of his work. The greatest names of the Spanish golden age have received a certain amount of attention among us, though a good book on the Spanish stage as a whole is still much wanted, and would be of no small advantage to the students of our own drama. But with regard to the many names of the second order, Mr. Mew has an all but untrodden field before him, a field yielding not only curious information but abundant proof of that subtlety and flexibility of the Spanish mind of which Mr. Grant Duff's paper on Gracian has recently reminded us.

In the *Cornhill*, beside the two instalments of novels, the one complete story, the paper in which "G. A." applies Physiological Aesthetics to the examination of the pleasure we derive from the sight of a daisy, and the ill-written pages called "A Breton Peasant-Play," there are two short poems by well-known hands, and a rather considerable article on Marivaux. "A. L." in his sonnet on Homer, whom Chapman called "this inaccessible poet," deserts the old comparison of Homer with the sea for a comparison with

"The stream of source unknown,
The river of Egypt, that eternally
Mirrors kings' tombs and temples overthrown."

The "Florentine Carnival Song of the Sixteenth Century," from Antonio Alamanni, is one of those grim utterances of the Italian muse which "J. A. S." knows how to render as no one else can. The anonymous article on Marivaux is a very complete account of that curious and characteristic product of eighteenth-century Paris, whose name has given a new word to the French language—*Marivaudage*—whose comedies still hold possession of the most exclusive stage in Europe, and whose novels rank almost with Richardson's for simplicity and truth. The writer, however, overdoes his praise, as writers of monographs are apt to do. No Frenchman, even, who has read and understood *Clarissa*, would say that "Marivaux as a romancer is above Richardson in Richardson's own particular fields." Sainte-Beuve certainly did not say it, nor Villemain, whose admiration for Richardson was so great and whose opinion of

Marivaux, the fantastic exaggerator of Fontenelle's teaching, was so humble. The highest praise that Villemain gives to Marivaux is that in his painting of life he "equals the moral sensibility of Richardson;" but that is a different thing from surpassing Richardson in his own particular fields. The writer of this most readable though high-pitched paper, who follows Villemain so closely in some passages without acknowledgment, should have imitated his calmness of judgment. We are not sure that where he does follow Villemain he keeps within the bounds of what is allowable. Here, for example, is the French critic's account of Fontenelle's influence:—

"Un des caractères de la supériorité de Fontenelle, ce fut la diversité de son influence. Elle ne polit pas seulement le langage des sciences et de l'érudition; elle créa, dans les choses même d'imagination, une école nouvelle, école qui manque parfois de goût à force de finesse. . . . L'ingénieuse Madame de Staël était de cette école, et la contenait dans un juste milieu de précision et de délicatesse. Marivaux en exagéra le caractère, le renforça d'une teinte métaphysique et subtile. . . ."

The expressions in the *Cornhill* article are as follows:—

"The widely-spread influence of Fontenelle worked for good in polishing the language of science and learning, but it had also the evil effect of producing a new school in the things of the imagination which erred against good taste by excess of elegance and *finesse*. Madame de Staël [*sic*] is an example of a disciple of Fontenelle who kept herself within due limits; Marivaux, on the other hand, cannot be exempted from the charge of exaggerating the tendency of his master, and adding much that was false and *saugrenu* in point of language and pseudo metaphysical subtlety."

Considering that the name of Villemain is not mentioned in the article, this is too close; and is it possible that where the French writer mentioned "the ingenious Madame de Staël"—that is, the *Mlle. de Launay* who wrote memoirs, and who was a waiting-maid of the Duchess du Maine under the Regent d'Orléans—his English follower believed him to be speaking of Madame de Staël, the daughter of Necker, and the author of *Corinne*?

THE *University Magazine*, under which name we are in future to know the old *Dublin*, contains an article which will tell the curious a number of small facts and a good many opinions about Mr. Matthew Arnold, of whom an excellent photograph is given. But a paper of quite a different order, a paper marked by the fine handling which is only possible when one cultivated mind treats of another that has been connected with it by ties of the closest intimacy, is that in which the widow of Dr. George Boole begins her review of her husband's character and opinions. It is not difficult to penetrate the double *anonyme*, for though the writer does not name her husband she identifies herself and him by quoting the names of his works and Mr. Spencer's published opinion of him. A man of whom Mr. Spencer can say that the step he took in his *Investigation of the Laws of Thought* was one "far greater in originality and importance than any taken since Aristotle" must be one of whose private life readers will be glad to know something. Mrs. Boole wishes her notes to be regarded rather "as an ethical than a biographical contribution;" "rather as fragmentary studies of inner history in this nineteenth century than as constituting a personal memoir." Accordingly, there is no chronology, and, for the matter of that, very little method, in these jottings; but still each in itself gives us, completely enough, one aspect of the man. The article is called "The Home-Side of a Scientific Mind," and (except where it reprints a short paper of Dr. Boole's, which we commend to those who think that the ideas of Humanity and of God are incompatible) it deals almost entirely with his views about the moral education of children, and about

religion. A certain pride in his forefathers, known as "the best thatchers and the most reading men in their village," helped him in his firm attachment to the ideal of a *life of work*. Accordingly, he made his boys, when he had a school, and his daughters spend a great deal of time in copying from books. "He thought it very important that children should spend a great deal of time in some mechanical work which could be done without the presence of a teacher, and which they must concentrate their whole energies upon, and do with perfect accuracy." He once tried for a professorship at Oxford, but was half dissuaded by the fear that he would be expected to take part in the *Essays and Reviews* controversy. "The idea of what life at Oxford might be, but for religious bitternesses, was one which he hardly dared trust himself to dwell on." A consistent theist, he thought that no purpose was served by discussing the question of a personal immortality. "He used to say that mankind had never tried yet what *this world* might be if they set the right way to work to mend it." He used to dwell upon a saying of Dr. Arbarbanell, of Berlin, *Die Gemeinde der Zukunft liegt im Gehirn gesunder Männer*. He thought the fact that Mansel's Bampton Lectures represented "the faith of half the Christian world" was a sufficient reason why the people who profess to believe the Bible are not the better for it. He was "delighted" with his wife's remark that no man who was naturally capable of understanding the Calculus could ever belong to the "evidence" school of theology. "He often used to say that men have no right to expect to be able to judge of what is true doctrine till they have made their brains clear by some generations of observance of known moral and sanitary laws."

SELECTED BOOKS.

General Literature.

- BOYLE, F. Narrative of an expelled Correspondent. Bentley. 14s.
CAMPION, J. S. On the Frontier: Reminiscences of Wild Sports, &c. Chapman & Hall. 16s.
Daily News War Correspondence to the Fall of Kars. Macmillan. 10s. 6d.
GUDMET, E. Promenades japonaises; dessins d'après nature par Félix Régamey. Paris: Charpentier.
HARR, A. J. C. Walks in London. Daldy, Isbister & Co. 24s.
L'ESTRANGE, A. G. History of English Humour. Hurst & Blackett. 21s.
NERVAL, Gérard de, poésies complètes de. Paris: C. Lévy. 3 fr. 50 c.
OVERBECK, J. Atlas der griechischen Kunstmythologie. 4. Lfg. Demeter u. Kora. Leipzig: Engelmann. 48 M.
PRÉVOST, l'abbé. Histoire de Manon Lescaut. Paris: Lemerre. 25 fr.
VEITCH, J. History and Poetry of the Scottish Border. Macmillan. 10s. 6d.

Physical Science.

- ARDISSONE, F., e J. STRAFFORELLO. Enumerazione delle Alge di Liguria. Milano: Dumolard. 15 L.
BEITRÄGE zur Biologie der Pflanzen. Hrg. v. F. Cohn. 2. Bd. 3. Hft. Breslau: Korn. 12 M.
EMERY, H. La vie végétale, histoire des plantes à l'usage des gens du monde. Paris: Hachette. 30 fr.
ROSSMÄSSLER'S Iconographie der europäischen Land- u. Süßwasser-Mollusken. Fortgesetzt v. W. Kobelt. 5. Bd. 5. u. 6. Lfg. Wiesbaden: Kreidel. 4 M. 60 Pf.
SECCHI, A. Le stelle: saggio di astronomia siderale. Milano: Dumolard. 10 L.
SEMPER, C. Reisen im Archipel der Philippinen. 2. Thl. Wissenschaftliche Resultate. 2. Bd. Malacologische Untersuchungen v. R. Bergh. 12. Hft. Wiesbaden: Kreidel. 18 M.

Philology.

- CHANSON de Roland, la. Nach der Oxford Handschrift hrg. v. Th. Müller. Göttingen: Dieterich. 7 M.
IGNATIUS, W. De vorborum cum prepositionibus compositorum apud Cornelium Nepotem, T. Livium, Curtium Rufum, cum dativo structura. Berlin: Haude & Spener. 2 M. 50 Pf.

CORRESPONDENCE.

THE ENGLISH SEASON IN ROME.

Oxford: December 31, 1877.

Letters just received from Rome inform me that before Christmas there were very few English in Rome, but at Christmas there was suddenly a large addition to their number. Among the new arrivals is Mr. E. A. Freeman, and it is hoped that he intends to remain for the season. Rome will give him endless employment and amusement, as it has done for me during the last

twelve winters. I am now unable to go there again, and I hear that the archaeologists are calling out loudly for me. Mr. Freeman can give them some lectures without any trouble, and rather with pleasure to himself, and send them on to the *Saturday Review* afterwards if he likes. Mr. R. P. Pullan had volunteered in October last to take my place in the society as leader of the excursions, and as I know him to be a very competent person, thoroughly well-informed in archaeology, I gladly accepted his offer. Unfortunately, since that time he has been engaged professionally as an architect to build a villa on one of the Italian lakes, and it is very uncertain when he can get to Rome. Before Christmas there were no members of the Archaeological Society in Rome except the committee, who were nearly all assembled, but were a head without a body, and there was great danger of the society being given up altogether, which I am sure that many of the old members would regret. There are, probably, more of them now in Rome; and perhaps some of them not in Rome may be disposed to give a helping hand to keep the society going. It has done much good and may do much more if well supported.

In June last I received a letter from Rome informing me that Prince Torlonia's agent threatened to throw the society's library out into the street, as our landlord under the Prince had left Rome, and the agent thought that the library hindered the letting of the house to a new tenant. It belongs to the Prince, who had kindly expressed a wish that arrangements should be made for the society to continue to occupy the same room as before. This was eventually managed after some weeks' delay and my paying the half-year's rent in advance. The society can now meet there, and have the use of the excellent historical library, and of my numerous historical photographs, as before. I have little doubt that Mr. Robert Tighe will be induced to give his very interesting lectures in the museums on wet days as before. If Mr. Pullan comes to lead the excursions, and Mr. Freeman will give some lectures in the room, the society will be better off without me than it ever was with me. The excavations that I have made, and have kept open hitherto for new-comers to see, I fear will have to be closed, which is to be regretted. These are, seven chambers of the ancient prison of the time of the kings of Rome, with a passage connecting them with the vestibule of the ancient prison, now called the "Prison of St. Peter." This passage is of the same character as the Cloaca Maxima, and is probably one of the seven branches of it, the water being under the existing pavements. Our men found that the lower end of the passage led to the Cloaca Maxima under the Via della Consolazione.

My second excavation is at the Porta Capena, a chamber of the time of Servius Tullius, in the western tower of the gate, with the *specus* of the Aqua Appia going through the walls on a thick bed of *opus Signinum*, or *coccio pinto*. Also a small part of the arcade which carried the aqueduct, between the gardener's cottage (made out of the tower and a *piscina* of the aqueduct) and the modern road. Another pit is left open on the opposite side of the road, but is not large enough or wide enough to show the arcade. We have traced the aqueduct under the northern cliff of the Pseudo-Aventine as far as Sta. Sabba, and have made considerable excavations in a cave nearly under that monastery, in which part of the aqueduct remains perfect, with seven other branches of aqueducts leading into it to discharge the surplus water into this lowest and earliest, before it crossed the last gate on its way to the Tiber.

Near to this, in the vineyard of Prince Torlonia, is another excavation showing the most perfect piece of the Wall of the Kings that remains in Rome, fifty feet high and twelve feet thick, with arches inserted in it for a catapult and a balista. The Prince kindly permits this excavation

to be left open with the steps for a party to descend on one side to the bottom of the fosse and ascend on the other. But this requires weeding once or twice a year, and the last I heard was that during my absence it had become so much choked up with weeds that no one could go down.

There are some other important excavations in the vineyard of Signor Bracara on the eastern side of the *Thermae* of Caracalla, in which is the *porticus* or arcade added by Heliogabalus to these *Thermae*. Also a small passage or drain close under the wall of the main building of the *Thermae* all along the eastern side and part of the south end. The Government ought to have possession of all the vineyards within the outer wall of that enormous establishment. In one of these, that of Signor Burnabo, I have also made some excavations for the society, and cleared a passage through from the main building to the great entrance, and repaired the steps in a tower there, so that people can now go up to the top and see the splendid view at sunset.

I have made many other excavations for historical objects, but have not attempted to keep any others open. JOHN HENRY PARKER.

MR. SWEET AND "GLOSSIC."

52 Thornhill Road, N.; December 24, 1877.

As Mr. Sweet is now in Sweden, I venture, to avoid delay, to reply for him to Mr. Ellis's criticism of a statement in his *Handbook of Phonetics*.

In the first place, I fully acknowledge and much regret (on Mr. Sweet's behalf and my own, for I did not notice it till Mr. Ellis expressly pointed it out) the error in the first sentence quoted by Mr. Ellis. Mr. Ellis does not retain in Glossic the conventional *ar* and *or*; he uses *aar* and *aur*. Mr. Sweet's statement should therefore run thus (and I hope all his readers will make the correction):—"Again, *aar* and *aur* are used [in Glossic] to represent the same sounds as *aa* and *au*: *faadher* and *faardher*, for instance, being kept distinct, although their pronunciation is identical. Here [i.e., in this use of *aar*, *aur*] the phonetic character of Glossic entirely breaks down, for such distinctions as those last mentioned can only be taught by spelling lessons."

But (and this explains why Mr. Sweet's error, a simple slip of memory due to the retention in Glossic of *ar*, *er*, &c., was unnoticed both by himself and by me) the correction does not in the slightest degree affect Mr. Sweet's argument; far from "entirely breaking down," it remains untouched when the alteration has been made. Mr. Ellis's statement that Mr. Sweet has confused phonetic analysis and symbolisation with orthoepical treatment is also a mistake; Mr. Sweet's assertion is that English Glossic, in its use of *aar* and *aur*, is not a phonetic alphabet, and this holds good even if Glossic be confined to teaching orthoepy. The question involves two points:—the functions of the Glossic symbols; and the principles of phonetic spelling.

As to the first point, I think the two following propositions are obvious, from Mr. Ellis's own account of English Glossic (Analytical Glossic is not in question):—(1) Those who use English Glossic are allowed to read *faardher*, *laurd*, in the same way as they are directed to read *faadher*, *laud*; (2) those who use English Glossic, and pronounce alike the words customarily spelt *farther* and *father*, *lord* and *laud*, are allowed (I may say recommended) to write the first word of each pair *faardher*, *laurd*, but the second word of each pair only *faadher*, *laud*.

As to the second point, the two fundamental principles of phonetic spelling, *without which it is not phonetic*, are these:—(1) The same symbol always represents the same sound, within the limits of accuracy aimed at—thus enabling people to read without previously learning each word separately from its spelling as a whole; (2) the same sound is always represented by the same symbol—thus enabling people to write (spell)

without previously committing to memory, as a whole, the spelling of each separate word.

From the above explanation of the use of the Glossic symbols in question, it is obvious that this second principle is violated; the same sound is not always represented by the same symbol, but two different symbols are allowed to represent the same sound. Mr. Ellis thinks that he disproves this by saying that *faardher* and *faadher*, *laurd* and *laud*, have different properties. True; and the equations $x^2 - 1 = 0$ and $y - 1 = 0$ also have different properties. But this does not prevent x from having the same value as $y (+1)$. As little do the different properties of *faardher* and *faadher*, *laurd* and *laud*, prevent *aar* from representing the same sound as *aa*, *aur* as *au*. It is true that *aar*, *aur*, have other values besides those of *aa*, *au*; just as in $x^2 - 1 = 0$, x has another value (-1) besides that of $y (+1)$. But this was not denied; though it might have saved some misunderstanding if Mr. Sweet had mentioned that his assertion did not imply that they represented those sounds only. The important point is that those speakers who pronounce alike *farther* and *father*, *lord* and *laud*, cannot tell, however well acquainted they may be with the meaning of the Glossic symbols *aar* and *aur*, in what words to use them; they must be taught, just as they are now taught to write the verb *meet* with *ee*, the noun *meat* with *ea*. Surely, as Mr. Sweet says, "here the phonetic character of Glossic entirely breaks down!"

Before the sixteenth century, English orthography was phonetic, as far as an imperfect alphabet would allow. Two main causes have rendered it unphonetic; writers were allowed to continue to spell words alike which they had come to sound differently, and to continue to spell words differently which they had come to sound alike. And these causes have done more; they have so deadened people's feeling of the connexion between spelling and sound, and people's knowledge of what their own pronunciation really is, that the imparting of that feeling and that knowledge is the most difficult task of spelling reformers. Mr. Ellis, in his English Glossic—the orthography he recommends for practical use by ordinary writers—proposes to retain the second of these causes of unphoneticness; he proposes that writers who have come to pronounce *farther* and *father* alike should be allowed (nay, recommended) to continue to spell them differently. And those who pronounce them alike constitute the great majority of educated Southern English speakers, and almost all the uneducated. Is there any reason for supposing that the same cause will not again produce the same effect?

HENRY NICOL.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, January 7.—5 P.M. Musical Association: "On the Laws of Musical Expression," by J. Spencer Curwen.
5 P.M. London Institution: "Further Researches on the Evolution of Nerves," by G. J. Romanes.
6 P.M. British Architects.
8 P.M. Victoria Institute: "Limitations in Nature, an Argument for the Existence of Law and a Law-giver," by S. R. Pattison; "On the Formation of Valleys," by G. Race.
- TUESDAY, January 8.—3 P.M. Royal Institution: "Heat, Visible and Invisible," VI., by Prof. Tyndall.
8 P.M. Anthropological Institute: Exhibition of 150 Andamanese and Nicobarese Objects, by Maj.-Gen. A. Lane Fox; "Notes on some American Bird Mounds," by the Hon. C. Jones; "The Ethnology of Germany, IV.: The Saxons of Nether Saxony," II., by H. H. Howarth.
8 P.M. Photographic: "On Micro-Photography," by E. Viles.
8 P.M. Biblical Archaeology (Anniversary): Secretary's Report, Session 1876-7; "Memoir of the late H. Fox Talbot," by R. Cull; "Is Biblical Poetry Acrostic?" by S. M. Drach; "Revised Chronology of the latest Babylonian Kings," by Dr. J. Oppert.
- WEDNESDAY, January 9.—8 P.M. Geological.
THURSDAY, January 10.—7 P.M. London Institution: "English Novelists of the Nineteenth Century," I., by Prof. H. Morley.
8 P.M. Mathematical: "On the Meaning of the Differential Symbol $\frac{d}{dx}$, fractional," by J. Hammond; "Partial Differential Equations with several dependent Variables," by Prof. Lloyd Tanner.
8 P.M. Historical: "The English in Muscovy in the Sixteenth Century," by the Baron de Bogoushevsky; "Notes on Druidism," by E. Oakley Newman.
8.30 P.M. Royal.

FRIDAY, JANUARY 11.—8 P.M. Astronomical. Quekett.
8 P.M. New Shakspeare Society: "On the first Quarto of
Romeo and Juliet: is there any Evidence of a second
Hand in it?" by T. Alfred Spalding.

SCIENCE.

A Treatise on Statics, containing some of the Fundamental Propositions in Electrostatics.
By G. M. Minchin, M.A., Professor of Applied Mathematics in the Royal Indian Engineering College, Cooper's Hill. (London: Longmans & Co., 1877.)

"THERE is occasions and causes why and wherefore in all things," and the "occasions and causes" of Prof. Minchin's book are that, in his opinion, the subject of Statics does not appear to "occupy the position which its importance demands." We shall not dispute this position, since we are well content with the result, for *in limine* we say the book is a good one, and to the readers of English text-books a fresh one. Prof. Cayley, in his *Report on the Recent Progress of Theoretical Dynamics*, quotes from Lagrange:—

"On a déjà plusieurs traités de mécanique, mais le plan de celui-ci [mécanique analytique] est entièrement neuf. Je me suis proposé de réduire la théorie de cette science et l'art de résoudre tous les problèmes qui s'y rapportent à des formules générales dont le simple développement donne toutes les équations nécessaires pour la solution de chaque problème."

The principle adopted for the solution of statical problems is that of virtual velocities. And this conception, under the title of Virtual Work, now used by such writers as Collignon, Delaunay, and other French mathematicians, is introduced by our author at a very early stage in his work with the view of familiarising the student with its use in the higher parts of the subject. The first eight chapters treat for the most part of the general conditions of equilibrium in one plane only. In chapter ii. use is made of Prof. Maxwell's "Force Diagrams." In chapter iv. the Equation of Virtual Work is elegantly used for the purpose of showing how normals to certain curves may be readily drawn. The theorem upon which the method turns is attributed to Tschirnhausen, and has been treated of and applied in Williamson's *Differential Calculus* and in the mathematical columns of the *Educational Times*.

We had marked many passages for particular consideration, but in this short notice we must content ourselves with stating that the last six chapters are occupied with the general conditions of the equilibrium of a rigid body, with the centres of gravity, the application of Virtual work to any system, the equilibrium of Flexible (inextensible and extensible) Strings, the Method of Energy, Simple Machines, and a long chapter on Attractions and the Theory of the Potential. There are full references to the most recent authorities, and well-selected exercises are discussed. Indeed, the crowning excellence of the work perhaps is the large collection of solved exercises which is given. "I have attached at least as much importance to examples as to the abstract principles which they illustrate." Prof. Minchin thinks it a characteristic of the system of *cramming*—

"which has been called into existence by modern

competitive examinations, that the *applications* of mathematics, as exhibited in the solution of examples, are greatly neglected. A cause contributory to this objectionable system appears to me to exist in our mathematical treatises, many of which are almost filled with unsolved problems and dry 'book-work,' which the student never learns to apply."

A reference which Prof. Minchin makes to Walton's familiar and long-admired *Mechanical Problems* will give our readers an idea of what he has done in this way, when we say that he has well followed in the footsteps of the older writer, except that lack of space has led to the absence of the historical notices which occur in Walton.

Friction has been treated on the lines of Jellett, and on the older lines of Moseley. We miss a formal notice of the Graphical Statics, which are treated of in Culmann, Bauschinger, Cremona, &c., and of which there are so many applications in Prof. Crofton's recent work; but these methods are frequently employed in the earlier chapters. It is hardly possible for one small book to contain a full exposition of these points; at any rate, the book before us is full of matter none of which appears to us out of place. If the omitted subjects are required by any, our author refers students to Thomson and Tait's profound treatise for the full treatment of them.

The title "Elementary" has been designedly omitted. R. TUCKER.

Untersuchungen zu Cicero's philosophischen Schriften. Von Rudolf Hirzel. 1. Theil. *De Natura Deorum.* (Leipzig: Hirzel, 1877.)

In this work Hirzel expresses some new views on the sources followed by Cicero in the *De Natura Deorum*. He inclines to think that the Epicurean statement in the first book is to be traced to a late Epicurean, probably Zeno; in his view of the sources of Cotta's criticism in the same book he does not materially differ from Schömann. The discussion on the first book is followed by some explanatory notes, and by an interesting chapter on the differences in the Epicurean school. The second book Hirzel inclines to refer to three sources—Panaetius' *Περὶ Πρωτοίας*, Poseidonius' *Περὶ Θεῶν*, and Apollodorus' work of the same title; the name of Apollodorus being introduced as an emendation for Παλλάδος in the letter to Atticus xiii., 39. The first and fourth sections of the Stoic argument he refers to Poseidonius, the second to Apollodorus, and the third to Panaetius.

Such is the state in which Cicero left the second book that we should be sorry to pronounce a hasty judgment on the claims of the above theory to acceptance. But there are one or two points passed over both by Schömann in his commentary and by Hirzel which appear to deserve notice. In addition to the needless repetitions pointed out by Hirzel in the argument of the second book, we may observe that the words in section 90, "nunc autem mihi videntur ne suspicari quidem quanta sit admirabilitas caelestium rerum atque terrestrium," are in sense identical with section 94, "ita temere de mundo effutiant, ut mihi quidem nunquam hunc admirabilem caeli ornatum

... suspexisse videantur." Again, the argument beginning section 91, "principio autem terra," &c., is repeated at greater length and with much embellishment of eloquence in sections 98-104, at which point Cicero's own contribution to the discussion appears in the shape of his hexameters. The argument from design reappears from section 87. Now Mr. Bywater, developing the argument of Bernays, has shown (*Journal of Philology*, vol. vii.) that Cicero's debt to Aristotle begins in section 94, before his actual acknowledgment of the obligation. Is it possible that what follows (with the exception of the parenthetical mention of Aetna in section 96), including the eloquent passage in sections 98, 99, foll., is a translation, more or less free, representing the *aureum flumen* of an Aristotelian dialogue? The very elaboration of the passage points to some such conclusion. It may be objected that Cicero does not quote from Aristotle without naming him. But we find him, when he comes to speak further on of the habits of animals, taking statements from the *Historia Animalium* (whether directly or in excerpts) without any sort of acknowledgment. The stories about dogs, panthers, goats, and stags (secs. 126, 127) may be found in the ninth book of the *Historia Animalium*, 6 and 7; indeed, the sentence "pantheras remedium quoddam habere" can only be explained by reference to Aristotle's statement ἡ παράδειξις ὅταν φάγῃ τὸ φάρμακον ζηγῇ τὴν τοῦ ἀνθρώπου κόπρον. What, again, is to be said of the sentence "ea quae nuper, id est, paucis ante saeculis, medicorum ingeniiis reperta sunt" but that it is an excerpt from an old Greek authority hastily corrected by Cicero for the reading of his contemporaries? Another point deserves notice. The *Hortensius* of Cicero stood in a close relation to Aristotle's *Protrepticus* (see Bernays, *Die Dialoge des Aristoteles*, pp. 118, foll.). Now the fragments of the *Hortensius* contain one or two passages, which closely resemble passages in the *De Natura Deorum*. Both contain a mention of the *magnus animus*: in both pieces, and in these only, we find the strange transitive use of *insatiabilis* ("never-wearying"), and only in connexion with the majesty and beauty of the heavenly bodies. This word may imply a polemic against those who asserted that the sight of the starry heaven, now that its novelty had worn off, had become uninteresting to mankind: a common thesis, as we know from Cornificius and Lucretius and Seneca—"Proinde quasi novitas nos magis quam magnitudo rerum debeat ad exquirendas causas excitare," says Cicero, not far from the end of the avowedly Aristotelian passage, section 95.

Our point then is that from the words in section 94 "quod si mundum efficere potest concursus atomorum" down to the words "nihil pulchrius" in section 104, a passage is inserted which is no more than a virtual repetition of the argument from design (secs. 87-94). Part of the second passage is known to be Aristotelian: part is a *purpureus pannus* of elaborate writing which has all the air of a free translation or paraphrase from a Greek author of the first order. In this last-mentioned part occurs a word which Cicero only uses in two other

places—one in this very book, and the other in a dialogue known to be framed upon Aristotle's *Protrepticus*. Is it over-rash to suggest that perhaps the whole passage in secs. 94–104 is Aristotelian? We leave the question to critics more competent to deal with it, and who, unlike the present writer, have aids before them other than Schömann's commentary. H. NETTLESHIP.

SCIENCE NOTES.

GEOLOGY.

The Fossil Crocodiles of Elgin.—Those palaeontologists who are interested in the study of fossil reptiles have long been expecting a detailed monograph by Prof. Huxley on the remarkable remains which have been discovered from time to time in certain yellow sandstones near Elgin, and which have so often been the subject of scientific dispute. This monograph has been recently issued by the Geological Survey. The text forms an essay of about fifty octavo pages, and is accompanied by an atlas of sixteen folio lithographic plates. It needs but few words to explain the peculiar interest which attaches to the fossils described in this work. *Stagonolepis*, the name under which they are still known, was originally described by Agassiz as a genus of fishes; and the rock in which the remains occur was referred to the Old Red Sandstone. But when a collection of the Elgin fossils was exhibited at Leeds during the meeting of the British Association, now twenty years ago, it was suspected by several geologists that they were the remains of reptiles rather than of fishes. This suspicion was confirmed by Prof. Huxley's careful study of the specimens. He showed, in fact, that they represented, not simply reptiles, but reptiles of the crocodilian type. The occurrence of such highly-organised fossils was itself sufficient to throw doubt upon the palaeozoic age of the sandstones which contained them; and the discovery of the Triassic lizard *Hyperodapedon*, in the same rocks, confirmed the suspicion that the fossiliferous sandstones of Elgin were related to the New Red rather than to the Old Red series. Indeed, most geologists are now inclined to refer them to the Lower Keuper. Mainly through the exertions of the Rev. Dr. Gordon, a large number of specimens have been obtained from the Elgin sandstones; and the results of Prof. Huxley's study of these specimens, of which a preliminary notice was communicated to the Geological Society two or three years ago, are presented in detail in the beautifully-illustrated monograph now before us. So fragmentary are these remains that their interpretation was no easy task. It is true that the actual substance of the bones and teeth is still preserved in the soft sandstones of Lossiemouth, but in so friable a condition that such specimens are not so instructive as those which show merely casts in a more solid matrix. The remains hitherto discovered represent at fewest three individuals. Technical descriptions are given of the dermal scutes, the vertebrae, the ribs, the bones of the pectoral and pelvic arches, the skull and the teeth. Prof. Huxley believes that *Stagonolepis* resembled the existing Caiman, and that individuals attained to a length of from twelve to fourteen feet. The nearest known ally is the Keuper genus *Belodon*. For the reception of *Stagonolepis* and its allies Prof. Huxley has established a sub-order of *Crocodylia* which he calls *Parasuchia*. The ancestral type of this group probably connected the crocodiles with the lizards.

A New Order of Extinct Reptiles.—According to a short notice contributed by Prof. Marsh to the December number of the *American Journal of Science*, the Peabody Museum of Yale College has recently acquired a fossil which is described as representing "one of the most remarkable animals

yet discovered." It is believed to be the type of a new order of Reptiles, for which the name *Stegosauria* is proposed. The specimen in the college is described as *Stegosaurus armatus*. It must have been a huge creature, probably thirty feet in length, and it appears to have moved chiefly by swimming. The greater part of the skeleton has been discovered. The strata in which it was found occur on the eastern flanks of the Rocky Mountains, and have been regarded as equivalent to the Wealden beds of Europe.

New American Dinosaurs.—Under the name of *Apatosaurus* a gigantic dinosaur from the Jurassic strata on the east of the Rocky Mountains has been described by Prof. Marsh. The skeleton of one species, *A. ajax*, indicates an animal which must have measured between fifty and sixty feet in length, and when erect was more than thirty feet in height. Another enormous dinosaur is referred to this genus as *A. grandis*, and this creature appears to have reached a length of at least thirty feet. *Allosaurus* is the name proposed for another genus, which is distinguished from any known dinosaur by the character of its vertebrae. In the genus which was described last year as *Atlantosaurus*, the vertebrae were pneumatic, but in *Allosaurus*, without being pneumatic, they were peculiarly modified to ensure lightness, the weight being reduced by deep excavations in the centra, so that some of them have an hour-glass shape.

The U. S. Survey of the Territories.—For the ninth time this Survey has issued its annual Report. The bulky volume of more than 800 pages, which is now before us, shows that Dr. Hayden and his staff are as active as ever. During the year 1875—the year to which this Report relates—the survey of the southern and south-western parts of Colorado was completed, and the work extended into northern New Mexico and Eastern Utah. It is unnecessary to follow any of the local details, but it is worthy of note that a catalogue of the minerals of Colorado is published as an appendix to this Report. The list includes about 200 species, of which the most interesting scientifically are those which contain the rare element tellurium. It is well to observe the elasticity with which the Survey interprets its duties. Not confining itself to matters of pure geology and geography, as its title might imply, it deals largely with the collateral sciences of zoology and ethnology. A large part of the present volume is, in fact, occupied by a reprint of Prof. Allen's valuable memoir on the Bison, and by a timely essay on Economic Entomology contributed by Dr. Packard, in which due reference is of course made to the Colorado potato-beetle. A preliminary Report on the field-survey during the season of 1877 has already been issued by Prof. Hayden.

Pre-Cambrian Rocks of Wales.—Two interesting papers, giving the result of much labour among these old rocks in North Wales, have been recently contributed to the Geological Society. In one of these communications Mr. Hicks described some masses of felspathic and quartz-porphry, which are found in association with the Cambrian rocks of Caernarvonshire. Hitherto these masses have been generally regarded as intrusive, but it is shown by the author that they do not penetrate the Cambrians. In fact, they underlie the Cambrian series, and both in lithological characters and in stratigraphical position resemble the pre-Cambrian rocks of St. David's. Mr. Hicks is therefore justified in contending that these so-called intrusive rocks may be correlated partly with his Pebidian and partly with his Dimetian series. The other paper on a kindred subject was one by Prof. Hughes, in which he described a series of slates, agglomerates and porphyritic rocks near Bangor. These also are clearly pre-Cambrian, for they are seen in places to pass beneath the true Cambrians, while the rest in turn upon the quartz-felsites and granitoid rocks of Carnarvon. Probably the Bangor rocks

are in the main equivalent to the Pebidians, and the Carnarvon rocks to the Dimetians. Prof. Hughes differs, however, from Mr. Hicks, in not admitting any unconformity between these two series. The geology of North Wales is so complicated that all attempts to unravel it by honest field-work deserve to be warmly welcomed.

METEOROLOGY.

Meteorological Instructions for India.—Mr. Blanford, in 1868, published the *Indian Meteorologist's Vade-Mecum*, being his Instructions to Observers. This book is now out of print, and a new edition has just appeared which is an immense improvement on its predecessor, good though that was. The first portion, extending to about one hundred pages, consists of descriptions of the various forms of instruments in use, with directions for their management and for the taking and reduction of observations. These are naturally far more copious than would be requisite in this country, owing to the variety of the conditions under which the observations are taken over the whole peninsula. Thus, for instance, Hodgkinson's actinometer is described, an instrument hardly ever used in Europe. We find that Mr. Blanford adopts Poëy's "pallium" as a type of cloud, and uses some new abbreviations, as K for "cumulus." The tables which are appended are carefully selected from the best authorities, and the hygrometrical tables have been recalculated from August's formula as corrected by Regnault, as the values so obtained have been found by Mr. Blanford best suited to the Indian climate. The second part of the work is really a condensed handbook of meteorology adapted to the requirements of an Indian public. Thus, for instance, the space devoted to the explanation of the phenomena of monsoons, and of the diurnal range of the barometer, is quite disproportionate to what the same subjects would occupy in a text-book intended for use in higher latitudes. We are glad to see that on the subject of cyclones Mr. Blanford is an unhesitating adherent of the vorticoose as contrasted with the circular theory of their motion.

The Diurnal Range of the Barometer in India.—Mr. Blanford has published in the *Journal of the Asiatic Society of Bengal* some suggestions on the physical explanation of the two semi-diurnal oscillations of pressure. He tested the conclusions arrived at by Mr. F. Chambers in the *Phil. Trans.* for 1873 in his paper "On the Winds of Bombay"—to the effect that the regular horizontal transference of air corresponded to the oscillations of pressure—by an examination of the Secchi anemograph records from St. Xavier's College, at Calcutta, for four years. This showed an east and west translation corresponding in epoch with the barometrical inequality expressed by the first periodic term in the formula. Such a coincidence would be undiscoverable at Bombay, as there the direction of the land and sea breeze is east and west also. Mr. Blanford then proceeds to give a physical explanation of this efflux of air, which he attributes to the different action of the sun on land and water, and accordingly brings it into relation to the physical geography of the country.

The Climate of the Interior of Asia.—Dr. Wojcikoff, who has returned to St. Petersburg from his protracted tour round the world, has published in the *Austrian Journal* for November 1 a careful summary of the materials for the climatology of the desert of Gobi, Mongolia, and the adjacent regions, which are afforded by the explorations of Przewalski, the limits of latitude being 34° and 48° N. and of longitude 94° and 117° E. The meteorological register has been very carefully kept and published in *extenso*, but the means given in the original are for months Old Style, and these Wojcikoff has recalculated for the modern reckoning. The observations of temperature and pressure are naturally ill adapted for the deduction of means, owing to the frequent change of locality,

but this evil does not affect the wind, cloud, and frequency of rain. However, some particulars are given as to the extremes of temperature reached, and in the case of Northern Thibet, where the traveller stayed during the three winter months of 1872-3, the means for the several observation-hours are calculated, showing an extensive daily range. The whole paper gives most useful intelligence on the climate of an almost unknown region.

The Meteorological Stations in Europe.—Baron von Danckelman has, at the suggestion of Prof. Bruhns, prepared a catalogue of all the existing meteorological stations in Europe, which appears in the *Austrian Journal* for November 15 and December 1. In each case the latitude and longitude and the altitude of the station are given. The stations enumerated are only those of the first and second order, and the catalogue only professes to be preliminary, inasmuch as, e.g., both in this country and in France the incompleteness of organisation renders it very difficult to ascertain what stations are really in activity and comply with the usual requirements as to outfit, &c., &c. The only previous attempt to give a similar catalogue was made by Dove in his *Klimatologische Beiträge*, Part 2.

Italian Meteorology.—Prof. Ragona of Modena has been for a long time endeavouring to organise an Italian Meteorological Society, and we are glad to see that his efforts have been crowned with success. The new society has apparently its office at Modena, and has commenced the publication of a journal entitled *Annuario della Società Meteorologica Italiana*, which appears twice a month. Part 1 was issued November 1, and the three numbers which have come to hand are mainly occupied with a Report of the Conference at Havre last August, and with reviews of recent publications. We have no notice of any meetings of the society. The *Annuario* is published by Loescher of Turin.

Kew Observatory.—The Report of the Kew Committee has just appeared, and we are glad to see from it that the verification department has continued to make steady progress, the amount earned in fees being nearly 400*l.*, an increase of 25*l.* on the preceding year. The number of thermometers tested has been 3,863, a result rendered possible by the introduction of Galton's testing apparatus (described in the *Proceedings* of the Royal Society, vol. xxvi.), which has accelerated the process considerably. The Report for the first time contains a table of meteorological results for Kew for the year.

Meteorological Observations at the Regent's Park.—The Royal Botanic Society has for several years past devoted much attention to meteorology, and in 1870, by the liberality of one of its fellows (Mr. S. W. Silver), a complete instrumental outfit was provided. The returns for the last six years, 1871-6, have been discussed by Mr. Symons, and the abstract of the results has just been published by the society in the form of a pamphlet. The mean values are repeatedly compared with those derived from Mr. Symons's own observations taken at Camden Square. Among the features calling for special remark are the very complete and valuable series of earth-temperature observations for moderate depths, five thermometers being employed at depths varying in geometrical progression from three inches to four feet. The records of the surface temperature of the lake in the gardens are also very regular, but the results are not discussed at length. We may express a regret that the discussion has not been confined to the five years 1871-5 inclusive, in accordance with the recommendation of the Vienna Congress, which was intended to secure that meteorological means should be taken, if possible, for similar periods of five years, *lustra*, ending with the years whose numbers are multiples of five.

Cloud Observations.—The *Austrian Journal* for December 1 contains two papers on Clouds:

one, by M. Cœurdevache, on the barometric wind-rose as compared with cirrus motions, from twenty years' observations by M. Renou near Paris, which shows a difference of 10·3 mm. between the south and north-east, a far greater difference than holds for the lower winds. The total number of observations was 1,950, fully half of which were from south-west and west. The other paper is by Baron Friesenhof, who proposes a much more detailed notation of clouds than has hitherto been practised, embracing the direction, velocity, and form. He suggests several new denominations and symbols—such as V for “velamen,” probably Poëy's “pallium”—and he draws a bar across the symbol if the cloud appears in rolls or streaks.

PHILOLOGY.

THE last number of the *Hermes* contains elaborate papers, by Dittenberger on the family of Herodes Atticus, and by Tiedke on the metre of Nonnus. Mommsen has two articles, one a vivid chapter (which he entitles a “fragment”) on the last struggle of the Roman Republic under Nero, the other an essay on Petronius, discussing the locality of Trimalchio's abode (which he decides to be Cumae) and the details of his epitaph. Niese has an instructive paper on the biography of Strabo, whose birth he assigns to about the year 64 B.C., and the composition of his great work to 19 or 18. The rest of the number is taken up with dissertations of a purely critical character, by Hertlein on the Attic Orators, Blass on the Egyptian fragment of Aleman, Schulze on the Oxford MS. of Catullus (containing serious strictures on Bährs's report of this *Codex*), and by Droysen on the Epitome of Nepotianus, as given in the Palatine MS. of the *Historia Miscella*. Robert (“Zur Geschichte der Euripides-Handschriften”) argues that the Laurentian MS. of Euripides (the Γ of Wilamowitz) and the Palatine are in reality parts of the same *Codex*. Diels has some good miscellaneous notes under the title of “Atacta.”

THE most important paper in the *Neue Jahrbücher* (vol. cxv. and cxvi., part 9) is Kellerbauer's contribution to the criticism of the *Scriptores Historiae Augustae*. The same number contains a discussion by Bachof on the *Ἀσσύριοι λόγοι* of Herodotus, by which the writer maintains that Herodotus intended a separate historical work. Buermann argues at great length against the genuineness of the third speech against Aphobos, and Thalheim discusses the *ἀντίδοσις*. In the next number the same writer contributes a paper on the MSS. of Lycurgus, with some notes on the text. This is followed by a dissertation by Rosenberg on the same author. Kammer (“Für Homer und Aristarch”) argues with great vigour against Brugman's views on the use of the reflexive pronoun in Homer. Kuhn, in an elaborate paper on the Verona catalogue of the Roman provinces, disputes the position of Waddington and Marquardt that the new Syrian provinces were created by Diocletian. The next number has some valuable articles, among which may be noticed especially G. F. Schömann on the first *stasimon* in the *Choephoroe*, Rühl on Xenophon's *πρόποι* (proposing an important transposition), Seeliger on the ostracism of Hyperbolus, Du Mesnil on passages in Cicero's philosophical writings, Unger on Horace, Odes I., xiv., 7 (proposing *caernae* for *carinae*), and Gantrelle on the proper literary description of the *Agricola*. Notes on Xenophon's *Hellenica* are contributed by Liebhold. There is little original matter in the educational section of any of these numbers. In Part 9 the anonymous author of “Noctes Scholasticae” has an appreciative study of Macaulay as a scholar and lover of the classics. Part 10 contains a sensible paper by Schöll on the best method of awakening in boys a sense of artistic beauty; and to Part 11 F. Hummel contributes a paper on the melancholy subject of English private schools. The publication of correspondence between Lessing, Escheu-

burg, &c., is continued by Pröhle in Parts 9 and 11; and in Parts 10 and 11 may be found the beginning of a Report by Otto on the proceedings of the late meeting of scholars and schoolmasters at Wiesbaden.

Dr. J. STILLING, of Cassell, has just published a valuable set of charts for the practical service of railways and shipping companies, in testing the colour-perceptions of those in their service. These are improved in the points where the charts in his former volume were found to be defective; but he follows the same principle. It is so far based on the complementary idea, which is of the more consequence, as is well set forth by Dr. Stilling, that complete colour-blindness is rare. The cases otherwise run into two groups, marked off by the relations of the primary colours. The man who is red-blind is also green-blind; the man who is blue-blind is also yellow-blind. The red of the spectrum appears to the red-green-blind people as dark yellow; green up to a certain limit in the spectrum appears as pale yellow, and beyond that limit blue. The violet of the spectrum appears to them dark blue. There is on the part of many of this class an entire blindness for red-light as light, and not only want of sensibility for the colour red. Dr. Stilling's tables are skilfully printed in small squares or figures of different colours, and the candidate is asked to count the number of these squares from point to point. If colour-blind he will be unable to do so. In view of railway accidents, it is not reassuring to read—as the result of the most careful scrutiny—that five per cent. of the population of Germany, England, France, Sweden, and probably also of other countries, suffer from this peculiarity; and that, moreover, they develop in a surprising degree the power of learning the terms of colour as well as normal-sighted people by the help of outward signs, and are very clever at concealing their defects up to a certain point. Such tables, therefore, as these of Dr. Stilling—which by a very simple process will infallibly discover such defects—should be immediately made available as tests for railway signalmen and pilots.

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(Wednesday, December 19.)

S. H. EATON, ESQ., M.A., President, in the Chair. The following papers were read:—“Notes on the Meteorology and Physical Geography of the West Coast of Africa, from Cape Verd to the Cape of Good Hope,” by Commander E. G. Bourko, R.N. This paper gives the results of the observations which the author made during the five years he was stationed on the above coast.—“On the Meteorological Observations made by the Norwegian Deep Sea Exploring Expedition in the North Atlantic in 1876 and 1877,” by Prof. H. Mohn. This expedition has been organised in order to carry out for the North Atlantic and the Arctic Ocean an enquiry similar to that conducted by the *Challenger* Expedition. The vessel employed was the *Vöringen*, of 400 tons burthen, and the period the summer months of 1876 and 1877. The barometrical observations were taken at first with a mercurial barometer, and afterwards with an aneroid, which was compared daily with the mercurial barometer on board. The temperature was obtained by a special screen hoisted upon the fore-stay. It was found that this gave very satisfactory results. The experiments conducted with a screen similar to that used by our Meteorological Office on shipboard gave readings too high when the sun shone on it. The sling thermometer was also tried, and gave a temperature on the mean a shade below the screen in the rigging. The wind observations were taken with an anemometer, and Prof. Mohn describes his own anemometer at length, and deals with its corrections in detail. The speed of the ship was determined by a special logging machine, and by this means and the anemometrical observations the true motion of the wind was ascertained. The part of the paper which presented most novelty was that

referring to the evaporation of the sea-water. Two different forms of atmometers were described, both of them devised by Prof. Mohr, and the theory of their action and of the errors to which the experiments are exposed was carefully considered. The paper concluded with tables of the diurnal range of the various meteorological elements for the period of observation.—“Report on the Phenological Observations during 1877,” by the Rev. T. A. Preston. As a rule the same order of flowering of plants is observed this year as in 1876—viz., that plants came into flower first in the South-West of England, and then in regular order to the North of Lincolnshire, where plants were latest in coming into flower. From the tables accompanying the Report may be deduced the general state of the weather as regards temperature, and to a certain extent moisture. There is no doubt but that damp acts more powerfully than cold in retarding the flowering of some plants, and this has been particularly evident this year. The year, as a whole, has been very unfavourable to vegetation: the bitter cold of May checked the growth of plants; and by the autumn there was comparatively little new wood, and that not properly ripened.—“Note on a peculiar Fog observed at Kew, on October 18,” by G. M. Whipple.

CHEMICAL SOCIETY.—(Thursday, December 20.)

DR. GLADSTONE, F.R.S., President, in the Chair. The following papers were read:—“On the Constitution of the Terpenes and of Camphor,” by Dr. Armstrong.—“On the Hydrocarbons from *Pinus sylvestris*, with Remarks on the Constitution of the Terpenes,” by Dr. Tilden. The author has examined the terpenes from Russian turpentine oil and *Oleum foliorum pinis sylvestris*. He considers that there are probably only three isomerides among the natural terpenes, and suggests a formula for these bodies, derived from that of diamylene.—“On Citric Acid as a Constituent of imperfectly-ripe Mulberry Juice,” by Dr. Wright and Mr. Patterson. This juice was found to contain 26.83 grammes of citric acid and 3.26 grammes of potash salts per litre. The authors point out that it may be valuable as an antiscorbutic and as a substitute for lime-juice.—“On Cuprous Chloride and the Absorption of Carbonic Oxide and Hydrochloric Acid Gas,” by J. W. Thomas. The author suggests a ready method of making a solution of cuprous chloride for gas analysis; but finds that, although a solution of this salt absorbs carbonic oxide readily, 63 per cent. of the gas may be again liberated on neutralising the solution with potash. To avoid such an error he just neutralises his solution of cuprous chloride with ammonia, and in this way prepares a solution which introduces into the absorption-tube neither free ammonia nor free acid, but which absorbs carbonic oxide with facility. The author has also observed that a saturated solution of ammonium sulphate absorbs hydrochloric acid gas with great readiness, forming an acid salt and ammonium chloride.

LINNEAN SOCIETY.—(Thursday, December 20.)

PROF. ALLMAN, President, in the Chair. Dr. Masters made some remarks on a specimen of *Colletia cruciata* received from Sig. Fenzl, of Florence. In this case from the same branch there proceeded shoots with broad, flattened deltoid spines characteristic of *C. cruciata*, but also others with slender or cylindrical spines very similar to, but more slender than, those of *C. spinosa*.—Mr. W. G. Smith made some remarks on a fossil fungus. He also exhibited drawings of *Boletus subtomentosus*, stating that in a specimen of five inches in diameter there are 17,000 pores or tubes. Each pore when cut across shows 2,000 cells on the surface. The number of surface-cells on the under-side of a specimen is 36,000,000. The cells in an entire plant are calculated to be 61,600,000,000, and the number of spores produced by the same specimen 5,000,000,000.—Mr. S. W. Silver exhibited a series of vegetable products, arrows and other weapons, &c., from the Fiji Islands and New Caledonia, collected by Consul Edgar Layard. Among the specimens was a mass of the poison with which the natives tip their arrows. The composition of this is supposed to be identical with that described by the Rev. Thos. Powell in the Society's *Journal* of last year.—A paper was read on the anatomy of the elk (*Aloes machilis*), by Prof. M. Watson and Dr. A. H. Young. In this a full account of the organs of

digestion, generative system, myology, &c., was given, prefaced by remarks on the literature, &c., of the subject.—An abstract of a communication by Dr. J. S. Baly—viz., “Descriptions of new Genera and Species of Phytophagous Coleoptera”—was read by the Secretary.—In a paper “On the Algae of the Arctic Expedition,” by Prof. Dickie, it was noted that of fresh-water species there are in the collection representatives of fourteen genera, many of which are common to Europe. Of Diatomaceae thirty-one genera and seventy species have been identified, most being marine. Seven species of the olive-coloured algae are given, but it seems that no marine examples belong to the red series among those obtained, the area of gathering embracing 78° to 83° N. lat.—There followed a memoir on *Stromatopora*, by Prof. A. Nicholson and Dr. J. Murie. This interesting form (or group) has long been an enigma, a place having been assigned in several widely-different orders of the animal kingdom. The authors discuss the history, literature, structure, mode of occurrence, constitution, classification, affinities, and systematic position. Besides already known genera there are now added *Clathrodictyon*, *Stylodictyon*, *Pachystroma*, and *Dictyostroma*, with species under each. They believe the whole group to have been originally calcareous, and not siliceous, as some maintain. They discard the notion of alliance with corals, hydroids, or foraminifera, on the ground of difference in absolute essentials. To certain of the polyzoa some examples present a striking resemblance (as with the corals), and possibly further research may bridge difficulties; meantime this step is not adequately justified. Neither horny, siliceous, nor calcareous sponges, as at present understood, cover structural peculiarities, though sponge-organisation seems to predominate. In this case absence of spicules, &c., separate stromatoporeoids from the existing Calcspongidae; so only by negative evidence can a new order of calcareous sponges, Stromatoporeoidea, be formed.

FINE ART.

GUSTAVE COURBET.

ONE of the remarkable figures in European art has disappeared: Gustave Courbet died at the very end of 1877, aged fifty-eight. His health had for some little while past been visibly failing. He was born at Ornans, in the Department of Doubs, on June 10, 1819; was educated at the Royal College of Besançon; studied mathematics, and was destined for the bar. Coming to Paris in 1839, he took to painting in lieu of law, and practised under Steuben and Hesse. His first appearance in an exhibition was in 1844. Four or five years after this, his vast picture of *The Funeral at Ornans*, with its forcible—almost brutal—realism, pathetic, as common life is pathetic, by its very starkness and unemotional crudity, created a great impression, and persuaded even its censurers that a new and uncompromising pictorial genius had appeared. This feeling was confirmed when, at the Great Exhibition of 1855 in Paris, he collected together, in a separate building of his own—being dissatisfied with the position officially assigned to him—a considerable number of his works: the largest and latest, representing his studio, with a nude female model, was one of the most startling, but hardly of the best. Another nude subject, treated with extreme boldness and masterly success, was the *Femme au Perroquet* of several years later. Courbet was an ardent Republican, and in 1871 threw in his lot with the Commune. He had a kind of official position under this régime as Director of Fine Arts, and took a leading part in the overthrow of the Column of the Place Vendôme. Courbet, it has been said, was heard to declare that he acted in this matter more to get rid of an obnoxious piece of bad art than from any political motive. The escapade proved calamitous to him, and probably in the long run fatal. He was tried by court-martial in September, 1871, and was condemned to six months' imprisonment, a fine of 500 francs, and the costs of reinstating the monument. As he could not meet this expense, he expatriated himself, and

one may well surmise that absence from his beloved France, and the endless mortifications and worry which beset him, shortened his life. Courbet was a potent painter, without any idealism, but full of native faculty; he rejected theories to the extent, as one might say, of becoming a theorist. He was undoubtedly a leader, whose influence has had a great deal to do in producing, through various phases of modification, the present “impressionist” school of art, so active in France and elsewhere. As a young man he was remarkably handsome, but advancing years bloated him into unshapeliness. Manly, genial, single-minded, full of kindness and pleasantry, he was the darling of his friends, and even his antagonists could hardly find in their hearts any rancour against him. The French nation will one day—and that no distant day—feel a too-late compunction at the severity with which the last years of this son of genius were blighted, and his career stunted and spoiled.

W. M. ROSSETTI.

ARCHAEOLOGY IN SWITZERLAND.

THE Government works upon the Lakes of Murten, Biel, and Neuchâtel (the “Jurawässer-korrektion”) have been watched with much interest by the Swiss archaeologists. The lake-level in each case has been considerably lowered during the progress of the works; according to an article by the engineer, Herr Ctausaz, in the *Murtenbieter*, the figures stand as follows:—

	Average lake-level before the beginning of the works.	Level on Oct. 27, 1877.
Murtensee	435.60 Mètres	433.72 Mètres
Neuenburgersee	435.12 „	433.69 „
Bielensee	434.00 „	431.21 „

After the completion of the works he promises that the surface of the lakes will be further sunk to the level of 2.55 mètres (8 feet 9 inches) in the Lake of Murten, 2.13 mètres (7 feet 1 inch) in the Lake of Neuchâtel, and 3.49 mètres (11 feet 6½ inches) in the Lake of Biel. This great reduction of the waters will no doubt exercise an important influence upon the strand-districts, in some respects favourable, in others possibly disadvantageous. But the gain to archaeologists has been and will be considerable, since many Pfahlbau stations are now being laid quite dry, and still further prey from the waters is to be expected. A trade is being driven in Pfahlbau articles. Some scholars are complaining of the carelessness of the overseers, and wish to obtain a legislative prohibition or regulation of the traffic. Close by the town of Stäfa, just outside the haven, there are a number of stations; one of these, belonging to the Stone Age, has literally been despoiled of everything. It has been proved, indeed, from the exploration of this place, that the “Pfähle” of these settlements of the Stone Age did not rest, as was hitherto supposed, upon a stone foundation, but were sharpened at the points, as in the other stations, and driven into the soil at the bottom of the lake. The wood of these piles was quite soft, and fell to pieces on being dried in the air. At one of the stations north of Stäfa, for long years past, when the water has been exceptionally clear, an object has been seen which has often aroused the covetousness of the archaeologists—the complete front portion of a canoe, hewn out of a single tree-trunk. It is believed that on the further sinking of the water this article will be within reach. A similar specimen was found in the Lake of Geneva, and was obtained by Dr. Gosse, the conservator, for the Genevan Museum. As the coveted boat near Stäfa, however, lies within the territory of the Vaud, the Government of that Canton has already put forward a legal claim to its possession. One of the best-known stations on the Lake of Neuchâtel is that at Font, to the south of Stäfa, which is remarkable from the circumstance that not only Pfahlbau articles of stone, bronze, and iron, but also a number of mediæval objects have been

found. This station offers an example how difficult and uncertain are the decisions as to the comparative age of these Pfahlbau settlements. But is now above the water, and a considerable find has been very recently made. Among other things, a perfect oar was taken up—the first, or at least one of the first, which has yet been found; it was cut from a single piece of chestnut-wood, and the traces of a knife are distinctly visible upon it. The wood was so extremely soft that it broke in several pieces on being taken up. Prof. Grangier, the conservator of the Cantonal Museum, has put them together as well as he could, and placed the whole in a specially-constructed vessel in spirits of wine. The Government of Freiburg has sanctioned the formation of a special committee to supervise the excavations on the shores of the Lake of Murten. All articles recovered are to be divided between the local museums at Murten and the Cantonal Museum at Freiburg. The same Government has also made a State-grant toward the explorations on the Freiburg shore of the Lake of Neuchâtel.

ART SALES.

THE sale of the small but valuable collection of prints formed by the late Prof. Heimsoeth, of Bonn, is one of several that have lately attracted the attention of amateurs of all countries to the auction-rooms of Germany. A fine impression of *Hôte et le Cuisinier* of Albert Dürer realised 10*l.* The Holbeins fetched considerable prices. Among the prints of Wenceslaus Hollar was perhaps the greatest rarity of the sale: 65*l.* was paid for an almost unique impression of the great *View of Cologne*. Its like is known only in the Imperial Library of Vienna. Some prints by pupils of Rembrandt (Bol and Lievens, for example) fetched good prices, about 10*l.* being given for an early state of Lievens' portrait of the Jewish physician, Ephraim Bonus, a subject known to all amateurs through the different and more masterly treatment of Rembrandt in his etching. A remarkable impression of the *Holy Family* by an anonymous master of the school of Cologne—executed during the second half of the sixteenth century—fetched over seventy pounds. The Marcantonios were few, and not remarkable. Among the etchings by Rembrandt, the *Three Trees* realised 95*l.* The *Nativity*, by Martin Schongauer—one of the finest existing impressions of this *chef d'œuvre*—fell to the bid 100*l.*

THE collection of M. Wolff, sold also recently at Frankfurt, was conspicuous for containing what was probably the finest assemblage of Vandyke's etchings ever dispersed. The first state *Pierre Breughel*—an impression of singular rarity—fell for 43*l.* A pure etching of Vandyke himself, also in the finest possible condition, and of great rarity, fetched 140*l.* A portrait of Philippe Baron Le-Roy realised 105*l.* But in one respect the most interesting of the prints associated with the name of Vandyke offered at this sale was the *Fosse de Momper*—the second state—which is so rare that only one impression is known to exist. M. Georges Duplessis in speaking of this plate, in his preface to the *Amsterdam* reproductions of the etchings of Vandyke, says that this is not the work of the master; but the student of the impression offered at Frankfurt will very probably come to a different conclusion. It is at least betokened by the price realised at this rarity under the hammer—it fell to the bid about 237*l.* The subjects of Paul Pontius, Jan Saenling, Snyder, Suttermans, and Voster—and indeed, many others—were represented by splendid impressions.

THE collection of Karl Marschall, sold likewise at Frankfurt under the auspices of M. Prestel, was especially rich in Albert Dürers; while the smaller

cabinet of Mr. Knowles, dispersed also at Frankfurt at a time when English art-sales are occupying but little attention, contained a few noteworthy Rembrandts and a marvellous collection of the work of Adrian van Ostade. A portrait of *Rembrandt drawing*, which enjoys the distinction of having passed through a greater number of "states" than any other print of the master, sold for 65*l.* Even in this, the fifth state, it is of extreme rarity. *Le Paysage au Bateau*, said to be a state existing elsewhere only at the British Museum, fell for 130*l.* The second of the same piece fetched only 22*l.* 10*s.* An impression of the second state of the fine portrait of *Clément de Jonghe* fetched 25*l.* Some of the Ostades, being probably the finest ever offered for sale, are especially deserving of chronicle. We cite a few:—*La Chanteuse*, an exceedingly rare and fine proof of the first state, 45*l.*; *Le Père de Famille*, 6*l.* 10*s.*; *La Fête sous le grand Arbre*, one of the finest existing impressions of the first state, 15*l.*; and, lastly, *Le Goûter*, a second state, but of the most splendid quality, 58*l.* Some of the most beautiful impressions in the sale came from the collection of M. Guichardot. The prices (though a few of those we have cited were high) were generally moderate. It is probable that, notwithstanding the artist's technical perfection, many of Ostade's subjects are sufficiently disagreeable to limit the number of amateurs who are willing to pay substantial sums for his work.

AMONG the various recent sales at the Salle Drouot, that of Prince Soutze, on December 17 and following days, produced 77,311 fr.:—*Orot, Pond edged with Trees*, 2,700 fr.; *Diaz, Path in the Forest*, 3,950 fr.; *Clump of Trees near a Lake*, 3,050 fr.; *Study of Beeches*, 3,530 fr.; *The Banks of a River, Effect of Autumn*, 1,900 fr.; *Oak in the midst of a Plain*, 1,300 fr.; *Nymph and Cupid*, 3,220 fr.; *Faust and Margaret in the Garden by Moonlight*, 1,100 fr.; *Roybet, Gentleman of the Period of Louis XIII.*, 1,270 fr.; *Troyon, Flock of Sheep in Repose*, 2,300 fr.; *Guardi, The Rialto*, and another *View of Venice*, 7,100 fr.; another, a public place with the statue of Colleoni in the centre, 770 fr.; *Louis XIII. armchair*, 365 fr.; *banner screen in crimson velvet, embroidered in silver*, 289 fr.; *St. Margaret, statuette of the sixteenth century*, 605 fr.; *vase in Urbino faience*, 450 fr.; *jardinière in Chinese cloisonné enamel*, 355 fr.; *small Louis XVI. clock*, 280 fr.; *tapestry of the sixteenth century, subject of personages and medallion border*, 1,000 fr.; *Eugène Piot, two crouching sphinxes, monumental statues*, 4,300 fr.

ON December 21 the collections of the Alsatian artist Brion were sold. Of his pictures, illustrative of the scenery of his native country, the principal, *The Awakening*, representing the annual pilgrimage to the convent of Mount St-Odille, the popular saint of Alsace—the pilgrims are encamped round the convent, and at dawn of day a nun passes through the ranks of sleeping pilgrims with a bell to awaken them—4,290 fr., for the Museum of Strassburg; another, *Reading the Bible*, sold for 2,140 fr. Pesaro plate, metallic lustre, sixteenth century, 2,500 fr.; another, 1,450 fr.; Urbino plate, the Triumph of Galatea, sixteenth century, 920 fr.; Faenza plate, sixteenth century, 670 fr.; square stove of Nuremberg faience, 530 fr.; two large oval dishes, the edges in sweeping curves, Strassburg faience, 322 fr.; square plaque in champlevé enamel gilt, representing the Crucifixion, sixteenth century, 1,010 fr.; processional cross in copper, 500 fr.; a baluster-shaped vase, old cloisonné enamel, with polychrome flowers and foliage on bright-blue ground, 900 fr.; two Louis XIII. armchairs, 530 fr.; canopied bed, supported by four twisted columns, 690 fr.; "pendule religieuse" in copper and tortoiseshell Boulle, Louis XIV. period, 715 fr.; large tapestry, early sixteenth century, assemblage of persons in the costumes of Louis XII. period, 3,260 fr.; tapestry of the end of the fifteenth century, 2,600 fr.; tapestry of the sixteenth century, representing an ostrich-hunt in a park, 800 fr.;

Flemish tapestry, fight of horsemen, period of Louis XIV., 800 fr.; a credence-table, Louis XIII., 600 fr.; another, German workmanship, 500 fr.; dressoir, double tier, of carved oak, 720 fr. The sale produced 67,000 fr. (2,680*l.*).

NOTES ON ART AND ARCHAEOLOGY.

THE collection of ancient drawings formed by M. Van Parijs of Brussels is to be brought to the hammer immediately at Amsterdam, along with one or two print collections which will possibly attract some attention from our connoisseurs. Two or three days earlier—as early, indeed, as January 7 and following days—will be sold also in Amsterdam the large and valuable collection formed by a distinguished amateur, M. Van der Kellen, whose recent appointment to the guardianship of the prints in the National Museum at Amsterdam prevents him from continuing his pursuit as a private collector. M. Van der Kellen's collection has, however, already reached the number of nearly 2,500 prints. Many are of fine quality and of great rarity.

THE *Journal* of the Royal Historical and Archaeological Association of Ireland for the past year contains an account of St. Patrick's journey into Ossory and of the labours of his missionaries in that province, being a continuation of the Rev. J. F. Shearman's laborious articles on "Loca Patriciana." The preaching of the apostle and his followers must have been very forcible from the effect it produced on one Conchobar Mac Nessa, who was so excited by the recital of our Lord's Passion that he rushed into a wood and hacked down the trees, under the idea that he was slaying the executioners of his Redeemer. Bishop Graves has collected the particulars of a few specimens from the county of Kerry of those curious cup and circle sculptures which have hitherto defied all attempts at explanation. Some of these were found on rocks which had been covered with three or four feet of turf, and occupied a space of many square yards. In some cases the circles are connected with a network of lines, and in others the outer of a set of concentric circles is incomplete, and a short line is drawn from the open space thus left. These peculiarities have led Bishop Graves to suggest that these sculptures may be maps of the neighbouring circular forts and of the roads which connected them. The idea is ingenious, but so little is yet known about the date or origin of these sculptures that theories as to their significance are rather premature.

A NEW painted window of considerable artistic merit, and of no little literary interest, was unveiled on New Year's morning in the old City church of St. Clement's, Eastcheap. It has been erected by the parishioners in memory of three of the "Cavalier Parsons"—viz., John Pearson, Bishop of Chester, 1673–86; Thomas Fuller; and Brian Walton, also Bishop of Chester, 1660–1. The figures are life-size, and they all hold in their hands their choicest gifts to the Church. The portraits are taken from the best originals. The artist, Mr. W. G. Taylor, has wisely discarded the attenuated representation of Pearson which accompanied some of the folio editions of the *Exposition of the Creed*. Fuller's portrait is taken from an original painting in the possession of Lord Fitzhardinge. The window is 20 feet high and 10 feet wide, and has been executed in the "Renaissance" style, to harmonise with the decorations of the church. Underneath the figures is the following inscription, composed by Dr. Hessey:—

"In D. O. M. gloriam et in recordationem Thomæ Fuller Sacræ Theologiæ Professoris qui Anglorum laude dignorum vitas dopinxit ecclesiæ Britannicæ annales composuit, Joannis Pearson Episcopi Cestriensis qui fidem catholicam interpretatione luculenta explicuit, Brian Walton Episcopi Cestriensis qui compluribus linguis divinas scripturas edidit.—Discrimina donorum, idem spiritus. 1 Cor. xii. 4."

On the lower edge of the window are the words, from Acts xiii., 32, "We declare unto you glad tidings." Dr. Hessey delivered an appropriate address, in which he explained the significance of the window, stating that Pearson had there preached his sermons on the Creed, and that Fuller had delivered there his lectures on the Temptation of our Lord; incidentally remarking that the busy parochial clergy had not unfrequently been the most diligent scholars. At the subsequent dinner Mr. J. E. Bailey, of Manchester, exhibited the first edition, in quarto, of the *Exposition of the Creed*; as also an excellent engraving of Fuller by Mr. O. H. Jeens, to be prefixed to the forthcoming edition of Thomas Fuller's Sermons.

A CURIOUS lawsuit involving a question of artistic rights has just been concluded in a French court. As the same question, we should suppose, often occurs, its legal solution is likely to be a matter of some interest. Twenty-five years ago, Ingres received a commission from the husband of a very beautiful lady for a portrait of his wife. The artist was delighted with his subject, and his finished portrait of Mme. Moitessier is generally considered one of his best works. But before attaining this amount of perfection Ingres painted his beautiful sitter twice, beside making a number of different sketches and studies before he could please himself. Both the finished pictures were taken and paid for by the husband, but the sketches naturally remained in the artist's portfolio, and passed with his other drawings to his widow. Lately, however, one of these portrait-sketches has found its way into the market, or rather was offered to M. Moitessier before being put up to public sale for a sum of 3,250 fr. But M. Moitessier not only declined to purchase, but denied the right of the painter's heirs to dispose of the sketch, asserting that it ought either to be given up to him or destroyed, a painter having no right, unless especially authorised, to use the features of his sitters for commercial purposes. The civil tribunal to which this embarrassing artistic question was finally referred did not, however, adjudge either of these alternatives necessary; but on the other hand it has given a verdict in favour of M. Moitessier, by deciding that sketches, studies, and drawings made by an artist preliminary to his painting a portrait, constitute a peculiar sort of artistic property that cannot be exhibited or sold without the authority of those interested, and that therefore in the present case the sketch in question may remain the property of the representatives of Ingres, but can in no case be publicly exhibited or sold by them. The question at the present day, when photographers as well as painters are employed in portrait-taking, assumes a considerable importance, for the latter artists at all events, we imagine, are sometimes apt to exhibit their successful likenesses of a beautiful sitter without any distinct authorisation.

Architectural Notes on St. Albans Abbey. By James Neale, F.S.A. This paper, read before the Royal Institute of British Architects on December 17, must be considered as the herald of Mr. Neale's forthcoming book of plates illustrating the same building. Without the plates—or the diagrams which took their place when the paper was read—much of it is unmeaning except to those who know the building well; but to them it affords a very fair criterion of the author's power as an architectural antiquary. The word *Notes* in the title well describes the paper, for it is cut up into short independent sections very little larger than paragraphs. Mr. Neale has given particular attention to the evidence of changes of purpose which took place while the various works were being carried out. This subject, which at St. Albans is a very large one, has already been treated of by others, especially by Sir Gilbert Scott, the architect now in charge of the building; much, therefore, which Mr. Neale says has been said before, but he raises two

new points which deserve attention. There is no evidence, he thinks, to support the generally received theory as to De Cella's intentions about the nave-floor levels, and he contends that the lower level was intended to be continued much further eastward. Probably this was so, and the difference in level between nave and choir would have been made up by a flight of steps in front of the altar of St. Cross, as it was at Winchester. The second point—namely, that the tower-foundations at the west end are not Norman but of the thirteenth century, and that, therefore, the towers never existed—we cannot accept without further proof. It is very unlikely that the Norman church had not west towers, and there is nothing improbable in these being their foundations. The other changes discussed are well-known ones; but it is rather an unnecessary slaying of the slain to refute such absurd suggestions as that the later work of the nave is formed by cutting away and recasing the Norman work, or that the back wall of the triforium is a recent addition. The paper was intended to be heard rather than read, and contains some sentences which look rather awkward in print. This Mr. Neal will no doubt avoid in his permanent work, in which also we hope he will give up such words as *Trumpington*, *Nortone*, *Langley*, and the like. These are all local names, and for many generations men have agreed to spell them *Trumpington*, *Norton*, *Langley*, &c.

MR. CHARLES T. GATTY has printed for private circulation his paper on the Mayer Collection in the Liverpool Museum, considered as an educational possession. It is an interesting sketch of the remarkable collection which the Liverpool people owe to the more than princely munificence of Mr. Joseph Mayer. It may be doubted whether the present generation has witnessed a more liberal gift. We coincide in Mr. Gatty's hope that the town may, as befits its position and opportunities, acquire a great ethnographical collection, and otherwise extend the remarkable museum which it already possesses.

THE *Sonntagsblatt* of the Berner Bund recently gave a Life of Albert Hendschel, the draughtsman of the *Skizzenbuch*, detached leaves from which are to be seen in the window of nearly every print and photograph-seller in Europe. It appears that the artist was the son of the publisher of *Hendschel's Telegraph*, the German "Bradshaw," which has been published at Frankfurt ever since the commencement of railway-traffic in Germany. Ulrich Hendschel, the father, had some renown as a cartographer before he commenced the issue of his serial; he was also a respectable amateur painter, and spent his spare hours, while holding an official position in the Post-office, in painting the portraits of his friends and in figure-composition. He taught his children to draw early in life, and as Albert, his second son, showed remarkable natural gifts and passion for art, he resolved, after some slight opposition, that the youth should adopt it as his calling. The final decision in Albert's favour was earned by an extraordinary caricature of a pedantic teacher at the Gymnasium. On leaving the Gymnasium he was sent to the Städel Kunst-Institut of Frankfurt; and, after passing through all the classes, was taken by Prof. Becker as a special and favoured pupil into his atelier. In the family circle at his master's house, which was a beloved resort of the then ambassador of the Prussian Bundestag, Herr Bismarck, the youth became acquainted with the future Chancellor. One day, as the great statesman and Prof. Becker were turning over the series of Hauff's Lichtenstein drawings, which young Hendschel had presented to his master, Bismarck said to Becker, "If you do not take pains to make this lad a really able painter, you will some day or other have to reckon with me." There was no need, indeed, of the statesman's warning. Becker had a wonderful gift for detecting the specific bent and capacity of his scholars, and always knew how to direct them

along the particular path for which they were predetermined by the character of their gifts. He never sought to undo nature, or to force his own style and inclinations upon those who were marked out for a distinct line of their own. Noticing his almost photographic gift for what he called "taking notes," Becker encouraged his pupil to keep his sketch-book always in his pocket and to use it on every occasion on which he was fascinated by any group, figure, or attitude. It was his rule that the thing which specially arrested the artist's attention is the very thing which he ought to draw. Hence the streets became Hendschel's studio. He had the power of taking all the details into his memory at the instant of putting his sketch on the paper, and when he worked up the drawing of a minute in the quiet of his own room, it was hard to believe that the subject had not stood before him for hours as a model. For more than twenty years Albert Hendschel travelled from place to place, "noting." It was his rule never to pass a day without a sketch, whether ill or well, at home or abroad, and his motto shows on the cover of each part of his *Skizzenbuch*—"Kein Tag ohne Linie." When the last page of a sketch-book was filled, "it went into the cupboard," he says, "and lay there in quiet with all the others." The publication of his sketches was due to a happy accident. The photographer, Herr Huth, was the landlord of Hendschel's studio, and one day he chanced to say to the artist that he should like to photograph some good pencil-drawings. Hendschel carelessly handed him one of his pile of sketch-books. The reproduction of some of these sketches made such an impression in artistic and photographic circles that other photographers seduced Hendschel into lending them one of his sketch-books, or an extracted leaf or two. The copies as yet only circulated among friends; but the demand for them became so great, and the artist was finally so teased by flattering photographers, that he determined to restrict the reproduction of his drawings to the art-publisher Prestel. The first publication took place just before Christmas 1871, and the new *Skizzenbuch* made such an impression upon persons in search of Christmas presents that no less than 10,000 copies of Hendschel's drawings were absorbed during that winter. The issue has taken greater dimensions each succeeding year, not only at the present-giving time, but at all seasons. In 1872 the article and illustrations in the *Gartenlaube* aroused an interest in the artist among Germans and readers of German in all parts of the world; the photographs were circulated by thousands over land and sea, and reproduced (not always with exact faithfulness) on earthenware, ribbons, tobacco-pipes, paper-knives, and on nearly every article of the small ornamental furniture of modern life.

THE STAGE.

THE reopening of the St. James's Theatre under the management of Mr. Samuel Hayes has been preceded by the issue of an address to "the intelligent playgoer," announcing an intention of producing English comedies, new and old; while, disdaining the example of the Vaudeville, the new management promise a change of programme "at least once a fortnight." *The School for Scandal*, which was performed on the opening night, calls for no special notice, the cast being decidedly weaker than that of some recent revivals. Miss Ada Cavendish again sustains the character of Lady Teazle. The Sir Peter Teazle of the revival is Mr. W. H. Stephens. Mr. Hayes deserves credit for having rigorously abolished all those petty taxes which, if they do not greatly impoverish the playgoer, are a considerable annoyance. At the same time the prices of admission have been reduced.

AFTER more than one change of title it has been definitively settled that the English version

of M. Sardou's *Dora*, in preparation at the Prince of Wales's Theatre, is to be called *Diplomacy*.

A NEW comedy by Mr. Tom Taylor, entitled *Victims*, will be produced at the Court Theatre on the withdrawal of the late Lord Lytton's comedy *The Hecate of Darnley*.

M. LEGOUVÉ has adopted the unusual course of prefacing a morning performance of his comedy entitled *La Séparation* by a lecture upon the history and purpose of the play, delivered by himself to an audience assembled at the Vaudeville Théâtre. Of the nature of this piece we gave some account on the occasion of its production at a private performance at Versailles nine months ago. It is still withheld from the public, or at least is only permitted to be seen at a morning performance. In his address, the subject of which was the hardships upon women of the existing law of divorce in France, M. Legouvé explained the reasons which have induced him to proceed in this desultory and tentative fashion. The circumstances of the case are in his opinion peculiar, for there is a danger that the moral object of the play might be confounded with that of M. Emile Augier's *Madame Cavarley*, whereas they are profoundly different. Augier's comedy is a plea for absolute divorce; M. Legouvé's work is a protest against the present qualified divorce—the *séparation de corps*—or divorce, as we say, *a mensa et thoro*, which, while it deprives the woman of the protection of a husband, leaves her, in the lecturer's view, exposed to cruel persecutions on his part. M. Legouvé gave some particulars of the origin of the two plays, which were written, it appears, in friendly consultation, and regarded by the authors as representing widely different phases of the same question. The lecture and representation of the comedy which followed were attended by a brilliant audience, and the success of the experiment appears to have been complete. All the author's eloquence, however, seems to have failed to satisfy the critical that a good play can possibly need the appearance of the author, after the fashion of the old *Prologus*, to unfold its spirit and objects; nor does it, as we have already found out, appear that the evils of the *séparation de corps* have any essential relation to the sorrows and trials of the heroine of the piece.

MUSIC.

EDUCATIONAL WORKS.

Music Primers. No. 2, *The Rudiments of Music*; by W. H. Cummings. No. 3, *The Organ*; by Dr. Stainer. No. 16, *The Elements of the Beautiful in Music*; by Ernst Pauer. (London: Novello, Ewer & Co., 1877.)

Primer of Pianoforte Playing. By Franklin Taylor. (London: Macmillan & Co., 1877.)

A New Method for the Piano. By Aloys Hennes. Translated by H. Mannheimer. Third Course. (London: Novello, Ewer & Co., 1877.)

Is a recent number of this journal (October 20, 1877) the first of the series of *Music Primers* announced by Messrs. Novello, Ewer and Co. was noticed in some detail. Three other books of the same series are now published, and before speaking of them singly it may be said in general terms that the promise of the first part is, on the whole, not only fulfilled, but in some instances surpassed. Mr. Cummings's little book on the *Rudiments of Music* presents two or three novel features. Instead of considering that notes represent both pitch and duration of sound, he teaches that the staff itself shows

the sounds, and that the notes indicate the time merely, or, to quote his own words in the Preface—

"I prefer to regard the latter [i.e., the notes of various values] as representing duration only, and the lines and spaces as the musical instrument, lying silent and mute, it is true, but ready to give forth sweet sounds, whether touched by a flying semiquaver, or by a semibreve long drawn out."

Whether there is any practical advantage in this distinction it is not easy to say without trying it upon a pupil; but, as a matter of fact, I believe that all beginners are taught "the names of the notes"—that is, the lines and spaces—before they learn anything about relative values. Leaving this question to be settled by the test of experience, we come to the explanation of the "great stave" and of the various clefs, which is very clear; the whole of this introductory chapter dealing with Pitch is excellent, excepting the title—"Pitch and Length of Sounds." "Length" surely must mean duration, and that is not treated of till the second chapter. Mr. Cummings adopts the German system of naming the notes—whole-note, half-note, quarter-note, &c.—instead of the arbitrary terms semibreve, minim, crotchet, &c. This plan is also extensively adopted in America, and its general introduction into this country would certainly be advisable. In the third chapter, devoted to "Accent," it is refreshing to meet with a correct and sensible definition of a Bar. At least three elementary works out of every four are misleading on this point; and probably not one average pupil out of ten can tell what the real object of bars in music is. Chapters iv. and v., on "Time Signatures," and "Syncopation, Ties, Binds, Slurs," are good, but require no special remark. Next follow two capital chapters on Intervals and Scales; and the little manual ends with a chapter of what may be called miscellaneous information, containing many details on signs, abbreviations, Italian musical terms, the different kinds of voices and instruments. The work as a whole is admirable; and as there can be no doubt that later editions will be required, it will be well to point out one or two errors and omissions which should be rectified. The definition of "syncopation," on page 31, is incomplete; its peculiarity—the displacement of the accent by tying an accented note to the preceding unaccented one—is not mentioned at all. We merely read that the accent is temporarily disturbed, but we are not told how. The definition of major intervals (par. 135) is not general enough; it simply teaches how to calculate them from the note C. On page 35 it is correctly said that intervals may be calculated upwards or downwards; it should have been added that when the latter is the case, this is always stated—"the third below," &c. On page 51, in the second bar of the second illustration an inverted turn is printed, instead of a direct one; and, lastly, on page 28, we are told (in the last line of par. 108) that the last accent of a bar is always the weakest, which is at least not correct as regards ordinary triple time, where the second beat is weaker than the third. Only those who have attempted to compile an

elementary treatise can tell how difficult it is to prevent small inaccuracies from creeping in; and the above are pointed out, not for the sake of fault-finding, but to aid in rendering Mr. Cummings's really excellent little book as perfect as possible.

Dr. Stainer's *Primer for the Organ* is characterised above all by its thoroughness. Its preparation has evidently been a labour of love; and the author has given us not a mere *réchauffé* of standard works on his instrument, but the results of his own experience as a performer and a teacher. His book, moreover, is very readable, with an occasional dash of quiet humour such as is not often met with in an instruction book. For example, in speaking of the *Vox Humana*—probably the most misused stop in the organ—he says (p. 24):—

"The *Vox Humana*, or *Voix Humaine*, is a reed-stop of a strange 'whining' sort of tone, supposed by imaginative readers to resemble the human voice. It is often used not only as a solo stop, but in full chords; and its likeness to the human voice divine is thought to be largely increased by the use of a *tremulant*, or mechanical contrivance for producing a regularly recurring disturbance of the supply of wind, the result being that the tones sound unnaturally nervous, and highly mock-pathetic."

Or, again, in speaking of the shape of the boots and shoes most suitable for pedal-playing, he says (p. 31):—

"Lady-pupils should avoid very small, and also very circular, heel-pieces, unless, indeed, they are prepared to undergo a temporary imprisonment, or purchase liberty by the sacrifice of a boot."

But it is time to pass from the manner to the matter of the book; and in this is to be found remarkable completeness. After a sketch of the history of the organ, and a very lucid, though necessarily succinct description of its mechanism, illustrated by numerous diagrams, Dr. Stainer gives an excellent chapter on "Stops and their Management." It may be as well to note in passing that in his classification of stops the author differs from some other writers on the organ. He calls stops of four feet and two feet pitch "mutation stops." Mr. Hopkins in his standard book on the organ says (p. 132, third edition), "mutation stops do not give a sound corresponding with the key pressed down," and he includes the four feet and two feet stops among the "foundation stops." It is desirable that there should be some uniformity of nomenclature; I cannot help thinking Mr. Hopkins's system the better one, as the name more clearly indicates the character of the stops. To return to Dr. Stainer. The general hints for combining the various stops are excellent and practical, though it is only in a limited degree that this art can be taught in books: as our author truly says, "a little experience is worth a vast amount of theory." The remarks on the "Use of the Swell Pedal" (p. 30) deserve special attention from amateur (and unfortunately also from many professional) organists. A few words on the practical part of the book will sufficiently indicate its scope. We are glad to find Dr. Stainer insisting on the study of the piano as preliminary to that of the organ. It is a common, but most erroneous, notion that the study of the

one spoils the touch for the other. The various exercises for the pedals, both alone and in combination with the manuals, are very good; a novel feature is a set of studies for finding the pedal-keys without looking at the feet. To the important subject of the "legato style" fourteen pages are given; here, again, the exercises are admirable, though in one or two passages the fingering is, we think, more difficult than is absolutely needful. This may possibly be intentional, in order to accustom the pupil to the execution of difficulties when they occur. After an excellent chapter on "Expression," the book is concluded by five original pieces in various styles, which are not only well written as teaching pieces, but interesting from a musical point of view. Dr. Stainer's work is worthy of his high reputation, and forms a most valuable number of the series of Primers.

It is impossible to speak in equally high praise of Herr Pauer's little book on *The Elements of the Beautiful in Music*; but this arises largely from the nature of the subject. It may be doubted whether it is possible to treat the Beautiful in Music in such a manner as to be practically useful to the student at all. To a very large extent beauty is a thing to be felt, not to be analysed; and it is hardly more possible to explain, except in such general terms as to be of little real service, the different impressions produced on the mind by different musical compositions than to show in what way the beauty of the rose differs from that of the lily. Every true musician can feel distinctly the mental effect produced by a great work of Mozart or Beethoven; but the probability is that the more deeply he feels it the less capable will he be of putting his feeling into words. As Wagner has truly said, "Where speech ends, music begins." Herr Pauer in his Preface states that his treatise is founded upon Prof. Hand's *Asthetik der Tonkunst*; and a few quotations from the book will be the best justification of the views just expressed as to the difficulty, if not impossibility, of dealing with the subject in a practical manner. In his Introduction, Herr Pauer divides his subject into three parts, and proceeds to consider separately Formal, Characteristic, and Ideal beauty. The first chapter, that on "Formal Beauty," requires little notice; but in that which follows, on "Characteristic Beauty," we find some of what we are tempted to pronounce about as arrant nonsense as we ever read. Whether Prof. Hand or Herr Pauer is primarily responsible for it, we know not; but two disquisitions which occupy a great portion of the chapter—the one on the characteristics of the different keys, the other on those of the various kinds of time—contain much that is utterly useless, and not a little that is absurd. We appeal to any teacher of music as to what pupils will learn from such statements as these:—"F sharp minor, that dark, mysterious, and spectral key" (p. 25). "C sharp minor is undoubtedly [?] the most intensely melancholy key" (p. 25). "F minor, a harrowing key, is especially full of melancholy" (p. 25). Or, again (p. 28), "The common time expresses the quiet life of the soul;" while of six-eight time we are told

on the following page that it "may sometimes be used as expressive of a mournful sentiment; yet the sorrow it indicates is rather that of young persons, who do not feel so deeply and intensely as their elders." The italics are ours, not Herr Pauer's. Now, we ask, in the name of common sense, of what possible use is all this, even supposing it to be correct, which is at least doubtful? Of the style of chapter iii., on "Ideal Beauty," the following extract describing the difference between ideal and characteristic beauty is a fair sample:—

"While the characteristically beautiful expresses something peculiar in its nature, and reproduces fact, the ideal, on the other hand, raises us into the sphere of the universal, and endeavours to seize in pictures the lofty meaning of the ideas, which appertain to the domain of symbolic representation. And this symbolic significance is peculiar to the ideal phase of the beautiful."

Mr. Franklin Taylor's *Primer of Piano-forte Playing*, though very unassuming in appearance—it contains only about 120 pages of 18mo size—is so full of interesting matter that to do justice to it would require at least three columns of our space. It is very seldom, if ever, that a larger amount of valuable information and a greater number of useful hints for teachers and students have been condensed into so small a compass. To give any adequate idea of its contents, it would be needful to comment on nearly every page. The special merit of the book arises from the fact that it is (like Dr. Stainer's treatise on the organ noticed above) an epitome of Mr. Taylor's own professional experience. He knows, not only just what information pupils require, but what they are not likely to find in ordinary instruction-books; and his *Primer* abounds with suggestions that we have not seen in print before. Without attempting any analysis of the work, it will suffice to say that it is divided into six sections, treating respectively of Touch, Exercises, Fingering, Phrasing, Ornaments, and Special Difficulties. The chapters on Fingering, Phrasing, and Ornaments are of really remarkable excellence; and it is not easy to resist the temptation to give long extracts from them. The thoroughness with which Mr. Taylor has accomplished his task deserves all praise; no fewer than 172 examples in music type are introduced in the course of his remarks. On minor details there will no doubt be difference of opinion, especially in matters of fingering; but he must be indeed a finished pianist, or a most accomplished teacher, who can read through the book and learn nothing new from it. It is a treatise to be recommended in the warmest possible terms.

The second course of Herr Hennes's *New Method for the Piano* was noticed in these columns a few months since. There is little to add with regard to the third course to what was then said. It embraces Lessons 101 to 150; in the hundred-and-first lesson a major scale is introduced for the first time. It is evident that this system of teaching must be very slow; it is certainly sure and thorough, if the pupil has the necessary time and patience to persevere with it. By the way, it is surprising to find in the

hundred-and-twenty-second lesson the so-called "Last Thought of Weber" introduced as a genuine composition. Sure everyone is aware by this time that the piece is not by Weber at all, but by Reissger. Herr Hennes is usually so accurate that the slip is the more astonishing.

EBENEZER PROUT.

THE Monday Popular Concerts will be resumed at St. James's Hall on Monday evening next, when Mlle. Marie Krebs will be the pianist.

MR. E. DANNREUTHER commenced another series of his interesting performances of chamber music at 12 Orme Square on Thursday evening last. The special novelty of the programme was the first performance of a new pianoforte quartet by Xaver Scharwenka, a composer whose concert in B flat minor was recently brought forward by Mr. Dannreuther at one of the Crystal Palace Concerts.

THERE appears to be at the present time a active demand for photographic portraits of musicians. To meet this demand the eminent firm of Elliott and Fry, of Baker Street, who have long made portraits of musical celebrities a specialty, are adding largely to their collection the catalogue of which already includes considerably more than a hundred names. We have received a specimen packet of photographs from the publishers, and can speak of them in the highest terms, both as works of art and as likenesses. Among the most striking are those of Mlle. Albani, the late Mlle. Titiens, Mlle. Trebelli Bettini, Sir Julius Benedict, Prof. Macfarren, Dr. Hans von Bülow, Dr. Sullivan, Herr Joachim Herr Wilhelmj, and Richard Wagner; but many others not less admirable might be named. Collectors will probably be glad to know where they can complete their portrait-galleries.

A NEW four-act opera, *Gilles de Bretagne*, was produced at the Opéra-National-Lyrique, Paris, on the 24th ult. The composer is M. Henri Kowak, previously known only as a writer of brilliant pianoforte pieces. The work met with only moderate degree of success.

THE list of foreign commissioners for the musical department of the forthcoming Paris Exhibition has just been published. The appointments so far as they are yet made, are the following:—Great Britain, Dr. Arthur Sullivan; Belgium, the Netherlands, Switzerland, and the Grand Duchy of Luxembourg, M. Joseph Dupont; Professor of the Conservatoire of Brussels; Italy, Signor Sighicelli; Spain, Portugal, and Greece, M. Avlino Valenti; Austria and Hungary, Dr. Eduard Hanslick; Turkey, Egypt, &c., M. Oscar Tunis; Sweden and Norway, Herr Ivar Halstrom. Russia has not yet named her representative.

THE *Revue et Gazette Musicale* states that the grand international concerts to be given during the Exhibition in the Palais du Trocadero, the Colonne will perform Berlioz's "Messe des Morts" a work which, owing to the exceptionally large orchestra it requires, to say nothing of the difficulty of the music, is but seldom to be heard.

ACCORDING to the Milanese journal *Il Trovatore* forty new operas by Italian composers were produced during the year 1877. Thirty-six of these were brought forward on Italian stages; one (Rossi's *Biorn*) in London, one in Malta, one in St. Petersburg, and one in Mexico.

M. LÉON JACQUARD, a distinguished violoncellist, has been appointed Professor at the Conservatoire of Paris, in place of the late M. Chevillard, whose death we announced last week.

THE new season of the Vienna Opera commenced on the 1st instant. Three new works are promised by the direction—the *Cing-Mars* of Gounod, and Wagner's *Rheingold* and *Siegfried*—besides two ballets—*La Source* of Delibes, and *Le Fandango* of Salvayre. The Italian season, under the conductorship of Signor Arditi, is to commence on May 1.

NEW PUBLICATIONS.

Allen (P.), Spring and Autumn, with Preface by Ashwell, 18mo (Mozley)	1/8
Anderson (A.), Songs of the Ball, or 8vo (Menzies)	3/6
Animal World, vol. 1877 (Partridge)	2/6
Beale (A.), The Miller's Daughter, 3 vols., or 8vo (Hurst & Blackett)	31/6
Bonar (H.), Hymns of Faith and Hope, 3 vols. in box (Nisbet)	6/0
Bowen (C. E.), The Brook's Story, and other Narratives, 4to (Partridge)	3/6
Braithwaite's Retrospect of Medicine, vol. lxxvi., 12mo (Stimpkin, Marshall & Co.)	6/6
Brookley's Complete Farmer's Account-Book, fol (Stimpkin, Marshall & Co.)	7/8
Candle Lighted by the Lord, 12mo (Mullan)	1/8
Churchman's Penny Magazine, 1877, 8vo (Nisbet)	1/6
Ciceronis pro A. Licinio Archia poeta Oratio, &c., edited by J. S. Reid, 12mo (Cambridge Warehouse)	1/6
Cornelle (P.), La Suite du Menteur, edited by G. Masson, 12mo (Cambridge Warehouse)	2/0
Dale (R. W.), Nine Lectures on Preaching, 2nd ed., or 8vo (Hodder)	6/0
Doherty (M.), Saunters in Social Byeways, or 8vo (Remington)	7/8
Eric and Thora; a Story for Children, 18mo (Mozley)	1/6
Fearnley (W.), Lectures on the Examination of Horses as to Soundness, &c., or 8vo (Baillière)	7/8
Gaume's Advice on Hearing Confession, from the Writings of the Saints, 8vo (J. Parker)	10/6
Gentleman's Magazine, July to December, 1877, 8vo (Chatto & Windus)	8/6
Guest (W.), A Young Man's Safeguard in the Perils of the Age, 12mo (Hodder)	2/6
Heraclitus's Commercial Treaties, vol. xiii., 8vo (Butterworth)	42/0
Holy Bible, Illustrated, 4to (Cassell)	10/6
Horwitz (M.), Our Four-footed Friends, 4to (Partridge)	3/6
Hunt (W.), Talks about Art, or 8vo (Macmillan)	3/6
Is Russia Wrong? a Series of Letters by a Russian Lady, with Preface by J. A. Froude, or 8vo (Hodder)	2/6
Johnson (J.), Living to Purpose, 12mo (Nelson)	2/6
Leighton (H.), Commentary on the First Epistle of St. Peter, 2 vols., 18mo (Religious Tract Society)	4/0
Letts' Counting-house Atlas, 1878, 39 maps, fol (Letts)	21/0
Lottie (Mrs.), The Dining-room, or 8vo (Macmillan)	2/6
London Society, vol. xxxii., 8vo (S. Low)	10/6
Lord Peveril's Daughter; or, the Secret Mission, 12mo (Goodwin)	3/6
Macduff (J. R.), Prophet of Fire, new ed., 12mo (Nisbet)	3/6
McEwan (T.), Book of Esther, Illustrative of Character and Providence, 12mo (Stimpkin, Marshall & Co.)	3/0
MacLaren (P.), Seven Topics of the Christian Faith, or 8vo (Partridge)	3/6
MacLeod (A.), Days of Heaven upon Earth, and other Sermons, or 8vo (Daldy)	6/6
Martin (H.), Stories of Irish Life, 4to (Partridge)	3/6
Medical Directory, 1878, 8vo (Churchill)	12/0
Melbourne (Lord), Memoirs of, by W. T. M. Torrens, 2 vols., 8vo (Macmillan)	32/0
Mézi (J. B.), Practical Handbook of French Correspondence, 12mo (Dulau)	2/6
Merrivether (F. S.), Gilbert Wright the Gospeller, or 8vo (Partridge)	3/6
Metropolitan Tabernacle Pulpit, vol. 1877, 8vo (Passmore)	7/0
Mead (L. C.), Studies in Comparative Anatomy, No. 1, 8vo (Macmillan)	2/6
Miles (E. J.), Destructive Distillation, 8vo (Van Voorst)	2/6
Municipal Corporations' Companion, Diary, &c., 1878, 8vo (Waterlow)	5/0
Orkell Nasonis Fasti, book vi., with Notes by A. Sidgwick, 12mo (Cambridge Warehouse)	1/6
Peter (E.), Family Gift Book, a Collection of Piano-forte Pieces, 4to (Dulau)	21/0
Pett's Farmer's Diary, 1878, large ed., 4to (Stimpkin, Marshall & Co.)	5/0
Picta, vol. 1877, fol (Seeley)	35/0
Reyer and Kuhne, Four Years in Ashantee, or 8vo (Nisbet)	6/0
Scenes from the Lives of the First Benedictines, or 8vo (Remington)	6/0
Scott (I. F.), Hunchback of Carrigmore, an Irish Tale, 8vo (Partridge)	2/6
Self-Taught Men, 12mo (Nelson)	2/6
Smithy (B. R.), Brewing Practically and Scientifically Considered, or 8vo (Dunston)	7/6
Stapel (E. G.), Alphabets, Mediaeval and Modern, roy 8vo (Barnard)	1/8
T. Deum (The), Illustrated by H. F. A. Miles, sq (Mozley)	2/0
Three People, by Pansy, 4to (Partridge)	5/0
Tillot (F. L.), Father Rutland; or, the Ban of St. Peter, or 8vo (Partridge)	2/6
Walton (F. F.), Confession and Absolution, 12mo (Mozley)	1/6
Warner (C. D.), Being a Boy, 12mo (Routledge)	1/0
White (G.), Natural History and Antiquities of Salcombe, edited by T. Bell, 2 vols., 8vo (Van Voorst)	31/6
Winkler (M. K.), More Excellent Way, and other Incidents in the Women's Gospel Temperance Movement, or 8vo (Partridge)	2/6
Xenophon's Anabasis, book i., with English notes, by A. Prezer, 12mo (Cambridge Warehouse)	2/0

TABLE OF CONTENTS.

	PAGE
FERNANDER'S ACCOUNT OF THE POLYNESIAN RACE, by the Rev. S. J. WHITMER	1
HOLLAND'S EDITION OF ALBERICUS GENTILIS, by J. WESTLAKE	2
ANTHER'S THE POPE, THE KINGS, AND THE PEOPLE, by the Rev. M. CREIGHTON	2
COMTE'S CORRESPONDENCE WITH MILL, by J. S. COTTON	3
ROBERT-HOUDIN'S SECRETS OF CONJURING AND MAGIC, by Prof. E. H. PALMER	4
MILLET'S FIRST BOOK OF THE PARISH REGISTERS OF MADRON, by W. P. COURTNEY	5
MRS. OLIPHANT'S YOUNG MUSGRAVE, by the Rev. JAS. DAVIES	6
CURRENT LITERATURE	7
NOTES AND NEWS	8
NOTES OF TRAVEL	10
MAGAZINES AND REVIEWS	10
SELECTED BOOKS	11
CORRESPONDENCE:—	
The English Season in Rome, by J. H. PARKER; Mr. Sweet and "Glossic," by H. NICOL	11-12
APPOINTMENTS FOR NEXT WEEK	12
MINCHIN'S TREATISE ON STATICS, by R. TUCKER	13
HIZEL ON "THE SOURCES OF THE "DE NATURA DEORUM," by H. NETTLESHIP	13
SCIENCE NOTES (GEOLOGY, METEOROLOGY, PHILOLOGY)	14
MEETINGS OF SOCIETIES	15
GUSTAVE COURBET, by W. M. ROSSETTI	16
ARCHAEOLOGY IN SWITZERLAND	16
ART SALES	17
NOTES ON ART AND ARCHAEOLOGY	17
THE STAGE	18
EDUCATIONAL WORKS, by EBENEZER PROUT	19
MUSIC NOTES, NEW PUBLICATIONS	20-1

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CONTENTS.

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LITERATURE.

Memoirs of the Right Hon. William, Second Viscount Melbourne. By W. M. Torrens, M.P. (London: Macmillan & Co., 1878.)

Now that modern English history is coming more and more to us in the form of biographies and memoirs of distinguished persons, the mechanical arrangement and getting-up of such volumes as these is of some importance to the reading public. They are specially designed to meet the requirements, not of the severe and patient student, but of the great mass of ordinary readers. These may be divided roughly into idle men and women, desirous of satisfying a lazy kind of curiosity, or of getting rid of hours which hang heavily on hand without being bored, and of overworked people, who want pleasant, and, if it may be, profitable recreation in the hours they can spare from exhausting business. To both of these classes, in one or other of which most of us rank, memoirs of this kind are admirably suited: for while they have for background important historical events the presence of which in the book makes us feel respectable, as though we were improving our minds while we are reading, yet for the greater part of the time we are just loitering behind the scenes, learning how the actors played, and ate and drank, and gossiped, when they were not on the stage. Whether the demand for this latter kind of information is a healthy sign is not the question: the fact that it exists, and is on the increase, will no doubt sustain the present supply of such books, and makes it of importance that we get this article of luxury in the most convenient and enjoyable form. Now, in some respects, Mr. Torrens's volumes are admirably adapted to the needs of both classes of readers mentioned above. They are splendidly printed; no distinction is made in type between the narrative and quotations (an innovation which fastidious readers will highly appreciate), and there is a good, though scarcely full enough, index. On the other hand, there is an omission, which kept us in a constant state of irritation and seriously interfered with our pleasure in reading the book. No dates are given either at the beginnings of chapters or (as in the case of other recent memoirs, such as those of the Prince Consort) at the top of each page. In memoirs *de luxe* such an omission seems to us wholly indefensible, and we hope it may be mended in the next issue. Again, there is an absence of footnotes, which is most commendable, as they are always exasperating reading; but then what few there are are matter in the wrong place. Mr. Torrens

has—wisely, we think—taken upon himself to edit the letters, and to give us only such extracts from correspondence as he thinks material; but then as a rule he inserts these extracts without naming the correspondent, or the date when, or place where, the letter was written. For this information we are sent to the footnotes, which are generally in such form as “To T. S. Rice, October 28, 1827,” so that we are interrupted in our reading to go to the bottom of the page for what might much better have been left in its natural place, and then do not find there all we want. Moreover, in many cases even this information is not given at all—e.g., the letters at pp. 186, 188, 189 (the first place we open), where it is only by internal evidence that we discover that the persons addressed are Lord Lansdowne and Mrs. Norton.

We have another grievance to raise against Mr. Torrens, and that is his manufacture and use of new words and phrases—e.g., “masculinity” of thought (vol. i., p. 66), “onward and upward spirit” (vol. i., p. 28), “beaconings” of ambition (vol. i., p. 35), “reliability” (vol. i., p. 409), to “loyalise” (vol. i., p. 430), “exaggerative” (vol. i., p. 434), “observably” (vol. ii., p. 54), “forethoughtful” (vol. ii., p. 260). We have not selected these as bad specimens of word-coining, and are far from desiring, like Mr. Cullen Bryant, to establish an *index expurgatorius*. On the contrary, we hold that as long as a language is that of a growing people it will surely grow; only, this kind of memoirs is not the proper soil for new words, or anything discomposing. They are for easy-chair reading, with feet on fender, and a shaded lamp at elbow; and in such a situation you have a right to resent being suddenly confronted with words (and constructions, too, though we have no space to cite them) which seem to have come straight from “the great West” in butter-nut suits, and provoke you to challenge their right to appear in polite society.

We should probably not have noticed these things had not the book been so interesting in its subject-matter, and on the whole so well put together and written that we could neither lay it down nor skip, and so felt such blemishes more than we should have done in the case of a mere commonplace, gossipy memoir. The special interest of the subject lies, no doubt, in the sort of uncertain and dim light which has hitherto surrounded Melbourne's memory. Men well acquainted with modern politics, if asked suddenly to say upon what questions or legislation of any importance he had made his mark, would very probably have been puzzled to reply. They would remember, no doubt, that he was First Minister of the Crown when the Queen succeeded to the throne, and occupied the post for a longer period than any Premier since Lord Liverpool; also that municipal reform was advanced in England and inaugurated in Ireland, and the penny postage introduced, in his time; possibly they might also be aware, if interested in social reforms, that the first Factory Act was passed by his Government; but with none of these measures is his name so identified as those of other statesmen. Melbourne's good sayings,

such as, “Can't you let it alone?” and “The bishops seem bent on dying to plague me,” were, indeed, better remembered than anything else about him, and he was commonly supposed to have been a fine gentleman with scholarly tastes, fond of pleasure and given to profane swearing; who became almost by chance a sort of compromise Premier, under whose nominal leadership several able and more ambitious men consented to serve in order to keep out the Tories, because they were not jealous of him as they were of one another, and could under his nominal lead do each of them pretty much as seemed right in his own eyes. Well, Mr. Torrens has fairly disposed of such theories as these, while to some extent he has confirmed and deepened the lines of the popular tradition. Melbourne remains the pleasure-loving, witty, scholarly great gentleman, who had no great liking for enthusiasms, and, like many of his contemporaries, was given to shooting his terse sayings with a “damn.” But no one can glance through these volumes without acknowledging that he fairly won the first place among formidable rivals by his own merit; and that for broad common-sense and liberal sympathies, for knowledge of men and tact in managing them, for cool judgment when excitement ran high, for power of putting his foot down when necessary, and of recognising necessity when it arose—in short, for those special faculties and instincts without which the most brilliant talents are apt to do harm rather than good in the highest place—he may challenge comparison with any First Minister of this century.

His story brings out for us once more the depth of the aristocratic instincts of our race, and (we must own) how well they work on the whole for the good of the nation, though dangerously allied to a snobbism (there is no other word for it) which may challenge that of the most democratic societies. For there can be no doubt that but for his birth and connexions Melbourne would never have been heard of in English public life. His early career in Parliament was of no promise, for his fastidiousness and power of seeing both sides of a question hindered his success as a party debater, and in 1812, at the age of thirty-three, he retired from Parliament, admitting that he had failed. Mr. Torrens accounts for his want of success by a “want of intellectual earnestness. He had no exclusive faith—in religion, or politics, or love;” “he could not be mesmerised into the belief that patriotism or wisdom were of the Whigs alone” (p. 98), while,

“in the worth of right, in the wisdom of justice, in the safety of courage, in the duty of toleration, in the prudence of generosity, and above all in the divine satisfaction of contributing to the happiness and contentment of others, he was the firmest of believers; and thus it came to pass that his name is found inscribed among the combatants who conquered in all the great struggles against prejudice, privilege, fanaticism, and opposition, from the death of Pitt until his own” (vol. i., p. 97).

In the main this is true, but his name would not have been so found, he would have fallen back into the “epicurean obscurity” which has to satisfy so many

well-to-do Englishmen, had it not been for his near alliances and intimacies with Ponsonbys, Temples, Greys, Spencers, and Fox's, and for Melbourne House in Whitehall, which his mother had made the centre of political and social fashion. And so he got his second chance. When Canning's Ministry was formed in 1827, room was made for him to contest Newport, which he won by a small majority, and he was thereupon made Secretary for Ireland (vol. i., p. 217). "William Lamb! put him anywhere you like," was George IV.'s comment when Canning named the appointment to him; but from that day Melbourne owed little to royal favour or aristocratic connexion. From the moment he took hold of office all his fine qualities got full play, and we quite sympathise with the enthusiasm with which Mr. Torrens, himself a loyal Irishman, follows his career, as with rare wisdom and courage he buckled to his work in Dublin—still the stronghold of a foreign rule resting on bayonets—made the personal acquaintance of the popular leaders; set his face like a flint against jobbery and ruffianism in high and low quarters; promoted men without regard to their religious opinions; established a poor-law; restored order and respect for law; and, in fact, struck the first strong blow against that system which seemed "framed in the interests of those who were always lying in wait to take advantage of the disasters of the country" (vol. i., p. 376). Much of his good work was undone by his successor, Lord Stanley, who reversed his policy, though serving a Whig Government, and when he did the right thing did it "so tardily and insincerely as to falsify every reasonable anticipation and to realise every evil augury," until, as Melbourne, then Home Secretary, but with no power over his nominal subordinate, bitterly said, "What all the wise men promised has not happened, and what all the damned fools said would happen has come to pass" (i., p. 364).

We have left ourselves no space to follow Melbourne's career as Prime Minister and political guardian to the Queen when she came, a mere girl, to the throne, and, indeed, have little to criticise in Mr. Torrens's presentation, unless it be that his own long Parliamentary career has a little unfocused (as it were) his biographical sight, so that he gives too much prominence to party squabbles and too little to great social reforms. Thus, twenty-five pages and more are taken up with the wire-pulling whether Spring-Rice or Alexander, whose names will scarcely be known to one reader in ten, should be Whig Speaker (vol. ii., p. 71), while the first Factory Act (Melbourne's best work, not forgetting the penny postage) is dismissed in half a page (vol. i., p. 422). Nor can we dwell on the gossip side of the book, which is entertaining, though we fear not thoroughly trustworthy. For instance, we may note that Mrs. Damer did *not* add a theatre to Strawberry Hill (vol. i., p. 42), but only turned the old dining-room into a temporary theatre, which has long since been dismantled; and that Byron was not married in 1815 but in 1816. It was of course inevitable that the old scandals of Lady Caroline Lamb's craze for Byron, and Mr.

Norton's malignant attempt to stab his friend and benefactor through his own wife, should be touched, but this has been done with excellent judgment. Not a word is said which can wound relative or friend of that rarely-gifted and sorely-tried lady, who passed away so lately from the real home which she had sought so long and found at last.

The snobism which, sad to say, often seems to haunt the seekers for blue ribbons and splendid places, even as it does seekers for the beadle's coat and staff, comes out curiously in the Premier's experiences. He himself steadily refused to be decorated or adorned, as we should quite have anticipated. What we should not have anticipated, and, indeed, can scarcely credit, is that he should have felt so deeply and repined in an almost unmanly way over the loss of office. This makes the last chapter melancholy reading, and we cannot help hoping that Mr. Torrens has somewhat over-coloured this part of his picture (vol. ii., p. 391, &c.). He may have good grounds for stating that the sense of being neglected—meaning that people did not call on him as they used to do when he was Premier—was Melbourne's greatest trial in life; but those grounds are not given, and we would gladly believe that it is the biographer's jealousy at the neglect of one whom he has learnt to love and honour, rather than the repining of a gallant old public servant over the inevitable, which finds expression in these last pages of an able and interesting book.

T. HUGHES.

Round about London: Historical, Archaeological, Architectural, and Picturesque Notes suitable for the Tourist within a Circle of Twelve Miles. By a Fellow of the Society of Antiquaries. (London: E. Stanford, 1877.)

THE growth of London originally followed the direction of the river, and also, as Prof. Prestwich points out, that of the narrow bed of gravel which extends from east to west; but now, in consequence of the increased supply of water by the water companies, houses rise in every direction. Many of the environs described by Lysons in his celebrated work are now incorporated with the town. The names of some of the suburbs still retain an allusion to their former position in the country, such as St. John's Wood, Westbourne Grove, Notting or Nutting Hill; but perhaps that of the Tower *Hamlets* is the most inappropriate to the present condition of the district included in it.

The little book before us contains particulars, arranged alphabetically, of every place of interest within a circuit of twelve miles from the Post Office, exclusive of those places which are within a circle of four miles round Charing Cross. The author has evidently taken pains to ensure accuracy, and he shows a proper appreciation of his subject when he writes—"The country round London is in many respects the most interesting part of England." In spite of the steady onward march of the builder, few cities can boast of prettier surroundings than London, with its northern heights and southern commons.

The places treated of by F. S. A. are

situated in five counties. Middlesex naturally contains the largest number. There is Acton, where the Cavaliers were defeated by the Earl of Essex in 1642, and Brentford, where Prince Rupert defeated the Parliamentary army in the same year. Nearly six hundred years previously Brentford had been the scene of Edmund's defeat of the Danes, and on Hadley Common the Battle of Barnet was fought in 1471. Many of Elizabeth's courtiers had country seats in the neighbourhood of London. The Queen visited Sir Francis Walsingham at Barn Elms, Sir Thomas Gresham at Osterley, and the Countess of Derby at Harefield, but the latter place—the scene of Milton's *Arcades*—is outside the twelve miles' circle.

It is worthy of note that although London enables the smallest county but one in England to support the largest population of any, it is not the county town of Middlesex. Essex was formerly popular among the City magnates, and there are a large number of comfortable old mansions in this county. Surrey contains many places of historical interest within the twelve miles' radius, such as Kew and its gardens, Richmond and its park, Wimbledon, where Burleigh lived when Sir William Cecil, and Streatham, where the Thrales received Johnson as an honoured guest. Twelve miles takes us but a little distance into Hertfordshire and Kent, but the author adds some hints for walking-excursions to Hatfield, Knole, and St. Albans.

The author has been led into error by putting faith in the statement on a tombstone; and as the mistake is a common one, it may be as well to correct it here. We read:—"In the street of Edgware is the blacksmith's shop where Handel took refuge from the rain, and conceived his *Harmonious Blacksmith*." This myth has been exploded by Mr. Chappell, and by Mr. Charles Mackay, and it appears that (1) Handel did not compose the air; (2) he did not give it the name it now bears; and (3) Powell, the blacksmith of Edgware, had nothing to do with either the air or its name. The original French tune was published as early as 1565, and Handel only wrote variations upon it. One Lintern, of Bath, who had been originally a smith before he took to music-selling, obtained the nickname of the "Harmonious Blacksmith" in the early part of the present century, and transferred his own *sobriquet* to the piece of music from the performance of which he chiefly obtained his fame. Richard Clark, whose imagination was lively, thought he could distinguish the strokes on the anvil, and finding a smith's forge near Canons, at Edgware, fixed upon the former tenant as the man by whom Handel was inspired. He further bought the anvil, and erected a stone to the memory of William Powell, at Whitechurch.

Books like this are wanted both to guide the traveller and also to draw public attention to our health-resorts, so that they shall not be taken from us through ignorance. There has long been a want of a guide to the environs, and now we are favoured with two. Mr. Thorne's useful volumes filled a vacant gap on our shelves, but there was still room for the smaller and less full guide, which can easily be

carried in the foot-traveller's pocket. We can confidently recommend this book as a useful companion for those who intend to explore the near-at-hand beauties of the environs of London.

HENRY B. WHEATLEY.

On the Action of Examinations considered as a Means of Selection. By H. Latham, M.A. (Cambridge: Deighton, Bell & Co., 1877.)

A CERTAIN statesman is reported to have said that the whole duty of an Englishman at the present day consists in his passing a creditable examination. At all events, a belief in the efficacy of examinations has taken a strong hold upon the imagination of the British public, and where doubts arise as to their efficacy they are promptly quieted by an appeal to their necessity. It is, therefore, strange that we have had to wait so long for a good book on the subject: not, indeed, a book on the best way of setting questions or of answering them when they have been set—for of such books there are plenty—but on the nature and results of the examination-system itself, what are the objects we hope to effect by our examinations, and how far we succeed in effecting them. Mr. Latham's work is an attempt to deal with this side of the subject, and it will, we trust, be widely read and pondered. The facts it contains are not novel to those who have taken an active part in the work of examining, but some of them may be startling to the unsophisticated layman. It is to be regretted that a certain want of life in the style may prevent Mr. Latham's book from being as patiently studied as it ought to be.

He begins by pointing out that our examinations are designed to achieve two wholly different and frequently antagonistic objects—selection and education. If examinations are to assist education, they should be subordinate to teaching, and the teacher should, if possible, be himself the examiner. If, on the other hand, our aim is to select the best candidate for some particular prize or post, then we have a struggle between the examiner and the examinee, the one endeavouring to make the most of such marketable goods as he has in the way of abilities and knowledge, the other to detect the weak points in the candidate's equipment, and so determine whether his learning is a show or a reality. It is obvious that a competitive examination is a tempting field for cram and cramming, and though, as Mr. Latham justly observes, neither teacher nor pupil ought to be blamed for making the most of the time at their disposal, and selecting just those facts and just that course of study which will tell most in an examination, it is a grave question whether the public has not a sound instinct in attaching a stigma to the art of cramming, and whether a system which tends to encourage it is not radically wrong. No doubt the spread of the examination-system has had much to do with the discovery that it could be used as a substitute for the troublesome and unremunerative patronage of the numerous small posts which Cabinet Ministers and

public bodies have to fill up; but though in this age of comfort it has shifted a large amount of trouble and responsibility from the shoulders of a hard-worked Minister, it has not brought those advantages to education which its first promoters fondly expected it would. We cannot insure the assimilation of the facts and fancies which the candidate in a competitive examination has for a time committed to his memory. There is a danger, too, lest a system which has worked well when applied to small posts of little importance may be extended to other posts in which far different acquirements, moral and physical, are needed, from any which can possibly be tested by a competitive examination. A qualifying examination may be considered as a lower kind of competitive examination, though the candidates compete, not against one another, but against an arbitrarily-arranged standard of marks. Like a competitive examination, a qualifying examination affords a fine opening for the tactics of the crammer. At the same time, as Mr. Latham points out, it supplies the place of authority, and enables the teacher to extract from the pupil an amount of work which the waning reverence and growing athleticism of the present day would otherwise render impossible.

There are three points brought out by Mr. Latham which should receive special notice. First of all, there may be subjects which are ill-suited for examination, but which yet cannot be omitted where examination is made anything more than an aid and supplement to education. In a competitive examination open to all comers, we have to make the choice of subjects as wide as possible, in order that each candidate, whatever may have been his training or bent, shall have an equal chance. Mathematics seem the best adapted for examination purposes, and after them classics as studied in the old-fashioned way; subjects like philosophy or English literature fit but ill into an examination-system, and too often produce little else than cram and shallowness. In the second place, examinations may be good for boys and yet bad for men. The miniature struggle in examinations is preparatory for the struggle of life, and the boy is not injured as is the man by having to repeat the opinions and dogmas of others. It is a good thing for a boy to be trained to brace himself for a great effort in more intellectual studies than cricket and football; it calls out the moral qualities needful for success in life, and teaches him to sacrifice his immediate pleasures for the sake of a distant object. But I think Mr. Latham is right in maintaining that one such effort is enough; "a succession of *small efforts*, such as a series of trials for scholarships or appointments, has a decidedly injurious effect; there is in them none of the discipline of a grand effort, no gathering-up of energies and concentration of them on a single purpose." "As far as my observation goes," he further remarks, "the later in life the examination system is continued, and the more subjects are embraced in it, the more serious the effect is." Thirdly, examinations tend to be destructive of originality and independence of thought. The more competitive and diffi-

cult the examination, the greater the mischief.

"There is no use in dwelling on any thought suggested by the author. 'My thoughts,' says the student, 'are sure not to be set;,' and so when he reads by himself he does not encourage himself to half close the book when a thought strikes him and linger over it, and make a pencil note to arrest the idea—and yet this is the way in which half our mental wealth comes."

The man who accustoms himself to read for an examination loses the habit of mind needed for scientific research. We may examine our students in the work they do while preparing for the future business of life, but discoveries are not likely to be made by those who have passed their best years with a competitive examination hanging over them like the sword of Damocles. Of course, if our object is to reduce the whole intelligence of the country to the dull level of incurious mediocrity we could not find a better instrument than a series of competitive examinations; but such a sacrifice of the few can hardly be contemplated even in a democratic age. The matter is already becoming serious if Mr. Latham is right in saying that

"Young people now will not read Shakespeare, hardly even Byron or Walter Scott, in play-hours at school; and this is more especially the case since these authors—who were our own pleasant companions on winter evenings or summer afternoons—have been included in the lists of subjects for Examinations; they have thereby become lessons, and got to be regarded by the schoolboy as having gone over to the enemy altogether."

The larger part of Mr. Latham's book deals with the Disputations which took the place of examinations in the older days of the universities; with the Cambridge Mathematical Tripos, which he thinks suffers from the great extent of subjects now admitted into it; with the functions of Examinations, as tests of ability and of knowledge; with prize emoluments in education; with examinations for College Fellowships and Scholarships; and with marking and classing; three appendices being added at the end. All these subjects are handled very fully, and the chapters concerning them contain much that is suggestive. It will be impossible to do more than draw attention to them within the limits of a review; Mr. Latham's conclusions, however, will be found very sensible and moderate. His point of view is naturally somewhat a Cambridge one; he shares, for instance, in the Cambridge admiration of the Mathematical Tripos, though pointing out at the same time its present shortcomings; he clearly inclines towards a class-list arranged in order of merit rather than of the alphabet; and he recommends that Fellowships should be dependent upon a Degree, and not on the results of a special examination. But he endorses the opinion expressed by so many teachers both in the public schools and in the universities that the scholarship-system works badly, and that the colleges, instead of bidding against one another for prize-scholars, should allow the endowments which now subsidise the richer middle class to revert to their original purpose. It hardly needs the saying that there are some of his statements with which I should feel disinclined to agree,

such as that the knowledge of the *savant* "is not in danger of being long overlooked" (*query*, in the universities?). Nor do I think that an examination can be a safe criterion of ability; it may test a man's knowledge, but not his ability, except for answering examination questions. Mr. Latham, too, seems to contemplate the perpetuity of the present prize-fellowship system and of competitive examinations; as a believer in human progress, I have a better prospect of the future. Unless we are to be overwhelmed by another invasion of northern barbarism, a time must come when even the English public will see that the cultivation of a merely "portative memory" is an anachronism. With the increase of books and readers the details which form the staple of most examination papers will be left to the safe keeping of libraries and books of reference, and the lecturer and preacher will lose their occupation, at least so far as the educated classes are concerned.

The following passages will give an idea of Mr. Latham's manner and matter, and may be listened to with profit:—

"It appears from comparing the published marks of the successful candidates [in the Indian Civil Service examinations] for some years past, that the attainments of those who succeed are gradually declining; the cause of this may be the increasing cost of the special preparation."

"If you want an audience for a formal lecture you must look to ladies, or to working-men."

"Examination papers are everywhere becoming more and more a repertory of the difficulties which the subjects can be made to present."

"If we lead a young graduate to think himself competent to despatch in a forenoon a question on which a man's lifetime might be spent, can we be surprised if he turn out a self-sufficient coxcomb? and can we wonder at his being incapable of reverence or conviction, when he has been led to look on Christianity and progress and civilisation as only a few of the counters with which students and tutors and examiners play the game of which a studentship or a fellowship is the prize?"

"It is most important to know whether persons have a *taste* for their study, and about this examinations hardly tell us anything."

"To cheapen by means of endowments an ordinary liberal education, such as is commonly wanted for the upper middle class, amounts to this, that the State or some endowed body hereby gives a largesse to a section of the people by presenting them with what they would otherwise provide for themselves."

"Absolute Governments regard education in the first place as a means of manufacturing *experts* for Government use, while popular ones view it rather as a means for the rearing of useful citizens."

"If 500 candidates attend a Government examination in London, they may have to spend 10*l.* each in the examination fee, railway fare, lodging and maintenance. This amounts to a tax of 5,000*l.* a year on a certain class, paid for the sole purpose of enabling the patronage to be fairly dispensed."

"As science extends, and education becomes more directed to the forming of habits of mind, the more requisite will it be to separate the functions of *savant* and teacher."

"Preparing for examinations differs from teaching, properly so-called, in this, that besides putting knowledge *into* the pupil and giving him the use of his brains, he must be made acquainted with the *conventions* of examinations, and taught to put *out* his knowledge to the best advantage."

"While receiving the higher knowledge men should be free from the idea of contest."

A. H. SAYCE.

History of French Literature. By Henri Van Laun. Volume III. From Louis XIV. to Louis XVIII. (London: Smith, Elder & Co., 1877.)

WE were able in noticing the former volumes of this book to use more favourable language with reference to the second volume than to the first, and it does not surprise us to find that there is less to call for reprehension in the third than in the second. The great fault of the book throughout has been insufficient knowledge and care; and it is quite natural that this insufficiency should have been more marked in the earlier stages of French literature, where independent labour is more especially necessary, than in the later, where the usual equipment of any fairly educated Frenchman provides him with at least something to go upon. M. Van Laun has also taken more trouble in this volume to give some account of his authors as well as to talk about them; and the result is, among other things, notices of Le Sage, Montesquieu, Voltaire, Buffon, Rousseau, Beaumarchais, Victor Hugo, and Balzac, which are sometimes very fair, and are at any rate attempts to supply what is really wanted. In previous volumes the hungry sheep looked but too often in vain for anything less misty and intangible than Taine-Van-Laun theories about the evolution of men of letters: here they do occasionally get something like solid food. In the cases of Hugo and Balzac, especially, earnest enthusiasm for his subject has enabled M. Van Laun to give something much better than usual; and his analysis of *La Cousine Bette* is very much the best thing in the whole three volumes, though we are not sure that he has succeeded in grasping his author completely, and we are sure that to call Balzac a Panta-gruelist is altogether a misapprehension of the term.

The old inaccuracy and incompleteness are, however, by no means wanting. We turn to the notice—a very brief one—of Diderot, and we find the *Neveu de Rameau* not mentioned, and accounts given of several others of the philosopher's works which are certainly not first-hand impressions. Then we suddenly come to the following amazing statement:—

"He wrote . . . a couple of volumes on the exhibitions of pictures—Salons—strung together in seventeen days for his friend Grimm, one of the most readable of his works. He was sixty when he wrote these sketches, which reveal a surprising artistic taste, a dash, vigour and enthusiasm for ideal beauty that one would scarcely have expected from the editor of an Encyclopædia. Over the quaint and lifelike interiors of his friend Greuze especially he goes into ecstasies and evolves page after page of social philosophy from the text wherewith the canvas has supplied him."

We have nothing to do at present with the critical part of this. We call attention to it as being simply the most extraordinary piece of inaccuracy that we have ever seen in anything calling itself a history. Would it be possible for anyone to discover from this notice that these "two volumes" which were "strung together in seventeen days by a man of sixty" were in reality a series of sketches extending over twenty-two years, published or written on the occasion of nine

different biennial exhibitions by a man who was forty-six when he wrote the first and sixty-eight when he wrote the last? The force of inaccuracy can no further go, and when after this we find the author describing Swift's licences of language as the result of "overfed animal spirits," we can smile at it as only M. Van Laun's way. It is rather an awkward way, though, for the guileless and enquiring student who wants to know what is the fact and not what is not. We have said, and can repeat cheerfully, that the actual omissions in this volume are not great. It is curious to hear nothing of Xavier de Maistre, who was almost the founder of a separate *genre*; or of so strange and characteristic a literary figure as Restif de la Bretonne. One might have thought, also, that the Abbé Prevost and *Manon Lescaut* might have had the honour of some other mention than as an author and a book which a reader of fiction in 1830 "would be able to turn to." Sedaine, too, is rather conspicuously absent, and so, moreover, are Marivaux and Crébillon *filz*; and it is significant that while the Terrorists, whose literary importance is *nil*, have a chapter of seven pages, Théophile Gautier, excluding a specimen which does duty for the younger Romantic poets in general, has exactly four lines and a-half.

These blemishes might not have called for much notice had the earlier part of the work been of a satisfactory character, or had it even been up to the level of the present volume. A history, however, must be judged as a whole, and as a whole this *History of French Literature* must be pronounced thoroughly unsatisfactory. Its plan and filling-up are insufficient: its information is to the last degree untrustworthy; and its critical estimates are generally inadequate and not seldom unsound. This is a hard judgment, but we can pass no milder one; and we have in this and a former notice adduced more than sufficient evidence to justify it. We cannot regard the appearance of such a book at the time when attention is being so strongly and generally devoted to the subject of literature as other than a grave misfortune. Everyone who has had any experience of teaching knows the bad effect upon the learner of discovering that his text-book is not merely fallible, but is full of gross and careless errors which he would himself be severely taken to task for committing. Yet no competent teacher of French literature will be able to use this the only text-book on the subject in English without constantly supplementing its defects and correcting its errors. It has, moreover, the additional drawback that, while its style and literary merits are scarcely such as to fit it for the library, its bulk and expense render it hardly suitable for the student. Should it ever reach a second edition it might be possible by a rigid and laborious process of compression, excision, completion, and correction, to turn it into something serviceable. But, as it stands, it is simply a monument of labour hastily performed and ill directed, and a very awkward trap for the feet of the unwary.

GEORGE SAINTSBURY.

The True Story of the Vatican Council. By Henry Edward, Cardinal Archbishop of Westminster. (London: C. Kegan Paul & Co., 1877.)

CARDINAL MANNING has reprinted in a handy little volume his five articles on the Vatican Council which appeared in the *Nineteenth Century*. He informs us in the Preface that they are called a Story rather than a History, because a history would be the work of a lifetime: he might have added that it is not usual to write the history of an event till it is over, and the Council is not yet dissolved. It is called a "true story" to distinguish it from previous narratives which the author considers not to be true, whereas his own is derived "from authentic sources," chiefly from a work by Ceconi, Archbishop of Florence, and from his own personal recollections. The same, however, may be said of other narratives, such as the *Letters of Quirin*, Friedrich's *Diary*, and *Pomponio Leto*, which are also based on evidence supplied directly by members of the Council. Friedrich was at Rome in attendance on Cardinal Hohenlohe; *Quirin* was inspired by a personage in attendance on another eminent prelate; and *Pomponio Leto* was edited by a brother of the late Cardinal Vitelleschi, who was residing under his roof, and whose journal was placed at his disposal. The difference is that Ceconi is commissioned to write the authorised and official record of the Council, as Pallavicini gave the official record of the Council of Trent, whereas the statements of other writers are given on the authority of bishops who were not in the confidence of the Curia. It is of course inevitable in either case that facts should be more or less coloured by individual prepossessions, but there are certainly important discrepancies which it must be left for future historians to reconcile or explain. In some respects the Cardinal's story seems to us rather to confirm than to prejudice the statements of previous writers. Thus, e.g., the circumstance that Pius IX. first intimated his intention of holding a Council at the end of 1864 does look as if the Munich Conference of 1863, followed next year by the Munich Brief condemnatory of German theologians and the Syllabus, had helped to suggest the idea. Nor does it at all follow because there is little or no reference to Papal Infallibility in the official programme of the Council that the subject did not hold a prominent place in the minds of those who planned it. Indeed, the Cardinal himself points out that the promulgation of a new dogma in 1854, for the first time, by the sole authority of the Pope, had powerfully awakened this idea in men's minds. Not that we can at all agree with him in thinking that the address of the bishops to the Pope at the Centenary in 1862 was intended to convey "a more than implicit confession of his infallibility." He tells us himself in a subsequent passage that the word "infallible," which occurred in several passages in the original draft of the address—compiled by a small committee, of whom he was one—was deliberately struck out; the French bishops, according to Lord Acton (*Zur Geschichte des Concils*), insisted on this.

And the subsequent language and conduct of many leading prelates who signed the address would alone suffice to prove that they cannot have understood it in the sense the Cardinal attributes to them.

The *True Story* bears frequent traces, indeed, of hasty writing, which the author has not apparently had time to revise. Thus, we are told that "the fable that the infallibility was to be defined by acclamation was first formally announced in *Janus*." The reference, which the author must have omitted to verify, is evidently to a passage in the Introduction of *Janus* (p. 2 of the English translation), professedly given as an extract from the *Civiltà Cattolica*, of February 6, 1869. The *Civiltà*, it need hardly be said, was conducted by a body of Roman Jesuits expressly aggregated for that purpose into a "College of writers" by a Papal Brief of 1866, and was, in fact, the official organ of the Court of Rome; on the day of the promulgation of the dogma this *Collegium Civilitatis Catholice* presented the Archbishop of Westminster with a portrait of St. Charles Borromeo, in grateful acknowledgment of his services in procuring the desired result. When, again, those critics who professed—fancifully enough no doubt—to "see an articulate voice of divine indignation" in the thunderstorm which accompanied the definition are accused of forgetting "Sinai and the Ten Commandments," this reads as if the function of the Vatican Council had been to bring back the old dispensation of Mount Sinai, "which gendereth to bondage," in place of the freedom of the New Jerusalem. And a reference to Theiner's *Acta Genuina* will reveal grave inaccuracies in some of the parallels suggested between the conduct of the Vatican and Tridentine Synods. We are distinctly informed in more than one place that the Cardinals who were consulted as to the expediency of holding a Council were unanimous, or all but unanimous, in advising it: in 1864 "there were only two dissentients;" in 1868 "the Cardinals unanimously answered in the affirmative." It is difficult to understand how the author—or Ceconi, whose authority he has presumably followed—should be misinformed on such a point. On the other hand Mr. Adolphus Trollope, in his recent *Life of Pius IX.* (vol. ii., p. 158), is equally explicit in assuring us that, when consulted on the twofold question of the necessity and expediency of the Council, "to both questions the Cardinals gave a negative reply;" and he enlarges for several pages on that fact, as indicating that Pius IX., in this case, rejected the counsel of his natural advisers, and acted under the influence of the Jesuits. Mr. Trollope, it is true, is a gossip and not very accurate writer, and this very work is a notable piece of bookmaking. Still it seems hardly credible that he should have felt so little regard for his own reputation as deliberately and elaborately to commit himself to a palpable blunder about a plain matter of fact which he had every opportunity of ascertaining, and his statement on this point is distinctly borne out by Lord Acton. There must clearly be a serious mistake somewhere.

Cardinal Manning enters at some length into the conduct of the Opposition, chiefly with a view of showing that their objection was not at all to the doctrine but only to the "opportuneness" of defining it at the present time. But a more careful examination of the language of their published addresses and protests, of some fifty opinions in the *Synopsis Animadversionum*, and of the express statements of several speakers (as, e.g., Kenrick, Rauscher and Guidi), will suffice to show that their own words and acts—which are much more fully recorded elsewhere, as in the *Letters of Quirin* and the valuable collection of *Documenta Concilii Vaticani*, edited by Friedrich—conclusively negative such an interpretation of their views. Some of them, like Bishop Maret, had previously written works against the doctrine; and the argument of Dupanloup's Pastoral, as Archbishop Deschamps and the Jesuit Sambin were careful to point out, is really directed against the truth of the dogma, not merely its definition. Nor is it easy to conceive that men of the intellectual and practical capacity of Darboy, Dupanloup, Strossmayer, Hefele, Schwarzenberg, and many more who might be named, could have failed to recognise the crushing weight of an argument which no one has stated more forcibly than the present author.

"By 'opportune,' then, in the mind of the objector, must be meant something politic or diplomatic, some calculations of local expediency in respect to nations and governments. This sense of opportunity is proper to legislatures and cabinets in deliberating on public utilities and opinions; but in the Church, and in the truths of revelation, it is always opportune to declare what God has willed that men should know. If the infallibility of the head of the Church be a doctrine of revelation, then 'necessity is laid upon us, and woe unto us if we preach not the Gospel' (1 Cor. ix., 16). It may, however, be said that many revealed truths are not defined; and that it does not follow that any doctrine ought to be defined, only because it is true, or because it has been revealed.

"II. This is indeed certainly true, and would be of weight if this revealed truth had never been denied. There are two reasons for which the Church from the beginning has defined the doctrines of faith: the one to make them clear, definite and precise; the other to defend them and to put them beyond doubt when they have been called in question. If the infallibility of the head of the visible Church had never been denied, it might not have been necessary to define it now. The true doctrine of justification was never defined till it was denied. The nature of inspiration has never yet been defined, but the denial which is now spreading may one day make it necessary to define it. In like manner the infallibility of the Roman Pontiff has been openly denied. Its definition, therefore, has become necessary" (p. 109).

It is a little curious, by the by, that a document of such historic importance as the Protest signed by fifty-five leading members of the Opposition, who refused to appear at the fourth public session of July 18, when the dogma was officially voted, should be passed over with a bare mention of the fact, while room is found for the entire text of a much longer and comparatively unimportant Protest of the presiding legates against two pamphlets issued during the Council, one of them well known to emanate from Archbishop Darboy.

In his last chapter the author gives himself, as it seems to us, somewhat needless trouble in distinguishing the doctrine defined from "the figment of a *personal* infallibility." But he repeats here, what he had insisted upon in former works, that it is personal in the sense of being inalienably and *ex officio* inherent in the *person* of the reigning pontiff, which is surely all that the term can rationally be understood to mean. No Protestant worth counting could be so ignorant as to imagine that the Pope claimed infallibility, nor any Catholic so foolish as to believe that he possessed it, in any casual remark he might happen to make at the breakfast table. It was assumed throughout the discussion, on all sides, that the infallibility claimed was for official utterances only; yet Darboy's speech describes the decree as embodying "the separate and absolute personal infallibility of the Pontiff." And it is still a moot point even among Ultramontane theologians how much is covered by the technical formula *ex cathedra*. The Syllabus, for instance, is generally excluded by German infallibilist divines, as it is pointedly, not to say somewhat contemptuously, excluded by Dr. Newman; it is no less pointedly included, with a whole host of Bulls, Briefs, Allocutions, and the like, by the *Dublin Review*. On that controversy, however, Cardinal Manning declines to enter, except to say—what, of course, really implies the more extreme view of his prerogative—that the Pope alone can settle it. H. N. OXENHAM.

Among the Spanish People. By H. J. Rose, Author of "Untrodden Spain." (London: R. Bentley & Son, 1877.)

THESE volumes are apparently made up of the magazine and newspaper articles written by the author since the publication of *Untrodden Spain*. In respect of real knowledge of the country, they show a great advance on that work; but so far as regards the art of bookmaking, we cannot register any improvement. To throw together a number of articles contributed to different periodicals, without any attempt at order or revision, does not constitute a book. Repetitions, perfectly excusable in matter which appeared in different publications, are not so when the articles appear as chapters of the same volume—e.g., the scene of a poor man's burial is repeated three times in vol. i., at pp. 25, 65, 284. A newspaper correspondent must write an account of a sight even when there is really nothing to be seen; but he is not compelled to publish it afterwards in a book. Much would have been gained by excision of this kind. The chapters headed "Christmas Eve among the Carlist Prisoners in 1873," and "Folk-lore in Andalusia," have really nothing in them worth recording. How the author has failed in this last subject it is hard to understand. Besides what the Spaniards have from the Arabs, and what may be peculiar to themselves, the legend and folk-lore of nearly the whole of Europe seem somehow to have drifted into Spain.

But still, with all their faults of style and of arrangement, we know not how the English reader can get a better insight into

the present condition of the lower classes in Spain than by a *careful* perusal of these volumes. We insist on the word *careful*, for an observant reader will detect a somewhat wide divergence between the statements of the earlier and later volumes, and even between different chapters of the same volume. We need hardly say that it is the later statements which are more in accordance with actual fact. This is very noticeable if we compare the earlier work, *Untrodden Spain*, with some parts of the present one. An account was there given of the Good Friday processions at Baeza, in which the author almost vouched for a miracle in response to the touching faith and devotion of the spectators. In vol. ii. of the present work is a description of "The Corpus Christi Procession at Cadiz." We there read:—

"It is impossible, even for those who have long lived in Spain, and so become conversant with the ideas and habits of thought of the people, to estimate what effect, if any, beyond giving them a few hours' pleasure, these grand processions have upon the minds of the people. It is a spectacle that they go to behold; it is a spectacle, and nothing more, that they do behold" (vol. ii., 149).

The Spanish women, and especially the Andalusians, are declared to be "in *physique*, in virtue, in intellect and good breeding, infinitely superior to those of all Europeans (save the women of Italy);" and especially to English ladies, a comparison which is made more than once. "All, even the servants, are *refined* [the italics are the author's] beyond expression, in thought, word, and action" (i., 181). Yet afterwards abundant instances are given of want of delicacy both in word and action; until, after all these eulogies, we are almost startled by a footnote, vol. ii., 196:—"The farther you go north, the kinder and better are the women. Graceful and kindly as they are, the Andalusian women have not the depth and truth of the Castilians and the Catalunians."

The best chapters are those devoted to prison and hospital life. We fully concur with the remarks on the cruelty, as well as the waste and absurdity, of the Spanish method of procedure in criminal cases by writing only. Elsewhere, when the author attempts to go a little below the surface, we do not so fully agree with him. He seems to us sometimes to mistake effect for cause. He ascribes the shortcomings of the Southern Spaniards (1) to the populations having been left entirely to themselves; (2) to the natural features of the country. On the contrary, it is bad government which has rendered so much of Southern Spain barren and houseless, not the barrenness which has caused the solitude and want of cultivation. These are the provinces which were the last conquered from the Moors, and so fell immediately under the oppressive central Government; while the provinces in the North, in which the populations were really left to themselves, developed and preserved a system of local and municipal administration which has scarcely been equalled elsewhere. It is just in proportion as the provincial liberties were more or less completely suppressed that the provinces lost or preserved their prosperity. In spite of two civil wars in one generation, highway robbery and as-

sassination are almost unknown in the Basque Provinces, and no one would there dream, even in the wildest parts, of taking armed guards, as the author was obliged to do to visit the town of Baños, in Andalusia. Out-door relief, the introduction of which Mr. Rose warmly advocates, we believe would be the greatest possible misfortune to Spain. It would tend to pauperise the whole country, and would gradually destroy the self-respect, the last grand quality left to the Spanish poor. It would have all the evils of the old system of conventual doles, without any of their compensating advantages.

There are yet in Spain whole classes and institutions on which our author has not touched. It is want of sufficient acquaintance with the upper and upper-middle class which alone makes him believe in their *universal* corruption; as it is certainly a libel on our countrymen to say that they are (i. 135) "like all Englishmen who come to the shores of sunny Spain, [and]

'Bow to ne'er a God except themselves,
And to their belly, first of deities.'"

We believe that Mr. Rose is capable of something far better than appears in these volumes, if he will but make a book instead of a collection of articles; and if, instead of taking Sterne almost exclusively for his model, he will relieve his sentimentality with some specimens of the wit and repartee, "the joyous flow of chatter and banter," of which he speaks, but of which he gives us far too few examples.

WENTWORTH WEBSTER.

NEW NOVELS.

A Blue-Stocking. By Mrs. Edwardes. (London: R. Bentley & Son, 1877.)

A Girl of a Thousand; or, Passages in the Life of Laura Bellairs. (London: Walbrook & Co., 1877.)

Gwen Wynn. By Captain Mayne Reid. In Three Volumes. (London: Tinsley Brothers, 1877.)

Grey Abbey. By Old Calabar. In Two Volumes. (London: Chapman & Hall, 1877.)

The Grey House at Endlestone. By Emma Jane Worboise. (London: James Clarke & Co., 1877.)

May Fairfax. By Helen Mar. In Three Volumes. (London: Tinsley Brothers, 1877.)

Cast Adrift: The Story of a Waif. By Mrs. Herbert Martin. (London: Griffith & Farran, 1877.)

FEW people would imagine from its title that the book at the head of our list was mainly occupied with pleasant pictures of a peaceful love-making in the Channel Islands. The "Blue-Stocking" herself, though she writes a terribly pedantic and wholly impossible letter very early in the story, does not make her appearance till it is half told, and when it is plain that her presence cannot affect the *dénouement*. The central figure is a young widow, Daphne Chester, who with her boy lives with three old maiden aunts in Jersey. How she exchanged this sequestered position for that of the wife of Sir John Severne; how Sir

John was released from his engagement with Miss Hardcastle; and how that very harmless Blue-Stocking was more than consoled by the heart of her *blasé* Cousin Felix—we confidently advise our readers to find out for themselves. They will find also many of those warm and glowing pictures of still life which Mrs. Edwardes touches with as skilled a hand as she does her varied types of character.

As soon as the reader becomes aware that "A Girl of a Thousand" tells her own story, that she dedicates it "To the very few persons still left who have some sense of fun," and that the motto she considers most appropriate to be placed on the title-page is—

"Go away, naughty boy, go ever so far;
You're so awfully awful, you are."

he will have a pretty clear indication of the nature of the work before him. The author is one of the many imitators of Miss Broughton's style, but without a spark of her originality or powers of description. There is nothing praiseworthy in merely laying bare the secrets of a vulgar mind even under an appearance of candour, and these passages in the life of this egotistical heroine, and her flagrant attempts at husband-catching, inspire no kind of interest. Probably the frequency of books like this may be one of the reasons why there are "few persons left who have some sense of fun," and we fear that the one in question may tend even to diminish the number.

In *Gwen Wynn*, Captain Mayne Reid has left the wild prairie and "boundless savannah," where hitherto we have been accustomed to find him, and betaken himself to the banks of our own Wye. On those peaceful shores, however, he has conjured up as many incidents as ever Mexico afforded him; and two murders, several attempts at it, and one abduction, go far to prove that deeds of violence are the stock-in-trade of the author, no matter where he may lay his scene. To give an outline of the story would be to destroy the reader's only chance of extracting amusement from the book, for the writing is poor stuff indeed. A French priest, duly installed as chief of the many villains of the story, is a convenient peg on which to hang vapourings against his religion; and an "ancien belle of Mabilie" (*sic*) gives a chance of introducing much abuse of the Second Empire, or as the author prefers to call it, the reign of Napoleon le *Petite*! The amount of glaring mistakes in French grammar is quite extraordinary, and it is amazing that they should have been allowed to appear uncorrected.

The Church has certainly a bad time of it nowadays with novel-writers. Formerly covert allusions and sidelong sneers at the "cloth" generally were the extent to which the animosity was carried; but in *Grey Abbey*, besides all these, we have the unlooked for figure of a curate-in-charge committing open villany of every description. The Rev. Joseph Sladen, besides minor pccadilloes, such as being engaged to two or three ladies at the same time, is a usurer, a thief, a forger, a liar, a robber of churchyards, and a murderer in intention if not in

reality. More than this, he is singular, we imagine, among his class in being at the head of an extensive smuggling-trade, for the purposes of which he keeps a yacht, and stores up the goods he nefariously obtains in some empty rooms at the Grey Abbey, the most important house in his own parish. When all or nearly all is discovered, and his catalogue of crime is rehearsed before his face, we feel that justice is hardly satisfied with his dismissal with "Change your mode of life: get another curacy." We are bound to add that in spite of this amiable advice he does die uncommonly hard a few pages further on.

The Grey House at Endlestone is a book of a different type. Though not without plot, adventure, and love-making, its chief aim is to convey a political and religious moral. A young girl, Hilda Capel, is suddenly deprived of her fortune and her betrothed by the delinquencies of her father, who dies by his own hand. Accustomed to the pleasures of London society, she is henceforward doomed to the seclusion of a Yorkshire house—the Grey House—where an old Aunt Dorothy resides, who combines a Quaker's phrasology and opinions with a taste for Rose du Barri china and pigs. Here, though chiefly, it must be confessed, in the society of her neighbouring cousins and their friends, Hilda at length finds happiness. The reader will find a good deal more: he is told how far the Prayer Book should be revised, and what should be the length and form of the services. In the present unfortunate state of suspense it would seem to be best to attend the Church services in the morning, and Wesleyan or other Dissenting places of worship in the afternoon; at least most of the characters do so. Nor are ecclesiastical theories the only ones discussed: the Game Laws would receive an easy solution, spiritualism its deathblow, and Women's Rights be irrevocably established, if only everyone agreed with Mrs. Worboise. Whether one does or not, however, Mrs. Worboise is never violent, and, as she has written her book with an object, it is a matter of praise that she puts her points with emphasis, yet without passion.

May Fairfax is rather a painful story, at least it would be painful if it were less dull. The greater part of the three volumes is taken up with the love-affairs of the heroine, and spun out by the ordinary misunderstandings, which five minutes' common-sense would have dispelled. But the author has tried a bolder flight when she makes her other heroine, Brenna, guilty of a crime so foul and horrible that we doubted even to the last whether it was intended that we should believe she had really committed it. Vain and careless as Brenna was, her feelings as represented were much too deep to have allowed her to live day after day her life of shame in Italy, to become the wife of one man, and very nearly of another, without confessing her sin, and yet to retain in every other respect the most elevated ideas of virtue. The attempt, therefore, to relieve the tedium of the story by novelty is certainly not a happy one.

We have left ourselves less space to speak of *Cast Adrift* than the little book deserves. The story of "Tita," the waif,

is very pleasantly told, and the painful parts are not made too harrowing for children's ears. It may be a little awkward for schoolroom morality that Tita's father was such a decidedly bad man that it was the one object of her life to escape from him; but as it must, we fear, dawn on children sooner or later that all parents are not immaculate, there is no harm in their beginning on the vile body of Mr. Rossi. The illustrations are well done, and are a help to the story.

F. M. ALLEYNE.

CURRENT LITERATURE.

Christians under the Crescent in Asia, by the Rev. E. L. Cutts (Christian Knowledge Society), is a disappointing book, being a rather commonplace account of a journey in itself adventurous, through very interesting countries. It is written in the form of a diary, with a certain amount of the slipshod style which is supposed to be not out of place in diaries, and the diction is not of the best; things are frequently "turning up" or "coming to grief;" the horses are "weedy brutes;" and a most unreasonable amount of space is devoted to the author's meals, and the state of his appetite. It is illustrated, however, by nice woodcuts, from photographs taken by the writer himself. The object of his journey was to visit the Nestorian Christians, who live on the confines of Turkey and Persia, in the mountain region to the south-east of Armenia. In consequence of a memorial from the chief members of this remote community, begging aid from the Church of England, Mr. Cutts was commissioned by the two English Archbishops to obtain information about them on the spot. Accordingly, starting from Aleppo, he made his way to the Euphrates, and crossed that river near the place of passage known in ancient times as the Zeugma; thence through upper Mesopotamia to Orfah, the ancient Edessa, and so to Diarbekr on the Tigris, from which city he ascended into the uplands of southern Armenia, till he reached Van, which formed his starting-point for the Nestorian district. His return journey was made by way of Tabriz in Persia, by Erivan and Tiflis, to Poti on the Black Sea. The route was well-planned; but, partly from not being a good observer, partly from want of literary skill, the writer does not enlist our interest as we follow him. The best part of the book is, as it should be, that which relates to the Nestorians. Those who wish for information about this ancient Church, its doctrines and services, will find it here; though Dr. Badger's work, *The Nestorians and their Rituals*, will remain the standard authority on the subject. But the account of the life, both religious and secular, of the people, and especially the description of the community at Kochanes, the mountain-residence of the Patriarch, where Mr. Cutts remained about three weeks, will be attractive to all. The characteristic of this is its primitive simplicity, at once quaint and orderly. Here we are introduced to the Patriarch, Mar Shimoon, and to the various members of his family, and his ecclesiastical subordinates. Here, also, we meet with a familiar old-world character, the privileged jester, who forms one of the Patriarch's household, and has a practical joke for everyone, the English visitor included. However, Sliemon (Solomon) sometimes is paid out in his own coin. On one occasion, when a river had to be forded, "he asked one of his comrades to carry him over, who carried him to the middle and then pitched him over his head, and the valley rang with Homeric laughter, while Sliemon floated down the rapid current and struggled for his life." A lively description is also given of the sword-dance of the country; and two popular stories are related which were told in the author's presence. He seems to have been favourably impressed with

the character and morals of the people, and with their religion, as far as it goes; and his judgment commands respect, for he shows no disposition to view them through a roseate medium, as is the way of enthusiasts. They are quick and intelligent, notwithstanding a great amount of ignorance; indeed, their consciousness of deficiency in this respect is a hopeful sign, and the aid which they desire to obtain from England is above all things educational. From what Mr. Cutts says at the end of his volume, there seems to be a fair prospect of their receiving this.

THE author of the *Chronicles of the Schönberg-Cotta Family* loves to illustrate in her tales some period of religious effort. In *Lapsed, but not Lost* (Daldy, Isbister and Co.), she gives us the struggle of a Christian family living near Carthage in the days of the Decian persecution. The characters of the two brothers—of Clement the unobtrusive worker, who does all things well because he does them simply and as a pure matter of duty; and of the more impressionable Valerian with wider sympathies and keener intelligence—are firmly drawn. The women, too, Viola, Eucharis, and the old grandmother, who never forgot that she had seen and heard Tertullian in the flesh, never allow the interest of the story to flag, or to become a mere vehicle for instruction. The mental struggles of Valerian form the central point of the narrative. His temporary fall after his victorious resistance of cruel torture is well ascribed to his solicitude for his wife, and his final victory to his wife's prevailing constancy. Yet, excellent as the treatment of his fortunes is upon the hypothesis of his character, it is difficult to believe that such a being really existed in the third century. Readers of the *Schönberg-Cotta Family* will recollect how precociously the characters are sometimes made to reason on things which pass around them in the spirit of a critic of the nineteenth century, and this fault is further developed here in proportion as the scene is removed to a greater distance. There are times when Valerian appears as a Broad Churchman and something more of the present day. Even the thirty years of peace enjoyed by the African Churches could hardly have so broken down the wall of separation between Christian and Pagan as to make it possible for a Christian to exclaim:—"Venus Urania. . . . Dea Coelestis, Queen of Heaven, 'Vera incesau patuit Dea.'" See her golden footprints on the waves; and there in the torchlight procession on the height." The treatment of the Pagan world is still more unsatisfactory. The author has studied the Christian side, but she has not studied the Roman side. What she tells us is not even drawn with sufficient knowledge to form a satisfactory background of her finished picture.

Manchester Banks and Bankers. By Leo H. Grindon. (Simpkin, Marshall and Co.) A history of Manchester banks and bankers is no unimportant contribution to the history of modern English towns, and Mr. Grindon's unassuming book, though more especially interesting to the citizens of Manchester, deserves to be read by all who care for that chapter of economic history. Mr. Grindon would throw light on the disputed doctrine of a tendency of profits to a minimum by adding some facts in explanation and confirmation of his statement that "in 1821 the trade of Manchester was a very different thing from what it is to-day. As much profit was made on 100L. worth of goods as to-day upon 1,000L. worth." The general tendency of economic progress is towards the substitution of forms of credit for metallic currency, but Mr. Grindon says that in the early days of Manchester trade, "the proportion which the metallic currency of the country bore to its general trade was considerably smaller than at present. Paper, representing amounts which no one would to-day think of paying except in coin, was the financier's medium in almost all ordinary trade transactions." Various important monetary topics of this kind

are incidentally illustrated in Mr. Grindon's pages, and they contain facts relating to such famous names as Peel and Jones Loyd, which belong to general English history.

The Theory of "Options" in Stocks and Shares. By Charles Castelli. (Fred. C. Mathieson, Bartholomew House, Bank.) How far the operations of the Stock Exchange are to be regarded, from an economic point of view, as beneficial, or as tending to augment the amount of national wealth, is an enquiry into which we need not enter here, but it would be hard to establish a distinction in that respect between much of the speculation on the Stock Exchange and that which takes place on the turf. Those, however, who desire to limit to a small fixed amount their possible loss by speculation in stocks and shares will do well to study Mr. Castelli's treatise. Of necessity the author uses terms belonging to the dreadful jargon of the Stock Exchange, such as the Call, the Put, the Call of More, the Put of More; but he makes these barbarous expressions intelligible, if not justifiable, and he furnishes as good a guide through the intricacies of his subject as could be supplied in the form of a publication.

History of the City of New York. By Mrs. Martha J. Lamb. (New York and Chicago: A. S. Barnes and Co.) The third and fourth parts of this work have reached us, from some unknown source, and as an announcement on the covers intimates that it is "sold only by subscription," we can only give the address of the publishers. It was full time that a faithful history of New York should be written, and Mrs. Lamb appears to have had access to original materials, hitherto imperfectly worked. Her style is pleasant and remarkably concise, and the fragment of the early history of the city during Dutch rule, which these two parts contain, reads like an interesting romance. There seems no reason why Mrs. Lamb should not prove competent for the more important portion of her task yet to be performed. There are a few delicious wood-cuts illustrating the text, and a full-page engraving of some excellence in each part.

Grundriss der heutigen Völkerrechtes. Von Hofrath Dr. Leop. Neumann, Professor der Rechte an der Universität in Wien. (Wien: Braumüller.) This book bristles with blunders of theory and fact which would seem astonishing even in a daily newspaper. Everyone knows that the definition of "contraband of war" rests for each special case with the captor's prize courts, who, of course, will be guided in their decisions by special treaty agreements, precedents, analogies, and so forth. In spite of this notorious fact, here is a Professor of International Law who thinks the matter is one of natural theory, and categorically asserts that coals, gun-cotton, marine-engines (entire, or in parts), are contraband of war! After this we are not surprised to find Dr. Neumann explaining that the Roman *jus gentium* was a collection of rules derived from the *ratio naturalis* of the rights and duties of foreigners. It was nothing of the kind. The old Roman *law of nations* was a collection of rules abstracted from laws or customs actually observed to exist in Italy, and applied by the Praetor Peregrinus in the conflict of Roman citizens with foreigners, or of these among themselves. The Professor gives a truly comical account of diplomatic customs and privileges, which can only be explained on the supposition that he has been chaffed by some ambassador or *attaché* of a jocular turn. We read, e.g., that when an ambassador has his audience he puts his hat on; that his upper servants are called "the uniform," and the rest "the livery;" that some *attachés* are called "cavalieri" or "gentilshommes d'ambassade;" that one high diplomatic function is the preparation of a work called "the diary;" that despatches are usually written in cypher and sent by post; that when a diplomat does business with a local Minister he constantly hands in a

note verbale, which he technically calls *aide-mémoire* or *aperçu de conversation*; that ambassador's horses may have tassels; that he makes his return visits by leaving cards, while a *chargé d'affaires* must go in person. On these matters, it is true, and on diplomatic immunities from taxation, about which the Professor blunders hopelessly, his pupils might profitably remain ignorant. We should like to know whether his lectures resemble his book, and whether the embryo diplomatic staff of Austria-Hungary is being hatched under his extraordinary auspices.

NOTES AND NEWS.

MESSRS. DEIGHTON, BELL AND Co., of Cambridge, have in the press a new volume by Mr. H. A. J. Munro, of Trinity College, on Catullus, in which he dissects a large number of the poems, and attempts to clear up their difficulties both critical and exegetical. About twenty-five poems are examined in full, and portions of as many more. The volume, which will contain about 200 pages, will appear very shortly.

THE first volume of a History of Ireland by Standish O'Grady will be published shortly by Messrs. Sampson Low and Co. The opening volumes will be occupied with the heroic period.

MESSRS. MACMILLAN AND Co. have in preparation the first part of a *Course of Instruction in Zoology*, by Prof. Huxley, assisted by Mr. T. J. Parker. This part will consist of directions for the dissection of readily obtainable examples selected from each of the classes of the Vertebrata, accompanied by full descriptions of the part displayed.

MR. JOHN GUEST, F.S.A., has taken advantage of the additional importance attaching by the discovery of the Roman remains at Templebrough to the ancient town of Rotherham to issue proposals for the publication of a work on its history. Rotherham formerly possessed "a very faire college sumptuously builded of brike," the foundation of Archbishop Rotherham, and is still proud of its grand church. Considerable assistance in investigating the history of these structures and the lives of the illustrious natives of Rotherham has been derived from the manuscripts of our public libraries, as well as from the accounts of the feoffees of the common lands of the parish, happily dating from a very early period. The primary object of Mr. Guest's labours is to show the historic importance of the town in past ages; but we venture to hope that he will not lose sight of the history of the Dissenting college and its other modern institutions.

THE attention of English antiquaries has at last been drawn to the necessity of publishing the valuable biographical information now hidden in the parish registers. Col. Chester's transcript of the registers of Westminster Abbey has been followed by Mr. Millett's work on the first register-book of Madron in Cornwall. A few months ago the council of the Harleian Society resolved upon undertaking the publication of similar records, and will shortly issue the registers of St. Peter's, Cornhill, followed by those of Canterbury Cathedral, and of the Huguenot congregations. The registers of St. Dionis Backchurch, Epping, in Essex, St. Columb, in Cornwall, and other churches, are being copied for the same society, and Mr. A. Scott Gatty has issued proposals for publishing the first register-book (1558-1620) of Ecclesfield, in Yorkshire.

AN edition of Burke's *Letters on a Regicide Peace*, with introduction and notes by Mr. E. J. Payne, will, we understand, be shortly published for the Delegates of the Clarendon Press by Messrs Macmillan and Co.

THE Society for Promoting Christian Knowledge has in the press a new work by the Rev Brownlow Maitland, entitled *Theism or Agnosticism*.

We are glad to hear that, through the influence of Prof. Max Müller, the Earl of Carnarvon has promised an annual grant towards printing Mr. Whitmee's *Comparative Polynesian Dictionary*, and that an authorisation to draw on the "Crown agents for the Colonies" a sum for the commencement of the printing has been received by the author.

THE Rev. J. P. Mahaffy is engaged upon a new edition of his *Rambles and Studies in Greece*, which, besides being revised throughout, will contain additional chapters on Olympia and Mycenae, dealing fully with recent discoveries. A map also will be added. The volume will shortly be published by Messrs. Macmillan and Co.

SOME very curious and hitherto unpublished letters, written by members of the Wesley family, are now being given to the world, for the first time, in the *Quiver*.

WE are informed that "Hope Wraythe," the author of *Talent in Tatters*, published by Messrs. Griffith and Farran last November, is Miss Edith Hawtrej, of Aldin House, Slough.

THE new *Quarterly Statement* of the Palestine Exploration Fund contains some interesting Notes by Lieut. Conder on Architecture in Palestine. The only relics of early Jewish times are the rock-cut cisterns and tombs, and the vineyard-towers (Mark xii., 1). The skilful explorer comforts himself for the rarity of archaeological discoveries in Palestine with the reflection that the topographical researches on which he has been engaged prove the accuracy and consistency of the Bible history. With every desire that the accuracy of the Old Testament may be more and more shown, we cannot but demur to the inference from fidelity of topographical detail to the historical accuracy of narratives. Lieut. Conder also suggests that Jeroboam's golden calves were erected on mounts Ebal and Gerizim (he follows Marino Sanuto and others, who represent the opinions of the Crusading epoch). He distinguishes two Bethels, and quotes 2 Chron. xiii., 19, a line of argument which seems open to critical objection.

THE current number of the *Buda-Pesti Szemle*, the first literary organ of Hungary, contains a long and highly eulogistic review of Mr. E. D. Butler's *Hungarian Poems and Fables*. It awards especial praise to his rendering of "Szózat" (the Appeal), Vorosmarty's ballad that may be considered the national song of the Magyars. We quote:—"As regards care and fidelity in translation these slight efforts are sufficient to gain for Mr. Butler a place of the first rank among those who have rendered Hungarian poetry into foreign verse. In our opinion Mr. Butler is more competent to make known Hungarian poetry to his countrymen than any of his predecessors in English verse translation from the Magyar."

M. ANTON JEANNARAKI, the compiler of the *Λογισμὰ Κρητικά*, which we noticed a short time back, has just brought out a comprehensive Grammar of Modern Greek in the German language, published at Hanover. It is probable that an English version will shortly appear.

THE death is announced of M. E. Boutaric, author of an *Histoire de Philippe le Bel*, *Histoire de Saint Louis*, and a work on the secret correspondence of Louis XV. on foreign policy.

WE have received the summons of the Avon Club, Racine, Wisconsin, to its members, to begin its eighth session of fortnightly evening readings of the plays of Shakspeare. Prof. Westcott acts as leader of the readings, which are held at the rooms of one of its members. "The Club has never had a formulated code; its unwritten laws are, No inactive members; Every one must read (if present) the part assigned; No expense is entailed on membership." An appeal has been made to the club to read the plays chronologically, and have a paper and discussion on each

play after its reading, as recommended by the New Shakspeare Society, so that a systematic study of Shakspeare's works may increase the enjoyment that their mere reading affords.

THE *Quarterly Review*, which is published to-day, contains an article which will be easily recognised as a companion to the memorable article on Milton that was published last year. It is called "A French Critic on Goethe." We shall hope to notice it next week.

MESSRS. CASSELL, PETTER AND GALPIN will shortly publish a work on *The Corn and Cattle-producing Districts of France*, by George Gibson Richardson.

HALLER-FESTIVALS were celebrated with great enthusiasm both in Bern and Göttingen on the centenary of the death of the great physiologist, December 12. Not only in the city of Bern, which was the place of his birth and death, but throughout the Canton meetings were held on the anniversary, lectures and addresses given, and collections made towards the Haller-Stiftung. The proceeds, which are expected to reach 20,000 fr., will be devoted to the stipendiary assistance of students of the physical sciences, who must either be sons of citizens of the Canton, or of Swiss citizens who are settled within its boundary. A most attractive point of the Bern celebration was the Haller Exhibition. In addition to the relics already possessed by Bern, contributions were sent from the universities of Göttingen, Leyden, Geneva, and Pavia; museums, libraries, and private collectors from Milan, Wolfenbüttel, Lausanne, Basel, and other places, generously lent their treasures. The collection embraced the various editions of his published works; his MS. letters to his famous correspondents; his herbaries; his anatomical preparations; diplomas received by him from Governments and learned societies; busts, paintings, and engraved portraits; and even a number of articles used by him in daily life. The administration of the Haller Fund is placed in the hands of a committee of six members, the Director of Education of the Canton of Bern being *ex officio* president. The other five members serve for a term of four years.

OBITUARY.

Not only Oxford but the English Church and nation, and all thinking men to whose hands English books penetrate, have sustained a great loss. On Friday, January 4, just a week ago, James Bowling Mozley, Regius Professor of Divinity, quietly passed away at his living of Shoreham. He had, indeed, for over two years been in failing health, and had ceased to appear much in the University; though so lately as November, 1876, he delivered a course of lectures written previously to his illness. He retained considerable activity, as well as a natural power of enjoyment, till within ten days of his death, though incapable of continuous work. His life was a singularly happy and peaceful one. His character was a beautiful mixture of manliness and gentleness, of critical power and good sense, with warm affection. His memory will be as much honoured among his friends for his gifts of heart as it will be among the general public for the genius and originality of his writings. In these there is something which, if we are not mistaken, will make them rank as high a hundred years hence as they do to-day—something of that idealised common-sense which is the characteristic of the best English theology, and which will cause historians of our literature to associate the name of Mozley with such classical names as those of Hooker and Butler. Whatever judgment may ultimately be passed on his conclusions and method of argument in such books as those on the Baptismal controversy and on Miracles, and in his recent lectures on the Old Testament, no one will deny that they all make a

strong and distinct mark. Every page of them is full of thought, and language is everywhere made to be a most admirable and potent, nay, even a superb, minister to thought. There are hardly any books which are superior to his in the number of fine passages which they contain, and yet there is hardly any, if any, "fine writing" in them. Every touch is the just reflection of a piece of the thought intended to be conveyed.

Throughout his life he was in contact with theological controversy even when not actually engaged in it, but no one was so little tinged with the "odium theologicum." He could not, of course, go through the Tractarian movement, with which he was intimately connected, and the shorter but very violent Baptismal controversy, without suffering and inflicting pain, though to do the last willingly was foreign to his nature. But the history of these times has yet to be written, and cannot justly be written while so many of the principal actors are still living.

Dr. Mozley took his degree at Oriel College in 1834, and in 1835 obtained the English essay *On the Influence of Ancient Oracles on Public and Private Life*. He was elected Fellow of Magdalen College in 1837, being ordained deacon in the following year and priest in 1844; and continued to hold his fellowship for twenty years. During this time he was a good deal connected with periodical literature, writing in the *British Critic* and the *Christian Remembrancer*, and assisting in the foundation of the *Guardian* newspaper. It is much to be desired that a large selection of his articles written at this period should be published. We may mention among the most remarkable those on the Book of Job, Luther, Laud, and Strafford. In 1855 he published his volume on *The Augustinian Doctrine of Predestination*, followed by *The Primitive Doctrine of Baptismal Regeneration* in 1856, and the *Review of the Baptismal Controversy* in 1863. In 1865 he was appointed Bampton Lecturer, and delivered his well-known lectures on "Miracles." In 1866 he published *A Letter to Professor Stanley on Subscription to the Articles*, and *Observations on the Colonial Church Question* in the next year, which were much valued by some of those most competent to form a judgment. From 1869 to 1871 he was Canon of Worcester, when he was appointed by the Crown, on the nomination of Mr. Gladstone, to the office of Regius Professor of Divinity. In this office he exercised an important influence, especially on the younger generation of college tutors, for whose benefit he gave several very remarkable courses of lectures, some of which were published in 1877 in the volume on the Old Testament entitled *Ruling Ideas in Early Ages*. The same class also met in the summer terms to read and discuss papers of their own in his presence, the result being a vigorous stimulus to theological thought in the University. Dr. Mozley also took a liberal and practical interest in the success of Church missions to the heathen, and was chairman till his death of the Oxford Missionary Association of Graduates. The volume of *University Sermons* published in 1876 has become remarkably popular, and showed that, up to the last days of his life in Oxford, there was no falling-off in his intellectual power. The last in the volume—we believe, the last sermon he preached—was delivered at the opening of the crypt of Lancing College Chapel, October 26, 1875.

BIBLICAL archaeology has lost a zealous student and a generous patron in Mr. J. W. Bosanquet, F.R.A.S., M.R.A.S., who died on the 22nd ult. We cannot, indeed, venture to place him on a level with that other great banker-historian, the late Mr. Grote, since, however suggestive in point of detail, his conclusions on points of Oriental chronology have been generally rejected by professional scholars. His services to the cause of science lie partly in his constant pursuit of a high ideal, and

partly in his liberality in the cause of research. The *Transactions* of the Society of Biblical Archaeology are much indebted to him, not only for literary but pecuniary contributions, and Mr. George Smith's *History of Assyrian* was mainly published at the expense of Mr. Bosanquet and Mr. Fox Talbot. Mr. Bosanquet was also the author of a work called *Messiah the Prince*.

NOTES OF TRAVEL.

M. LARGEAU, to whose expedition in the Northern Sahara we have frequently referred, has reached Marseilles on his way to Paris.

THE Portuguese Cortes has voted a sum of upwards of 60,000*l.* for the work to be done this year in beginning the construction of a railway from Delagoa Bay to Pretoria in the Transvaal. The Portuguese engineer who is to direct the work is on his way to Africa, and a commencement is to be made in May.

IN the latest number of the *Journal* of the Geographical Society of Amsterdam (Deel iii. No. 1) we find a very interesting paper by Captain F. de Bas, of the Netherlands General Staff, on the history of the discovery of Spitzbergen. It is illustrated by facsimiles of a number of old and rare maps, beginning with that which shows the "Koerslijn van de derde Reis van Willem Barentz, om den Noord en 1598," engraved by Baptista Doetechem in 1598, and followed by the charts of Hessel Gerritz (1612); of Thomas Edge (1625); of Middelhoren (1634), &c.; down to that of Dunér and Nordenskiöld of recent date.

THE *Geographical Magazine* for January brings a most valuable map by Mr. Robert Cust, in which he has essayed to distinguish by colours the areas over which the many languages of India are spoken. This is, as the author says, a first attempt to grapple with a great subject, and a target to receive the shafts of the local authorities, some of whom will hit the red, some aim at the blue. Imperfect though it may be, it will doubtless provoke interest, and be the forerunner of more accurate delineations.

AT a meeting of the Geographical Society of Paris on the 19th of last month Dr. Harmand, who has spent three years in the Indo-Chinese Peninsula, read an interesting paper descriptive of an adventurous journey from Bassac on the Mekong river up its channel to La Khôn in the Lao country, and thence through the unknown land of the Ponthay, across Anam, to the port of Hue on the China Sea.

BISHOP STERLING, of the Falkland Islands, is already beginning to gather the fruits of his labours among the savages of the inhospitable Tierra del Fuego. Some of these natives are now regularly employed as sailors on his vessel, which is occupied in keeping up the provision supply of the station of Oshowia. On Keppel Isle, north of the Falklands, which was ceded to his mission by the British Government, the cultivators and herdsmen are also natives of Tierra del Fuego, and are remarkably intelligent and orderly. Chile is now endeavouring to obtain for its colony of Punta Arenas, on the Strait of Magellan, the postal and export traffic which has hitherto been maintained by sailing vessels between the Falklands and Montevideo, and will probably succeed, as the distance is very much less and regular steam lines now pass through the straits.

THE *Celestial Empire*, of Shanghai, publishes a letter, dated from Pahtang, a town in Thibet, marked as Batang on our maps, in which the writer states that the town is called Bah by the Thibetans, and that at the present time it contains about 300 families; the whole trade is in the hands of the Lamas, but the place is not in nearly so prosperous a condition as it was formerly, chiefly because of a disastrous cattle-plague which raged there some time back.

THE publication of a work entitled *Les Célébrités Géographiques* will shortly be commenced at Paris. It will appear in weekly numbers, and each number will contain the biography of some famous explorer, together with his photograph and a map of the region traversed by him.

IN addition to papers on the South African Diamond Fields and the Volcanoes of the Pacific Coast of the United States, the just-published *Bulletin* of the American Geographical Society contains a full report of the proceedings of the meeting which was held to consider the plan of the King of the Belgians for the exploration and civilisation of Central Africa, as well as the Report of the United States' delegate at the last meeting of the International Commission of the African Association at Brussels. As some remarks are made concerning the want of hearty co-operation by England in the movement, it may be interesting to cite the following remark from the circular issued by the General Secretary at Brussels when announcing the departure of the first Belgian expedition:—

"J'ai manifesté notre gratitude à tous ceux qui ont contribué à nous procurer ces recommandations, à l'African Exploration Fund, . . . au Docteur Mullens. . . . L'African Exploration Fund nous a donné une autre preuve de son loyal concours en nous envoyant une première contribution de 6,250 francs."

THE Dutch Geographical Society have recently received intelligence from the expedition which, as we have mentioned before, was sent to explore the interior of the island of Sumatra. They started from Sadary in May last, and after experiencing great difficulties, succeeded in penetrating the jungle and reaching the centre of the island, where the soil was found to be completely virgin. In this central region, as was supposed, they found large mountains, covered with such thick vegetation that it was impervious to the sun's rays. The few inhabitants that were met with were of the Malay race.

COMMODORE D. AMMEN, U.S.N., who prepared a paper on the subject in 1876 at the request of the American Geographical Society, and who is strongly in favour of the Nicaragua route, is said to be engaged in endeavouring to induce the United States Government to take an active interest in the question of constructing a ship-canal through the Isthmus of Darien.

MR. JAMES FERGUSON, of Morpeth, has recently published a small *Geography of Northumberland*, which appears to be a very good model for county geographies, and which will, doubtless, serve a good purpose in inducing schoolboys to become thoroughly acquainted with their own county. Mr. Ferguson treats his subject in four divisions—physical, political, industrial, and historical—and in an appendix he introduces a new feature in the shape of poetical extracts and local rhymes.

MR. RESYEK, of the South-American Missionary Society, who with Mr. Clough has done good service as an explorer on the Amazons, has recently returned to England, bringing with him a native Indian boy. Mr. Resyek will probably leave again for South America in September.

WE understand that Mr. Quintus W. Thomson has just forwarded to England a full account (accompanied by a map of the country) of his recent explorations on the West Coast of Africa, in the neighbourhood of the Cameroons mountains, and on the River Cameroons, to which he had made two previous journeys.

WE regret to learn that news has just been received from Zanzibar that Mr. Alfred E. Craven's health has completely broken down, and that he will consequently be unable to carry out his intended investigations into the natural history (more especially the entomology and conchology) of the East Coast of Africa; he will also be compelled to abandon the geographical work for

which he was to have received a grant from the African Exploration Fund. Mr. Craven, by Dr. Kirk's advice, has been residing at Magila for some time past, with a view to acquiring a sufficient knowledge of Suahili to carry him into the interior.

THE Rev. J. F. Schön, a well-known traveller, who accompanied the Niger Expedition of 1841, has received the Gold Medal of the Institute of France for the works which he sent in for the Volney competition. These works were a Dictionary and Grammar of the Houssa tongue, which Mr. Schön was the first to reduce to a written language.

THIRLMERE DEFENCE ASSOCIATION.

THE following memorial to Parliament, to which we gladly give publicity, has been prepared, and copies for signature should be ordered at once: in London from Arthur Smither, Esq., 13 New Inn, W.C., or Mrs. A. W. Hunt, 1 Tor Villa, Campden Hill, W.; in the country from R. Somervill, Esq., Hazelthwaite, Windermere.

"MANCHESTER CORPORATION WATERWORKS.

"To the Right Honourable the Lords Spiritual and Temporal of the United Kingdom of Great Britain and Ireland in Parliament assembled:

"The most humble Petition of the undersigned persons sheweth as follows:

"1. Your Petitioners are informed that a Bill has been deposited in your Right Honourable House for enabling the Mayor, Aldermen, and Citizens of the City of Manchester to obtain a supply of water from the Lake Thirlmere in Cumberland; and for other purposes.

"2. Your Petitioners are advised that powers are sought by the Bill to raise the water of Lake Thirlmere to a considerable height above its present level by means of an embankment, and to execute other works in the neighbourhood thereof in order to convert the Lake into a reservoir for the purpose of supplying water to Manchester and other places.

"3. Your Petitioners humbly submit that the Lake District of Cumberland is largely used for purposes of recreation and health, and they believe that this appropriation of lakes therein as reservoirs for supplying water to Manchester, and other manufacturing towns, and the works necessary for that purpose, may materially injure the natural beauties of that district, and prove a great misfortune to a very great number of Her Majesty's subjects.

"4. Your Petitioners humbly submit that the proposed interference with Lake Thirlmere by the Corporation of Manchester ought not to be permitted until a full enquiry into the wants of that city and of other manufacturing towns has demonstrated that resort by them to the Lake District for a supply of water is absolutely necessary.

"Your Petitioners therefore most humbly pray your Right Honourable House that the Bill above mentioned may not pass into law."

MAGAZINES AND REVIEWS.

THOSE "three new iron monitors," the *Fortnightly*, *Contemporary*, and *Nineteenth Century*, continue to carry on "the active warfare of opinion" with their usual energy. There is no epoch-making article in any of these Reviews, it is true, but the general average of all three is as high as it has ever been. The amount of force which is put into our serious periodical literature is, indeed, a continually increasing quantity; and these numbers, in the variety of interests which they appeal to, and in the power of their appeal, are a marked illustration of this. The department in which they are weakest is that of literary criticism, the only really strong contributions in this line being those of foreigners—M. Monod and Prof. de Gubernatis, in the accounts of life and thought in France and Italy which they have sent to the *Contemporary Review*. First-rate literary criticism, done on a large scale, is rare in England. Our national power does not lie that way, and our habit of reviewing a multitude of books hinders its development. It would be easy to

count on the fingers of one hand the living Englishmen who could compose twenty pages of really good criticism on any writer, and this month none of those Englishmen happen to address us. In the *Contemporary* Prof. Jevons returns to the charge against J. S. Mill, selecting for his special point of attack Mill's way of dealing with resemblance in his system of knowledge. Mill is said to be hopelessly confused with respect to this subject, since on the one hand he treats resemblance as something exceptional in the import of propositions, and rejects Locke's account of syllogistic reasoning as proceeding by a comparison of ideas, while, on the other hand, resemblance is made the basis of attributes, as also the ground of inductive inference. But is not Mill's position that resemblance is so much the fundamental fact in all knowledge that it is rather involved than explicitly set forth in most of our statements and inferences? If so, Prof. Jevons's attempt to correct Mill by a reference to Mr. Bain's psychology is singularly unfortunate. It looks, indeed, very much as though the critic were himself raising the cloud of dust which he takes such pains to lay. Still more extraordinary than this seeming misapprehension of J. S. Mill is the essayist's rendering of James Mill's doctrine that resemblance is no distinct law of association. Prof. Jevons takes this to mean that the author denied the existence of any such thing as the relation of resemblance. By help of this brilliant stroke of imaginative interpretation the Professor is able to frame the ingenious hypothesis that the younger Mill did such scant justice to the claims of resemblance because he had been imbued by his father with the doctrine that there is no such relation. We are curious to know whether Prof. Jevons's logic has yet greater surprises in store for us.

PROFS. HUXLEY and Goldwin Smith both supply education articles to the *Fortnightly*, and with a sympathetic prick of conscience each leads off with the same apology. "Mr. Bright," begins the one, "says truly that education speeches are bores. Education articles may fall under the same ban; therefore we will be brief." "No species of that extensive genus of noxious creatures," says the other, "is more objectionable than the educational bore." When a clever man is aware of his danger, he avoids it; and neither of these professors says more on his subject than everyone will be glad to hear. Mr. Huxley's paper is the reprint of his recent address on "Technical Education" to the Working Men's Club and Institute Union. In substance it comes to this:—You handicraftsmen in taking an apprentice would, I imagine, choose such a boy as I should choose if I wanted to make a professional anatomist. Such a boy should have a good elementary English education, such, *i.e.*, as shall have given him command of the common implements of learning and created a desire for the things of the understanding. Secondly, he should have a real elementary knowledge of physical science; should be able to read a scientific treatise in Latin, French, and German; and should have some ability to draw. Thirdly, he should have "preserved the freshness and vigour of youth in his mind as well as his body." Applying this to the case of handicrafts in general, and to the question of what can be done in the face of existing limitations, Mr. Huxley wishes his audience to remember that the elementary education which is now spread all over the kingdom is "far better, in its processes and its substance, than what was accessible to the great majority of well-to-do Britons a quarter of a century ago." For the rest, although elementary science and art are not yet sufficiently incorporated in the educational system, yet there is the Science and Art Department which has been doing "incalculable good" for eighteen years, and is doing its best to perfect its own work in three most important directions: "it systematically promotes practical instruction; it affords facilities to teachers who desire to learn their busi-

ness thoroughly; and it is always ready to aid in the suppression of pot-teaching"—which last is Mr. Huxley's graphic name for that kind of teaching which aims, not at imparting knowledge, but at swelling the Government grant. As to what is commonly understood by technical education, the place for that, says Mr. Huxley, is the workshop.

"The education which precedes that of the workshop should be entirely devoted to the strengthening of the body, the elevation of the moral faculties, and the cultivation of the intelligence; and especially to the imbuing of the mind with broad and clear views of the laws of that natural world with the components of which the handicraftsman will have to deal."

On the question whether not only handicraftsmen but the richer classes are likely before long to attain to these "broad and clear views," Mr. Huxley speaks with his usual keenness:—

"Scientific knowledge is spreading by what the alchemists called a *distillatio per ascensum*; and nothing can now prevent it from continuing to distil upwards and permeate English society, until, in the remote future, there shall be no member of the Legislature who does not know as much of science as an elementary schoolboy; and even the Heads of Houses in our venerable seats of learning shall acknowledge that natural science is not merely a sort of University back-door through which inferior men may get at their degrees. Perhaps this apocalyptic vision is a little wild; and I feel I ought to ask pardon for an outbreak of enthusiasm, which, I assure you, is not my commonest failing."

Mr. Goldwin Smith's article on the well-worn theme of University Extension consists of (1) a powerful statement of the paramount importance of this subject in all discussions of University Reform at the present day; (2) a temperate examination of the question whether such extension should be brought about by giving the status of separate universities to local colleges, or by allowing them to affiliate themselves to the older universities. On all grounds he decides in favour of the latter alternative, pointing out that it would both keep up a healthy life in the older universities themselves, and prevent that most fatal of abuses, of which America has given several examples—universities competing against one another by lowering the standard required for a degree. The writer justly describes the Universities Act of last year as "a mere congeries of powers to carry out promiscuous suggestions, some of which seem to have come from opposite quarters." Mr. Herbert Spencer has an interesting paper on "Ceremonial Government," in which he aims at showing that ceremonial control is earlier than civil and ecclesiastical government, being, indeed, the earliest form of social restraint. The paper is evidently the first of a series to be embodied in the second volume of *The Principles of Sociology*. Hence, perhaps, a certain want of detachment and completeness in the article. The most interesting part of it is the explanation of certain simple ceremonial observances—*e.g.*, various forms of obeisance—as the result of useful and spontaneous actions not implying any conscious attempt at symbolisation.

In the *Nineteenth Century* Dr. Doran gives a readable and well-arranged account of "Shakspeare in France." His paper is a good deal better than its opening, which has too much of the *quelque chose de déjà vu* about it. Facts and quotations so well known as those with which Dr. Doran's sketch starts should be treated a little more deftly, it seems to us. The second-rate beginning, however, does not prevent the paper as a whole from being a good piece of narrative. After a sketch of the French stage in the seventeenth century—its laws, its peculiar glories, and its special conditions in the hands of its three great masters—we have an account of the first attempts made to introduce Shakspeare to the highly-trained and strongly-defined public opinion of Paris in the eighteenth century—an opinion which had been educated for quite other food

by the great dramatic era just closed. Was it Addison's visit to France in 1699, or Destouches' translations from the *Tempest* about 1728, or Voltaire's early praise of the author he afterwards persecuted, that made Shakspeare known to the French nation? Neither of these, Dr. Doran thinks, had any real effect. Ducis was probably the first, in his adaptations, or rather re-writings, of four or five of the tragedies and historical plays, to popularise the name, if not the genius, of Shakspeare in France. The difficulty of adjustment between the great ebullient thousand-sided genius of the English poet, on the one hand, and the carefully-schooled taste of French audiences, on the other, must have been enormous, and the history of them is not a little amusing. The *mouchoir* difficulty in *Othello* is well known. And what was a French adapter to do with the witches in *Macbeth*, or the ghost in *Hamlet*? The analysis which Dr. Doran gives of Ducis' *Hamlet* is instructive as showing what the French need with regard to Shakspeare has always been. This need has nowhere been better described than in George Sand's little-known letter to Regnier, prefixed to her version of *As You Like It*, to which Dr. Doran would have done well to refer. The French have always held, to quote her words, that "he trod under foot, along with the rules of composition, certain requirements which the mind legitimately demands—order, sobriety, the harmonies of action and of logic," and the attempt of his French translators and adapters has always been to make his work "acceptable to that French reason of which we are so vain, and which deprives us of so much not less precious originality." Of this French temper the scene between Hamlet and his mother which Dr. Doran quotes for us is a typical illustration. In place of the hurry, the tumult, the coarse and ghastly truth, the pure intervening pathos of the original, we have a scene of considerable rhetorical force of which the climax is the following:—

"*Hamlet.* Vous avez cru qu'un éternel silence
Dans les nuits des tombeaux retiendrait la vengeance;
Elle est sortie!
Gertrude. Oh ciel!"

It is not surprising to find a scene which culminates in a rhetorical point of this kind ending in weakness and bathos; nor a little further on to miss "The rest is silence," and to get in its place a highly-moral farewell utterance from a still living and successful Hamlet. Dr. Doran's article consists chiefly of an analysis of Ducis' work—his *Hamlet*, *Romeo and Juliet*, *King Lear*, *Macbeth*, *King John*, and *Othello*. Besides this there is a short account of the controversy between Le Tourneur and Voltaire, and a few notes of recent French work on Shakspeare. This last part of the subject is, however, treated hurriedly and insufficiently—there is matter enough in it for a second paper from the same hand. Mr. Mallock continues to inveigh against those whom he is pleased to call the atheistic moralists, apparently under the impression that he is thus disposing of the question raised by modern pessimism. The part of a Cassandra, however, appears a little ill-fitted for distinctly young writers. One would like to ask Mr. Mallock to discuss rather than to reiterate the proposition that a non-religious morality is impossible. The writer twits our new moralists with knowing nothing of the real world; but may not an enlarged experience of this world show that men are quite as often religious because they are moral, as conversely? If Mr. Mallock is right there is, no doubt, a bad look-out for us, supposing the new ethics are to prevail. Yet one does not quite see why with the growing naughtiness of mankind there would come a maddening misery making life a curse. This might befall one who retained our present moral ideas; but *ex hypothesi* these are to vanish altogether. It is surely conceivable that men might be considerably more pleasure-loving than they are, and yet just manage to make the collec-

tive life endurable. Mr. Mallock must have resort to more argument and less epigram if he wishes to give the world a new form of reasoned pessimism.

In the *Cornhill*, as mentioned last week, G. A. continues with some frequency to maintain the proposition that the elementary and sensuous side of beautiful objects is their most important. The illustration of this proposition in the case of the daisy which, as the title of the article frankly warns us, is to be veritably "dissected" does not strike us as very happy. Is the momentary pleasure of the child in merely looking at a daisy at all commensurable with the prolonged enjoyment which a cultivated mind finds in the wee flower, thanks to a rich overgrowth of grateful associations? Besides, does it become so explicit a believer in Mr. Spencer's doctrine of evolution as G. A. to make so little of the secondary or associated elements in the beauty of things as to treat the aesthetic principles of Alison and Burke (by the by, ought these two theorists to be so closely connected?) as amusing follies? Is it not rather an immediate corollary from the doctrine of evolution that sensuous impressions are laden, so to speak, with the inherited products of association, that, for example, no small part of the charm of the daisy's whiteness, even for the child's eye, lies in a number of dimly recognised suggestions physical and moral?

WE have received the *Melbourne Review* for October, 1877 (Melbourne: Mackinley and Co.; London: Gordon and Gotch), a quarterly journal which has now entered upon its third year. The majority of the articles deal with those subjects of local finance that take the place of politics in the colonies; and an opportunity is thus afforded for a bolder range of speculation in political economy than is common in this country. Among the contributors through the past year we notice the names of Profs. C. H. Pearson and H. A. Strong, both sent by Oxford to the Melbourne University. The present number contains an article by another Oxford alumnus, Mr. E. E. Morris, on "Our Charities," which draws attention to the fact that, though Victoria has no Poor-Law, it expends annually more than 120,000*l.* in State subsidies to private charitable institutions. On the whole, it must be said that this periodical interests us rather by reflecting colonial opinions than by its inherent literary merits.

THE *Theological Review* places its *pièce de résistance* first, a really careful and useful essay on the Clementine Homilies, by Mr. G. P. Gould. Mr. Gould would place these writings about 150 A.D. He believes the Homilies to be prior to the Recognitions, and he looks upon both as a product of the Ebionite Christianity described by Epiphanius. While pointing out that the writer preferred oral to written traditions, he finds traces of the use of all four canonical Gospels. There is a rather tantalising article on the "Origin of Legend in the Lives of Buddha." The subject is interesting, but we need more precise statements as to the age of the documents and traditions before any use can be made of them as analogies. A review of M. Renan's new volume, *Les Évangiles*, points out that the value of the work consists rather in the sketch that it gives of the conditions under which the Gospels arose than in any direct contribution to the critical problem. Two other articles on the "Christianity of Christ," and on "Matthew Arnold as a Religious Teacher," cannot be called happy in point of style.

THE *Christian Apologist* is a strange publication. It contains a defence of Swedenborg which is hardly likely to add to the number of that teacher's disciples. It has also a lengthy article on Pombal and the Jesuits, the upshot of which is that "it is very remarkable that, in reference to so celebrated a character as Pombal, the Conde

da Carnota has nothing to say but what is good, and Father Weld nothing but what is bad." We should hardly have thought this so very remarkable and unprecedented; but a still more obvious question would be, what the whole matter has to do with Christian Apologetics. There is, however, an article by Mr. Henslow on the "Present Position of the Theory of Evolution," which seems to place some reasonable restrictions on exaggerated inferences from that theory.

SELECTED BOOKS.

General Literature.

- CONZE, A. Römische Bildwerke einheimischen Fundorts in Oesterreich. 3. Hft. Wien: Gerold's Sohn. 6 M.
CERCHI, C. M. Il moderno dissidio tra la chiesa e l'Italia. Milano: Brigola. 2 L. 50 c.
HALLER, Albrecht v., geb. den 8. Octbr. 1708—gest. den 12. Decbr. 1777. Bern: Haller. 4 M.
HUNT, W. Talks about Art. Macmillan. 3s. 6d.
JAHRBUCH der deutschen Dante-Gesellschaft. 4. Bd. Hrg. v. J. A. Scartazzini. Leipzig: Brockhaus. 12 M.
LOFTIE, Mrs. W. J. The Dining-room. Macmillan. 2s. 6d.
SARCEY, F. La Comédie Française. 16^e et 16^e livr. Paris: Lib. des Bibliophiles. 6 fr.
SETON, G. St. Kilda: Past and Present. Blackwood. 15s.
SPENCE, J. M. The Land of Bolivar: or, War, Peace, and Adventure in Venezuela. Sampson Low & Co. 31s. 6d.
TORRENS, W. M. Memoirs of William, Second Viscount Melbourne. Macmillan. 32s.
WZALK, W. H. James. La Révélation de Saint Jean, dite Apocalypse, par Albert Dürer, reproduite, etc. Utrecht: Van de Weyer. 60 fr.

History.

- FONTES rerum Austriacarum. 2. Abth. Diplomata et acta. 40. Bd. Wien: Gerold's Sohn. 8 M. 60 Pf.
OPEL, J. O. Der niederländisch-dänische Krieg. 2. Bd. Der dänische Krieg 1624-1626. Magdeburg: Faber. 9 M. 75 Pf.

Physical Science, &c.

- FUCHS, Th. Die geologische Beschaffenheit der Landenge v. Suez. Wien: Gerold's Sohn. 2 M. 40 Pf.
JANET, Paul. Saint-Simon et le Saint-Simonisme. Paris: Germer-Baillière. 2 fr. 50 c.
MIALL, L. C. Studies in Comparative Anatomy. No. 1. Macmillan. 2s. 6d.
NOVÁK, O. Beitrag zur Kenntniss der Bryozoen der böhmischen Kreideformation. Wien: Gerold's Sohn. 6 M.
VIGNOLI, T. Della legge fondamentale dell'intelligenza nel regno animale. Milano: Damolati. 5 L.

Philology.

- GARCIN DE TASSY. La langue et la littérature hindoustanie en 1877. Paris: Maisonneuve.

CORRESPONDENCE.

THE IRISH MONASTIC MISSAL AT OXFORD.

King's College, Cambridge: January 5, 1878.

All who are interested in the study of the service-books of the middle period (by which I mean the five centuries preceding the Reformation and the Council of Trent) must be grateful to Mr. Warren for his notice of the Irish monastic missal in Corpus Christi College library at Oxford, which appeared in a recent number of the *ACADEMY* (Dec. 15, 1877). He tells us a good deal; and the care with which it is evident that he has gone through the book is, I hope, only an earnest of what he is going to do for us. Why should not Mr. Warren print the book in the same unpretending way in which Dr. Henderson has given us the Hereford Missal? It surely would not be a difficult thing to get either a subsidy from the Oxford Press, or a sufficient number of subscribers, or, indeed, both. So much valuable matter is to be found on this subject in the publications of the late Bishop of Brechin and his brother, the Rev. G. H. Forbes, of Burntisland, that it would be really a gain to dispense with much of the illustrative detail which too often delays for years the appearance of texts of this kind. We are not yet in a fit state to generalise upon these books. The very fact that we have such comparatively ample materials for studying the earlier and later periods, leads some liturgical writers to think that they know all about this middle period, which is nevertheless one of the darkest of all, because we have so few materials in print for forming an opinion based upon facts, while the tendency is rather to give us, in place of facts, opinions which are based only upon inference and speculation.

The Earl of Ashburnham's volume (formerly at Stowe) belongs to the earlier time; as do the smaller liturgical pieces in the Books of Dimma, Mulling, and Deer. The Drummond Castle Missal, which is in the Irish character, belongs also, I believe, to the later portion of this earlier period. On the other hand, a fair number of service-books exist, which may be taken to represent the Anglo-Irish community in various parts of the kingdom during the middle period; among them the extremely interesting Dublin *Troparium* of the thirteenth and fourteenth centuries, which Bishop Mant gave to Dr. Todd, and which afterwards, owing to the short-sighted apathy of the Trinity College authorities, found its way to the University Library at Cambridge, where its real nature and value were first brought to light. But for service-books of the "mere Irish" portion of the Church during the middle period, the Oxford missal stands, so far as I know, quite alone; and on this ground I would urge most earnestly that steps be taken to let us see the book in print.

It is only when in print that an ordinary person can study a book of this kind at leisure, that he can give the time which is necessary to let the characteristic features of such a book tell their own story to one who is content to keep them before him for this very purpose, instead of running hastily through it (in the reading-room of a library) to see how far it supports his own foregone conclusions on a subject of which after all he knows next to nothing. To take one point only: we know very little practically of the action of monastic and secular Uses upon each other, and of the influence exercised upon both by those rituals which they superseded. The wave of revived monasticism which spread over Western Europe in the early part of the twelfth century swept away the old Celtic communities, and replaced them by Benedictines, Augustinians, Cistercians, &c. These would be the means of introducing Roman and other foreign elements into the service of the Church. The English conquest would help to introduce various features of the Sarum Use. Synodical decisions on liturgical reform, and the service-books themselves, require a wholly separate, though parallel, course of investigation. It is never safe to argue from one to the other. Wherever we examine the manuscripts of this period, we find that the sweeping-away was far from complete. Survivals of the obsolete ritual are always liable to appear, sometimes where least expected. No mere description, therefore, of such a book as this is in any way enough to satisfy our wants; and one such book printed in an unostentatious form would be more precious than any number of dissertations without the text.

A happy accident brought me into contact with Mr. Laing, of Corpus Christi College, when I was at Oxford last July; and among the treasures of his College library which he poured out before me he naturally showed me this Missal; and he very kindly allowed me to look through it at the Bodleian Library, where I was at work for a day or two. I had no leisure to go at all minutely through the book, or to compare it with other Missals; but, after looking right through the volume I took down some notes of two litanies which occur in it, one at Easter Eve, and one in the Baptismal Service (so my notes say, but I cannot now say whether it is the same which occurs, according to Mr. Warren, in the service for the Visitation of the Sick). These two litanies differ in a remarkable way, and seem clearly to belong to different periods; and as one of them contains a point which ought to bear upon the date of the book, but which has been passed over in silence by Mr. Warren, I may perhaps be allowed to give part of my extracts.

In the litany on Easter Eve the Saints run thus:—"S. Petrus, S. Paule, S. Andrea, S. Zefanie, S. Laurentii, S. Uincetii, S. Martine, S. Patricii, S. Benedicte, S. Maria Mag, S. Felicitas, S. Margareta, S. Petronilla, S. Brigida;" then, "Omnes sancti orate;" then, "Propitius esto, parce nobis

domine;" and so on with this part of the litany, which then proceeds as follows:—

"Peccatores te rogamus audi nos.
Ut pacem nobis dones t.
Ut domnum apostolicum nostrum in sancta religione conservare digneris t.
Ut ecclesiam tuam immaculatam custodire digneris t. r.
Ut regem hibernensium et exercitum eius conservare digneris t. r.
Ut eis vitam et sanitatem atque victoriam dones t. r.
Ut sanitatem nobis dones t.
Ut pluviam . . ."

and so on. I see that in my notes I have called the handwriting twelfth-thirteenth century, and with this impression I am glad to find Mr. Warren sees reason to agree; but who can possibly be meant by "regem hibernensium et exercitum eius" at this period?

In the litany in the Baptismal Service the Saints are much more numerous. The confessors run thus:—"S. Martine, S. Silvester, S. Leo, S. Hilarii, S. Ambrosii, S. Augustine, S. Hironime, S. Grigori, S. Benedicte, S. Patricii, S. Columbe, S. Brendine, S. Finiane, S. Ciarane, S. Fursee, S. Paule, S. Antoni, S. Nicolai." The Virgins close thus:—"S. Petronilla, S. Margareta, S. Brigida;" then, "Omnes sancti orate pro nobis;" then "Propitius esto . . .," and so on; then as follows:—

"Peccatores te rogamus audi nos.
Ut pacem nobis dones t. r. a. n.
Ut sanitatem nobis dones t. r. a. n.
Ut aeris temperiem.
Ut remissionem omnium peccatorum nobis dones.
Ut domnum apostolicum in sancta religione conservare digneris.
Ut ei vitam et sanitatem atque victoriam concedere digneris.

Ut dominum illum regem et exercitum christianorum in perpetua pace et prosperitate [conservare?] digneris.
Ut populo christiano pacem et unitatem concedere digneris.
Ut ecclesiam tuam sublimare digneris.
Ut istam congregationem in sancta religione conservare digneris.
Fili dei . . ." &c.

I see by my notes that this Baptismal service, with what follows, appears to be in the same handwriting as the preceding portion of the volume, but that it begins on a fresh quire, after the main part of the book, which ends with a blank page at the close of the preceding (seventeenth) quire. Particular care is, of course, needed to distinguish the original scribe's work from any later accretions, whether of parchment or writing; and my cursory examination enabled me to do but little towards this end; but now that the subject has come up, I sincerely hope that it may not be allowed to drop. With the richest liturgical collections in the whole kingdom, it is surely time that Oxford should contribute something towards making them of use to those who are not fortunate enough to have to spend their lives among them.

HENRY BRADSHAW.

A CORRECTION.

London: January 8, 1878.

In the ACADEMY for December 29 is printed a curious original letter, said to have been written "at the time of Henry V.'s invasion of France in 1415." This date is a rather hasty inference from the statement that the king had arrived at Agincourt; but the contents of the letter generally do not harmonise with the circumstances of Henry V.'s celebrated campaign. The very date, July 27, is incompatible with it; for Henry did not even cross the sea till August, and the battle of Agincourt, it is well known, was fought on October 25. Moreover, it is pretty clear in the letter that the king of England and his army were not going to Calais but coming from it; and that

the French had laid waste the country between Calais and Agincourt in advance of him. The date and circumstances, however, agree precisely, not with Henry V.'s invasion of France in 1415, but with Edward IV.'s invasion, exactly 60 years later, in 1475. Edward on that occasion passed by Agincourt on his way to Péronne. The interest of the letter, however, is scarcely diminished by this correction: for if the period to which it really belongs be less brilliant than that to which it was referred, it is one even more in need of documentary illustration.

JAMES GAIRDNER.

THE DATE OF "THE FLOWER AND THE LEAF."

Oxford: Jan. 7, 1878.

It is rather curious that I happened to be reading this poem just before coming upon the observations upon it in your last number (p. 9). Not being a Chaucer scholar, I was ignorant of the date now assigned to it, but I was much struck with the phrase in which the writer dismisses his, or rather her, work:—

"O little book! thou art so unconning,

How dar'st thou put thyself in press for dread?"

This reference to printing seems to suggest a date even later than that mentioned in your note—for it can hardly have been written before the settlement of Caxton in England, or at least till printing became a common idea to English authors. The rhythm of the poem is so peculiar, and sometimes so awkward, that one cannot help expecting its author may some day be identified.

JOHN WORDSWORTH.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, January 14.—5 P.M. London Institution: "Health and Education," by Dr. B. W. Richardson.
8 P.M. Society of Arts (Cantor Lecture).
8.30 P.M. Geographical.
TUESDAY, January 15.—7.45 P.M. Statistical: "Recent Accumulations of Capital in the United Kingdom," by R. Giffen.
8 P.M. Civil Engineers: President's Inaugural Address.
8.30 P.M. Zoological.
WEDNESDAY, January 16.—7 P.M. Meteorological: Anniversary.
7 P.M. Entomological: Anniversary.
8 P.M. Archaeological Association: "On Mistletoe," by H. Syer Cumming; "On the Relics brought from Hissarlik by Dr. Schliemann," by T. Morgan.
8 P.M. Society of Arts.
THURSDAY, January 17.—7 P.M. Numismatic.
7 P.M. London Institution: "English Novelists of the Nineteenth Century," II., by Prof. H. Morley.
8 P.M. Chemical: "On the Action of reducing Agents on Potassium Permanganate," by F. Jones; "On the Alkaloids of the Aconite Family; Part II., Alkaloids of *Aconitum ferox*," by Dr. Wright and Mr. Luff; "On the Action of Sulphuric Acid on Copper," by Spencer Pickering.
8 P.M. Linnean: "On *Hypsiprymnodon*, a Genus indicative of a distinct Family in the Diprotodont Section of the Marsupialia," by Prof. Owen; "On the Nutrition of *Drosera rotundifolia*," by Francis Darwin; "Notes touching recent Researches on the Radiolaria," by Prof. St. G. Mivart.
8.30 P.M. Royal.
FRIDAY, January 18.—8 P.M. Philological: "On Middle-English Orthography," and "Some English Derivations," by Hy. Nicol.
SATURDAY, January 19.—3 P.M. Physical: "On some physical Points connected with the Telephone," by W. H. Preece; "On Grove's Gas Battery," by H. F. Morley.

SCIENCE.

Grimm's Law; a Study, or Hints towards an Explanation of the so-called "Lautverschiebung." To which are added some Remarks on the Primitive Indo-European K, and several Appendices. By T. Le Marchant Douse. (London: Trübner & Co., 1876.)

THIS is altogether a very remarkable book, and no student of Comparative Philology can afford to pass it over without a careful perusal. The light-minded and superficial being usually styled the general reader would, no doubt, pronounce Mr. Douse's work a very dry one; but to anyone who

really cares for the subject it cannot fail to prove highly attractive. Such is the freshness of the author's criticisms and the strictness of his method that it would be no paradox to say that the value of the book is not appreciably diminished by the possibility of the main argument in it turning out a logical failure. After reading it three times I am inclined to believe that such it must be pronounced, though I am by no means confident that I am right; but I will do my best by quoting from the earlier sections to place the reader in a position to judge for himself.

In the second section, p. 2, the author states that for the purposes of his work—

"no nomenclature is, in our language, so convenient as that which describes the three main classes of mute-consonants as *Hard* (*k, t, p*), *Soft* (*g, d, b*), and *Aspirate* (*kh, th, ph, or gh, dh, bh*). It is quite immaterial," he adds, "what objection may be urged against these designations on abstract or physiological grounds. They will be employed here as symbolic rather than descriptive. Indeed, I shall for the most part put aside the complete words, and, taking merely their initials H, S, A, manipulate these pretty much as if they were algebraical symbols," &c.

Later in the same section, p. 3, we read as follows:—

"Now the phenomena summarised in Grimm's Law stand out most strikingly upon a comparison of three principal mute-systems. One of these, shared in (with certain known variations) by Sanskrit, Zend, Greek, and Latin, may for brevity be called the *Classical* (Cl.) system. The second, of which Gothic is generally taken as the best representative, but in which the Old Norse, Old Saxon, Anglo-Saxon, and other dialects shared, may be called the *Low German* (L.G.) system. The third, as characterising High German tribes, may be called the *High German* (H.G.) system," &c.

Having premised this much, the author gives Grimm's Law the following form:—

Classical H = Low German A = High German S;
" A = " " S = " " H;
" S = " " H = " " A.

Grouped horizontally it stands as follows:—

If the Classical system is H A S or A S H or S H A, the corresponding L. G. is A S H or S H A or H A S, the corresponding H. G. is S H A or H A S or A S H.

The reasoning based on this foundation must be given in full:—

"That these three tabulations are of identical value, or severally represent precisely the same set of facts (differing only in order of sequence), will be seen by comparing the vertical columns of any one with those of any other. It is consequently quite indifferent which of them be taken to symbolise the Law. For our own convenience, however, it is desirable to select some one as a standard for future reference: let us therefore take the first. This done, a glance will detect the remarkable symmetry which characterises the relationship between the three systems. As the eye passes down the lines of initials, each succeeding system appears to be derived from the foregoing one by precisely the same amount and precisely the same kind of change: in other words, whatever phonetic operation, as it were, is executed upon the Cl. system to produce the L. G. system, must also be executed upon the L. G. to produce the H. G. system; and (what is equally important, but is rarely if ever made prominent) the very same operation, when executed upon the H. G. system, brings us round again to the Cl. system. That is, descending to the individual sounds, if we pass (in the horizontal lines) from H to A and from A to S in any one system, such transition uniformly requires a corresponding transition from A to S and from S to H in the representative sounds of the following systems. And a similar pheno-

menon presents itself if we read the horizontal lines from the lowest upwards; or, again, if we read them alternately (i.e. from Cl. to H. G., from L. G. to Cl., and from H. G. to L. G.). Thus, take them in what order we may, each system regularly varies with each of the others; so that, to borrow the language of Mathematics, each system may be called a *function* of each of the others."

Then he proceeds to establish a sort of cyclo-functional relationship between the Classical, the L. German, and the H. German, and continues as follows (p. 6):—

"Applying to this the Principle of Sufficient Reason, we arrive at the conclusion that no one of the three systems so related may, in preference to either of the others, be assumed as the normal and primitive system, from which the others are only deviations; for it is manifest that no reason can be urged for or against the priority of one system which may not be urged with exactly equal force for or against the priority of each of the others. The only alternative is, as Max Müller says, that 'none was before or after the other,' to which may be added that 'none is greater or less than another;' that is, in short, none is anterior to the others in time or superior in importance."

This, it will be seen, is in point-blank opposition to the historical or chronological hypothesis of Grimm's Law, which has hitherto been adopted by glottologists; and, should Mr. Douse's reasoning be sound, nothing could possibly save that hypothesis in any form whatever. Another equally startling phase of the same result would be, it seems to me, that we should have to divide the entire Indo-European family of languages into three groups, consisting of Low German, High German, and all the others which are not German. But, before trying to accommodate our old ways of thinking to these conclusions, it would be well to examine with some care the path which has led the author to them. The first remark one has at this point to make is, that, by postponing qualifications or exceptions and more exact definitions, the author gives his argument more of the appearance of rigid mathematical reasoning than he can justly claim for it. No use of mathematical symbols can make phonology, at least as far as regards the spoken noises called consonants, an exact science: it may be a vicious ear that hears no consonant pronounced exactly the same by any two individuals brought up to speak the same language, but when we speak of one nation pronouncing a consonant in the same way as another, it can only be an approximation. This is all very well for ordinary purposes, but Mr. Douse's conclusions do not seem to me to follow from his premises unless absolute identity be granted. For, though he hints that the exact values of his H, S, A, are of no consequence in the reasoning of which an abstract has been given, it is not a difficult matter to show that in order to arrive at his conclusions he must give them the same value throughout: take the arrangement—

Classical — H, A, S;
L. German — A, S, H;
H. German — S, H, A.

To suppose a minimum of discrepancy, let us say, for instance, that H has not the same value in the Classical as in the L. German system; then it follows that L. German A

cannot be derived from Classical H "by precisely the same amount and precisely the same kind of change" as H. German A from L. German H, unless we assume A to have two values, which would be contrary to the hypothesis. That such a supposition as the one just contemplated is not an idle one will appear evident if the matter is treated in the concrete: for instance, few will, I think, agree with Mr. Douse as to the identity of his Germanic aspirates with his Classical ones.

We consequently dismiss the function argument, which takes up the first five sections of the book, without being convinced of its soundness; the succeeding ones, to the end of the twenty-second, are devoted to reviewing the various forms in which the chronological hypothesis of Grimm's Law has been propounded; in most of the criticisms the present writer cannot help heartily agreeing. Objections are taken to all, but on the whole the one that appears to least disadvantage is Mr. Sweet's, to which the author returns in an appendix.

The next portion of the book may be said to extend to the end of the fiftieth section, and to be occupied to a considerable extent with definitions of the linguistic phenomena which the author terms phonetic variation (fertile and sterile), and reflex dissimilation; the illustrations of these processes, together with that of cross compensation, which had been dealt with in previous sections, are mostly taken from English, and are in more than one instance masterpieces of clearness and precision. They are all meant to bring vividly before one's mind the effects of commingled dialects on one another, and as long as the dialects in question are only two we feel we are on firm ground, but when they become three, such is the complication of influences that one cannot have much faith in the conclusions drawn from them. Mr. Douse uses the term *holethnic* instead of the *proethnic* of the Germans, so as to be able to call the primitive undivided Indo-European people the *holethnos*. To explain the relationship between the three mute systems, the Classical, the L. German, and the H. German, he supposes the *holethnos* to have had only the three mutes, *k, t, p*, or in all not more than eight sounds—namely, *a, k, t, p, r, s, w, y*. From the *holethnic k, t, p* the several Indo-European mute systems are deduced, partly by retaining the former unchanged, and partly by weakening them in two ways. This theory has much to recommend itself, but it nevertheless labours under considerable difficulties. The consonantal systems of the Celtic and Litu-Slavic languages must, in the last resort, go with Mr. Douse's Classical system; and the only real and thoroughgoing division of the Indo-European family of languages is that which regards them as consisting of Low German, High German, and all other Indo-European languages. To say the least of it, this is accepted by few philologists, if any. Another phase of the same difficulty is presented by the comparative unanimity among Hindoos, Greeks, Italians, Celts, and Slaves as to the treatment of the *holethnic k, t, p*: on the other hand, Mr. Douse calls attention to such roots as *kar* and *gar*, which seem to be forms of the same root *kar*, but I am by no means sure that the numerical im-

portance of cases of the kind is such as to give them much weight. Another difficulty seems to arise from the fact that Mr. Douse's hypothesis "requires that the dialects of the *holethnos* should have already displayed the expansiveness and variation consonant with the character of a primitive language spread over a wide area;" and that, in spite of the wide area, it is a fundamental condition of the same hypothesis "that the dialects in which a functional phonetic relationship is mutually and simultaneously evolved should be actually in presence of one another and even commingled" (pp. 77, 78, and 127). These conditions seem to be somewhat hard to combine.

The remaining sections of the work are devoted to the extension of the author's theory to the solution of other linguistic difficulties, such as, for instance, the phenomena presented by the primitive Indo-European *k*. This portion of the work is characterised by the same ability and acumen as the rest, but it contains several statements which the present writer cannot help questioning. The author's refining on the comparative strength of related sounds is not always convincing. For instance, whether *kw* is derived or not from *k*, I cannot see why it should follow that *kw* is weaker than *k*, and so in the case of *ky* and *k*; although *nr* is known to give rise to *ndr*, or in some instances to *nthr*, would anyone venture to say that *ndr* or *nthr* is weaker than *nr*? To return to *kw*, I am one of those who fail to believe in its production from *k* by the parasitic development of a labial; and it seems to me that M. Havet's theory stands unharmed by Mr. Douse's searching criticism, though I should, speaking from memory, be inclined to go a little further than the former, and postulate for *holethnic* speech, not only a *kw* and a *k* (both with velar *k*), but also a *c* or a palatal *k*. But the brunt of the attack on M. Havet's theory is directed against his instances, which he draws from the Romance words in which the Latin *qu* has yielded the simple sound of *k*. This seems to Mr. Douse to be unsatisfactory, as he would attribute it to the imperfect pronunciation of Latin by Gauls and Germans; but one can hardly agree with him, seeing that the Gauls had their *Sequana*, and that the Germanic languages as known in modern times have such words as *quick*, and the like, not to mention that the Germans are the people supposed to have occasioned such a Latin word as *vagina* to become the *guaina* of Italian. But, even supposing the instances adduced by M. Havet to be valueless, it happens that there are others which cannot be said to be open to the same discredit: I allude to the Irish language, where *qu* becomes *c*. The latter dates hardly before the end of the sixth century, and it is now velar or palatal according as the nearest vowels are broad or narrow.

The body of Mr. Douse's Study is followed by no less than seven appendices, which are highly instructive, especially those in which he treats with great felicity of English instances familiar to all. I will only call attention here to the one devoted to a more detailed examination of Mr. Sweet's scheme

of the *Lautverschiebung*, according to which Old Aryan *t*, for instance, is supposed to have successively become Oldest Teutonic *d*, Oldest L. German *dh* (soft spirant), and Oldest H. German *d*. As to this Mr. Douse speaks as follows, p. 192 :—

"Again, as to the nature of the mutes, instead of stability we find perpetual flux. Let us trace, for example, the supposed metamorphoses through which the primitive Tenuis must pass before it reaches the final H. German stage, and let us seriously ask ourselves whether it is possible that the very bones of articulate speech should be reduced to such a pulpy and fluctuating condition; or is it like the economy of nature that the framework of language should be repeatedly broken up and rearranged with the feeble result of bringing its various parts again and again into one and the same position? If we contrast this supposed transmutation or repeated revolution with the acknowledged quietude and stability of the liquids and vowels, the more impressible elements of speech, we must, I think, hesitate to believe in it except upon a cogency of evidence amounting to the clearest demonstration."

As to one's estimate of the stability or fluctuating character of certain sounds, that depends, perhaps, a good deal on one's linguistic habits and training; to me the perpetual flux of Mr. Sweet's theory is its recommendation, while the stability which Mr. Douse favours seems out of the question, and as a Celt I should be predisposed to find *l* and *r*, for instance, to be far less changeable than *k*, *t*, *p*. As to the economy of nature in matters of speech, perhaps one would be proceeding with due caution in not predicating anything of it excepting a total want of foresight and a consequent inability to avoid the feeble result of bringing the phonetic pieces of a language now and again into one and the same position: for an instance of this kind of blind zigzag see Schmidt's *Vocalismus*, ii., p. 59, but I would venture no opinion as to whether Mr. Sweet is right in supposing H. German *d* to have passed through *dh*. The latter attempts to base his theory on the facts of spelling, such as the use formerly made of *p* and *ð* in English, and *u* or *v* in German words where *f* is now used; but Mr. Douse would explain them in a way which would rob them of their importance for Mr. Sweet's theory. The attempt can hardly be pronounced a complete success, and even supposing it were, I am not sure but that others could be supplied from other quarters: I would call attention to such Welsh words as *drefu*, "a thrave," and *brog*, "a frog," where the Welsh vocables seem to have been borrowed from old forms of the English one. In that case the latter must have begun respectively with *dh* or *d*, and *b* or *v*. Instead of the repeated breaking and the repeated revolution Mr. Douse speaks of, it would be more just to Mr. Sweet's views to speak of a gradual and imperceptible change far within the limits of intelligibility. Within that area there would be no evident reason for supposing that the economy of nature would interfere to prevent the reduction of "the very bones of articulate speech" into the "pulpy and fluctuating condition" alluded to in the last extract. Perhaps one might venture to suggest that French is a language where such a reduction has taken place to a very considerable extent: compare *avoir*,

a, *eu*, and the like, with the Latin forms whence they are derived. Still there never was a time when Frenchmen, speaking French, were unintelligible to one another, and the history of their language knows no break or revolution. Besides, the intelligibility of a language does not depend solely on its consonants: a great deal more is contributed by its vowels, and something is due to its syntax. I have had striking instances of this in watching a child learning to speak: it began with one word at a time, mostly names, and so far its pronunciation was highly successful; but as it began to make sentences its pronunciation sensibly deteriorated and several consonants were completely forgotten, *s* being frequently used for the hard spirants indifferently, and *l* for the soft ones. But, while the pronunciation of the individual words underwent this somewhat sudden change for the worse, the sentences remained intelligible without the aid of means appealing to the eye.

Very possibly the publication by Dr. Johannes Schmidt of the second part of his *Vocalismus* may have already led Mr. Douse to modify some of his views, and the same may be the result of Verner's discovery that the hardness or softness of Teutonic consonants has been to a considerable extent regulated by their position with respect to the accent, a state of things which forcibly indicates a once somewhat "pulpy and fluctuating condition" of the sounds so handled. But, as it is, the work will be read by students of Comparative Philology with great benefit, though some of them may agree with the present writer in not accepting all the author's conclusions—the nature of the work makes this inevitable—but to have started so many questions in such a scientific way goes a long way to have them settled.

JOHN RHYS.

SCIENCE NOTES.

PHYSIOLOGY.

On Vaso-motor Nerves.—Since Goltz first demonstrated the existence of fibres in the sciatic nerve of the dog, whose stimulation causes the blood-vessels in the corresponding hind-paw to become relaxed, his experiments have been repeated and varied by other enquirers. The presence of two sets of fibres—vaso-constrictor and vaso-dilator—in the nerve-trunk, has been generally recognised; and the latter have been said to differ from the former in being more easily thrown into action, less prone to undergo degeneration when they have been cut across, and peculiarly susceptible to rhythmic stimulation. Bernstein has recently travelled over the ground once more (*Iflüger's Archiv*, xv., 12), confirming all the statements originally put forth by Goltz, and refuting certain objections which have been urged against them. The alleged peculiarities in the behaviour of the vaso-dilator fibres he found to be by no means essential, relative coolness of the hind-paw (usually produced by immersion in a bath) being the sole condition requisite for the development of a great rise of temperature on the application of any kind or degree of stimulus to the peripheral end of the recently-divided sciatic. He set himself, further, to prove that the rise of temperature is really due to the relaxation of the blood-vessels, and not to any local exaggeration of metabolic processes, induced by hypothetical "thermic" or "trophic" nerve-fibres. This was done by substituting direct measurement of the quantity of blood passing through the limb in unit of time

under varying conditions of innervation, for the use of the thermometer. Bernstein is quite alive to the probability that the relaxed state of the vessels is really brought about by an inhibitory influence of the so-called "vaso-dilator" fibres on local ganglionic centres presiding over the tonus of the arterioles; he does not, however, consider it advisable to adopt this hypothesis without reserve so long as the existence of such local vaso-motor centres has not been anatomically demonstrated.

Mechanism of Death from Splenic Fever.—That the symptoms of this disease are due to the growth and multiplication of the *Bacillus anthracis* in the blood of the infected animal, is now pretty generally, if not universally, admitted. The immediate cause of the fatal issue is believed by Pasteur and Joubert to consist in a removal of oxygen from the red corpuscles by the foreign organisms introduced into the system. This view was also adopted by Toussaint, whose more recent experiments, however, have led him to reconsider his original opinion (*Comptes Rendus*, December 3, 1877). Rabbits inoculated with blood freshly drawn from animals affected with splenic fever succumb to the disease in about twenty-four hours; the symptoms which precede death are those of gradual asphyxia, the animals dying comatose, without convulsion. Neither artificial respiration nor a supply of highly-oxygenated air to the lungs avails to prevent, or even to retard, the fatal issue. Microscopic examination of the capillaries, immediately after death, shows a considerable proportion of them to be filled with rapidly growing bacilli; even the arterioles are occasionally seen to be obstructed. These changes are well marked in the capillaries of the omentum, the intestinal villi, and the brain. But their principal seat is in the lungs. When the chest is laid open the lungs do not entirely collapse; their surface is studded with emphysematous patches, and the bronchial tubes are filled with frothy mucus. The pulmonary capillaries are found to be stuffed with the specific organisms, the obstruction being perfectly adequate to explain an almost complete arrest of the circulation through the lungs. That such an arrest really does occur towards the close of the disease was proved by direct inspection of the thoracic organs before the heart had ceased to beat; its right cavities and the great veins were gorged with blood, while the left ventricle was almost empty. When an artery of considerable size was cut across, the amount of blood that flowed from it was insignificant. The right ventricle was seen to stop beating some time before its fellow. Accordingly, death must be ascribed to plugging of the pulmonary capillaries as its immediate cause. The process in question may be studied during life by keeping the epiploon under observation with high powers. The bacilli may be seen to accumulate in the capillary loops, and even to grow in length, checking the flow of blood through particular areas some time before the general circulation is stopped by death.

Antagonism between Atropia and Morphia.—It is commonly held, by practical physicians, that either of these alkaloids is capable of averting, of at any rate of delaying, death from an over-dose of its fellow; that they are, in a clinical sense, antagonistic. The more exact methods of experimental pharmacology have not hitherto furnished many facts in support of this doctrine; indeed, the balance of evidence has been decidedly against it. Heubach has lately published some observations, however, which tend to corroborate the popular view (*Archiv für Pathol. und Pharmacol.*, viii., 1). His experiments were performed on the dog. In this animal, large doses of morphia were found to cause gradual paralysis of the sensorium (narcosis), to diminish the activity of the respiratory centre and the frequency of the heart's contractions, to lower the arterial blood-pressure and the temperature of the body. The hypodermic injection of relatively minute doses of atropia restored the dormant activity of the sen-

sorium (in the majority of instances), rendered the shallow breathing deeper, accelerated the pulse, and raised arterial tension, without, however, exerting any appreciable influence on the temperature. Further experiments showed that, in the dog, death from large doses of atropia might be prevented by the subsequent administration of morphia.

Termination of Nerve-fibres in Tactile Corpuscles.—Tactile organs of a very simple kind are present in the tongue and bill of the common duck, and the simplicity of their structure has enabled Ranvier to make out some new points about the mode in which nerve-fibres terminate (*Comptes Rendus*, November 26, 1877). Each tactile corpuscle consists of two or more nucleated cells, regularly piled on one another. When there are only two cells, these are hemispherical in form with their plane surfaces in apposition. The nerve-fibre, on approaching the corpuscle, loses its sheath, which blends with the capsule; its axis-cylinder penetrates into the interior of the organ and expands into a circular disk (called by Ranvier the "tactile disk"), which lies between the opposed surfaces of the two cells and is completely overlapped and enclosed by them. Viewed under a low power, the tactile disk appears homogeneous; it is turned grey by osmic acid, violet by auric chloride; it is flexible and easily distorted by manipulation. Should the corpuscle consist of more than two cells, it contains more than one tactile disk; the number of the latter always bearing a constant ratio to that of the former. If a represent the number of cells, $a-1$ will be that of the disks. Having studied these very simple tactile corpuscles, Ranvier went on to compare them with those in the skin of the human finger, and arrived at the conclusion that the structure of the latter, though more complex, is fundamentally like that of the former.

On the Evidence of Metabolism in the Liver.—That the blood of the hepatic vein is richer in urea and sugar, poorer in fibrin, than portal blood, was regarded not very long ago as an ascertained fact, throwing much light on the intimate nature of the changes going on in the liver. The most recent researches, however, have shown that no quantitative difference as regards the three substances just named can be detected between hepatic and portal blood during life. Are we, therefore, justified in doubting the truth of our previous views of hepatic function? Some experiments lately carried out by Flüge furnish an answer to this question (*Zeitschrift für Biologie*, xiii., 2). He set out from the following considerations:—The liver undoubtedly secretes a considerable amount of bile, which flows into the intestine; the watery and saline constituents of the bile must be drawn from the blood passing through the gland; and these inorganic compounds admit of being estimated with far greater precision than the organic ones. Hence, if comparative analysis of hepatic and portal blood be capable of furnishing any information at all, it must show a decided diminution in the proportion of water and salts contained in the blood which has traversed the capillaries of the liver. A series of experiments was performed to settle this point, every precaution against accidental error having been taken. The result was altogether negative. No constant difference, as regards water and inorganic salts, could be shown to exist between the two kinds of blood, even when the digestive process was going on actively, and bile flowing into the intestine. The same negative result was arrived at concerning hæmoglobin. Flüge then proceeds to show that our analytical methods are much too coarse to furnish the sort of information we demand from them. In our laboratory experiments we do not take time, as an element in physiological processes, sufficiently into account; the most imposing results of the activity of living tissues may be, and often are, wrought by the gradual summation

of magnitudes too small to be measured; and the necessary failure of such analytical methods as that under consideration need not influence our judgment concerning the hepatic functions in any direction whatever.

CHEMISTRY AND MINERALOGY.

Liquefaction of the "Permanent" Gases.—The first number of the new weekly scientific journal (*Revue Internationale des Sciences*, 3 Janvier, 1878) contains a detailed account of the method by which M. Raoul Pictet, of Geneva, has succeeded in liquefying oxygen. A description of the process has also been communicated by M. Pictet to *The Chemical News*, and appears in the number of that journal of the 4th inst., illustrated with drawings of the apparatus with which the grand result has been achieved. He first prepares liquid sulphurous acid, with which he fills a horizontal tube, rather more than a metre in length and 12 centimètres in diameter. When an exhaust-pump attached to one end of this tube is set in operation the temperature of this liquid rapidly falls to -60° or even -70° . This sulphurous acid is now used to condense carbonic acid. Along the axis of the tube, already referred to, passes a smaller tube (like the central tube of a Liebig's condenser) through which carbonic acid under a pressure of from four to six atmospheres is transmitted; the gas, which readily liquefies under these circumstances, is conveyed to a copper tube, 4 mètres in length and 4 centimètres in diameter, where it is stored. When sufficient material has been obtained, it, in like manner, is cooled by its rapid evaporation. An exhaust-pump attached to this tube makes 100 revolutions a minute and removes 3 litres per stroke; the carbonic acid soon solidifies and its temperature falls to about -140° . We now come to the third stage of the experiment, the condensation of the oxygen. Along the axis of the copper tube containing the frozen gas passes a smaller tube, just as in the former case; this one is 5 mètres in length and 14 millimètres in external, and 4 millimètres in internal diameter; it consequently extends beyond the copper tube at both extremities. It is connected at one end with a large howitzer shell, the sides of which are 35 millimètres in thickness, while its height is 28 centimètres, and diameter is 17 centimètres; at the other end is a Bourdon gauge, graduated to record pressures up to 800 atmospheres, and beyond it a screw-tap, which closes the tube. The shell which constitutes the retort for the preparation of the oxygen contains 700 grammes of potassium chlorate and 250 grammes of potassium chloride, mixed and perfectly dry. When the freezing material is at its lowest temperature heat is applied to the shell, and at the time that the reaction is complete the pressure rises to above 500 atmospheres, but it almost immediately sinks, and falls to 320 atmospheres. On opening the screw-tap at the other end of the tube a jet of liquid issues with extreme violence. On closing the tap, and opening it again after a few moments, a second and smaller amount of the liquid oxygen is driven out. The experiment was repeated by M. Pictet a few days later with the same result; and still more recently he examined the escaping jet with the electric light, when it appeared to consist of two parts; one, the central part, was some centimètres in length, and of a whiteness which showed that the element was liquid or even solid; the other, the outer portion, had a blue tint which indicated the presence of oxygen, "compressed and frozen in the gaseous state." Charcoal, rendered slightly incandescent, when placed in the jet bursts into flame with unprecedented violence (*avec une violence inouïe*). It appears that M. Pictet has devoted more than three years to the object of demonstrating experimentally that molecular cohesion is a general property of bodies to which there is no exception. M. Pictet's important discovery closely follows that of M. Cailletet, who in the last week of

November announced to the Academy of Sciences of Paris that he had reduced nitrogen dioxide to the liquid state. Cailletet succeeded in liquefying nitrogen dioxide by subjecting it to a pressure of 104 atmospheres at -11° C. At 8° this substance retains its gaseous condition, even under a pressure of 270 atmospheres. Marsh gas under great pressure exhibited a remarkable appearance. When the pressure, equal to 180 atmospheres at 7° , was suddenly reduced, a cloud appeared such as is observed when the pressure on liquid carbonic acid is rapidly diminished. From this the author has been led to believe that the conditions under which this gas becomes liquid had almost been attained. Andrews has shown that in the case of each vapour there exists a "critical point" of temperature, above which no gas can be liquefied, no matter how great the pressure to which it may be subjected. In the case of nitrogen dioxide the "critical point" appears to lie between 8° and -11° (*Compt. Rendus*, 1877, lxxxv., 1016). These results, it would be thought, are astonishing enough, "but more remains behind." At the meeting of the Academy of Sciences, held the last week of the old year, a sealed packet was opened, which disclosed the fact that on December 2 M. Cailletet had succeeded in liquefying oxygen and carbonic oxide under a pressure of 300 atmospheres, and at a temperature of -20° . It was not communicated directly to that learned body on account of M. Cailletet being at the time a candidate for a seat in the Section of Mineralogy. Cailletet's process consists in subjecting the gas to enormous pressure, and the cooling effect of sulphurous acid. The oxygen apparently was not condensed under these circumstances; but on the pressure being relieved, a cloud was formed, as in the case of marsh gas. With the only remaining "permanent" gases, however, he has been more successful. On the last day of the year he subjected nitrogen to a pressure of 200 atmospheres, and obtained liquid drops of that element. Hydrogen, first subjected to a pressure of 280 atmospheres, and then cooled by the removal of that pressure, formed "a cloud." Air subjected to the same treatment was also liquefied, and a jet of liquid air issued from the apparatus.

Bolivite and Taznite.—Domeyko communicates some further notes on the mineralogy of Bolivia, Peru, and Chile (*Compt. Rendus*, November 19, 1877). Bolivite is the name which he has given to a bismuth oxysulphide, composed of the protosulphide, Bi_2S_3 , and of the sesquioxide, Bi_2O_3 . Taznite is a chlorarsenate and chlorantimonate of bismuth, which has been found at Tazna, in Bolivia. Several more curious bismuth minerals are referred to in his paper.

Iodous Acid.—Ogier has studied the action of ozone on iodine (*Comptes Rendus*, November 19, 1877). He obtains the same product when ozonised oxygen is allowed to act on iodine vapour and when a mixture of iodine and oxygen are exposed to the silent electrical discharge. The final product of the reaction is a colourless substance which is unchanged in air, is soluble in water, without apparently undergoing decomposition; the ratio of iodine to oxygen present in this body points to its being iodic acid. Another compound which was but slightly soluble in water was obtained; it exhibited characters which resemble those of the hypiodic acid of Millon. Ozone when placed in contact with iodine at 44° to 50° appears to form iodous acid; this is a pale yellow, exceedingly light powder, which, in contact with water, deposits iodine.

The Edible Clay of New Zealand.—Muir has analysed a specimen of clay from Simon's Pass Station, Mackenzie County, in the South Island, which is eaten in very considerable quantities by the merino sheep grazing on the low bare hills of that region, without their apparently being any the worse for it (*Chemical News*, 1877, xxxvi., 202). The shepherds ascribe the desire of their flocks to consume this material to the fact of the

clay containing salt, and this theory is supported by the results of Muir's analysis, which is as follows:—

Silicic acid	61.25
Alumina	17.97
Ferric oxide	5.72
Lime	1.91
Magnesia	0.87
Alkalies (chiefly Sodium chloride)	3.69
Organic matter	1.77
Water	7.31

100.49

Iridescent Glass.—Vessels of iridescent glass have, during the past year, filled the windows of our shops and the decorated saloons of art and "culture." The process for preparing them appears to have been devised by M. L. Clémendot, who has patented his method in France, England, and America. He submits the vessels to the action of dilute hydrochloric or sulphuric acid, under a pressure of from two to six atmospheres, and produces in this way the effect of the decomposition of light from thin films which, in the ordinary course of things, results from the "weathering" action of time on glass.

FINE ART.

ILLUSTRATED BOOKS.

Vingt-cinq Dessins de Eugène Fromentin reproduits à l'aquarelle par E. L. Montefiore. Texte biographique et critique par Ph. Burty. (Paris-Londres: Librairie de l'Art.) To this graceful portfolio of designs by one of the most remarkable of modern masters M. Burty has prefixed a biography of Fromentin which is well worthy of study. The great painter of the desert, the resolute Northern nature which resisted so strenuously the languor and the severity of a tropical climate, is hardly known in England, and his life at least will present fresh points of interest to most readers on this side the Channel. He was born in 1820, and returned to die in 1876, in the same hamlet of Saint-Maurice, in the neighbourhood of Rochelle, "a white village in a pale country," as he said himself; and something of this native colour clung to the last about his painting, with its dusty white and bloom of misty blue. His two remarkable books, *Été dans le Sahara* and *L'Année dans le Sahel*, are heartily praised by M. Burty; but he will be best remembered by his severe and heroic pictures, dealing in the main with Arab life on horseback, and the excitement of a nomadic existence. The twenty-five designs which M. Montefiore has reproduced in etching possess great interest, especially to those who know the paintings of Fromentin, many of the most famous of which are here seen in embryo. The first of the series is perhaps the most powerful: two frantic Arabs, brandishing their firelocks, rush through the air side by side on steeds no less frantic than themselves. Nothing can exceed the vehemence, fire and force of this brilliant study. The first seven designs are all studies of Arabs, with warlike gestures, waiting for the foe or spurring to meet him. The eighth is a very noble study of camels. In the ninth and tenth the beauty of the Arab horse is exquisitely dwelt upon. Of the rest the most remarkable are a design of cattle lounging into a shallow river, and basking in the mingled coolness and sunlight; a group of slim Africans who draw up water by an old-world mechanism; the brilliant drawing, given with the utmost simplicity, of a little mosque or chapel, at the top of a bare stony hill, open to the intolerable glare of sunshine; two beautiful studies of hawking; and, lastly, the figure of a centaur; but there is not one in which masterly powers of draughtsmanship are not shown. The grace and strength of the figures, the firm seat of the men in the saddle, the absolute knowledge of human and animal anatomy which such a collection of designs as this displays, might well be the despair

of an artist trained in our slipshod schools. We cannot imagine a better lesson to a young painter than the study of such a conscientious, virile art as Fromentin's, stripped, as here, of its outer attractions of colour and finish, and appealing to the eye solely through its force and truth.

Etchings from the National Gallery. Second Series. With Notes by R. N. Wornum. (Seeley, Jackson and Halliday.) A melancholy interest attaches to this handsome volume, the last of those attractive and instructive books of which its author produced so many. It appeared, as all our readers will remember, during the last days of his useful and too brief life. It is almost as charming, though not perhaps quite so fresh, as the earlier series with the same name. The etchings are by various hands, and the execution appears to us, though on a creditable average, to be rather unequal. The gem of the volume is certainly M. Rajon's portrait of Gerard Dou by himself. The luminous shadows of the face, the pathos and intensity of the eyes, the whole air of refinement and charm, surpass if anything the same qualities in the original. By the coloured and sensitive art of M. Rajon, the etchings of his companions appear a little mechanical. But M. Brunet-Dubaines' renderings of Turner, especially of the *Approach to Venice*, leave nothing to be desired. M. Mongin has succeeded in giving force and solidity to the *Lawyer of Moroni*, and M. Richeton has shown great skill in treating the velvets of Moretto's *Italian Nobleman*. But M. Mongin is downright bad in his *Portrait of Andrea del Sarto*, and M. Richeton gives a uniform woolliness to the *Cradle of N. Maes*. Of the remaining etchings those which seem most satisfactory are Old Crome's *Chapel Fields*, by Mr. Chattock; Canaletto's *Scuola della Carità*, by M. Gaucherel; and Greuze's *Girl with an Apple*, by M. Flameng. The last has a very unsatisfactory fluff appearance, if looked at too closely; it is evidently intended to give a general effect of soft complexion and silky hair, and should be looked at from a distance or with half-shut eyes, when this aim is found to be gained. Only two English names occur in the list of etchers, which includes none of the best-known British artists in this manner.

A New Child's Play. Sixteen Drawings by E. V. B. (Sampson Low and Co.) The title of this pretty book recalls Walter Crane's *The Baby's Opera*, but the inside is in quite a different style. The one was gorgeous with neo-mediaeval fancy and brilliant colour; this is in plain black-and-white, the heliotype process giving exactly the impression of the pen-and-ink of the original drawings. They are simple, infantile, and pleasing. Hush-a-bye Baby falls out of a great Scotch fir into a comfortable marsh, disturbing a synod of hares; Dickory Dickory Dock, slightly clothed in a single garment, happens to open the clock at the precise moment when the mouse runs up; Miss Muffet knocks her dandelion tuffet all to fragments with the energy with which she avoids the spider. All this is as pretty as it can be, and the illustrations are rendered even more fascinating to nursery readers by the big black eyes and impossible rosebud mouths peculiar to infant heroines. Considered as art, this conventional type is made a little too prominent; but once or twice, notably in the exquisite design for "I had a little Nut-tree," the drawings are perfectly charming and excellent. The faulty side of the book culminates in "Trip and Go," where three maidens with horrible goggle eyes as big as saucers, and affectedly posed, saunter along a high road. But the good far outbalances the bad in this very acceptable child's-volume.

NINTH WINTER EXHIBITION OF OLD MASTERS, ETC., AT THE ROYAL ACADEMY.

(First Notice.)

THIS winter's exhibition at Burlington House, opened last Monday, scarcely produces the same impression as some that have preceded it. The

pictures are thinner on the walls, and the attention is not seized at once by any works of special fame or obvious pre-eminence. Two rooms are filled with engravings, and this novelty suggests at first sight the idea of a desire to eke out failing resources. The opportunity, indeed, of studying the Duke of Buccleuch's famous collection of proof mezzotints—which, with the contributions of Messrs. Anderdon, Addington, Horne, Edward Cheney, and others, furnish the best gallery ever seen of the works, done into black-and-white, of the three great portrait-painters of England—this opportunity here given us is not one to be underrated. But perhaps it would have been given to greater advantage in a separate exhibition. It is certainly interesting to be able to pass from Sir Joshua's famous *Cornelia*, or Romney's *Ariadne*, in one room, to the engravings of the same pictures a few rooms off; still, the eye that is fresh from the study of paintings cannot possibly feel at their true value the effects of printer's ink and paper in engravings. These, however rich, forcible, and perfectly managed, cannot but be lost upon faculties just attuned to the gold and crimson of the Venetians, and to the gloom and gleam of Rembrandt. To a minor form of art, exhibited by way of addition or dependency to a gallery of paintings, the student cannot do justice unless he resolves to divide the two studies completely, and on no account to approach the minor order of works when he has just been engaged upon the greater. For this reason we cannot feel quite unmixed satisfaction at the addition to the usual contents of the exhibition made this year in the shape of English engravings, and promised for next in the shape of drawings of Old Masters; although both kinds of collection are of first-rate interest and value, we feel that we would rather have either by itself than in connexion with a gallery of great paintings. Still less would such additions be welcome if they meant that the stores of painting upon which the Royal Academy is able to draw for these exhibitions were really running low. After the splendid profusion of the last eight years, and with whole galleries besides of the scale of the Althorp and the Stanstead galleries on public view at South Kensington, it would seem no wonder if run low they did. As long as we know, however, that if all owners and trustees were as generous as a few, there would be provision enough, without repetition, for years to come—as long as we can think, as each returning exhibition constrains us to think, of the still unbroached treasures of Bridgewater House and Blenheim, Petworth and Panshanger, Wilton and Castle Howard, of the Novar collection, and many famous galleries besides—so long it is impossible to be resigned under the prospect of an exhaustion of materials. Let us hope that before long the opening-up of some or other of these great treasure-houses may give us exhibitions of the splendour and abundance of the first.

The show of pictures this year is made up from many quarters, the contributions from no single one taking the proportion of those from Corsham last year, or from Cobham the year before. Lord Powerscourt takes the lead with sixteen works, of almost as many different schools, including an extremely beautiful Venetian portrait (140), a singular study or harmony in blue, by the rarest and costliest of Dutchmen, Vander Meer of Delft (267); and a variation by Cuypp, of excellent force and preservation, of one of his favourite studies, *A Boy holding a grey Horse* (263). The number of contributions set down to Mr. Fuller Russell is, indeed, higher, but includes the various small and large compartments of a single altar-piece of the primitive school of Siena. Sir Reginald Procter-Beauchamp, Mr. Fordham of Wimpole, and Mr. W. H. Grenfell, follow with ten pictures each. The Queen, this time, sends only five, but all of them masterpieces in their several kinds: the two admirable Thames

views of Canaletto (134, 144), to which we shall have occasion to return; a Gainsborough, a lady in sumptuous apparel, rendered with the best force and magic of his brush (170); the *Cymon and Iphigenia* of Reynolds (132), perhaps the most successful as well as the best preserved of all his mythologic efforts in the wake of Rubens and the Venetians; and the celebrated *Bedroom* of Jan Steen (120)—as dull a piece of indelicacy, half gross and clownish, half pedantic and ridiculous, as was ever elevated into the regions of art by the mere fidelity and cunning of the craftsman's hand. Many of the other contributions come in threes, twos, or singly, and conspicuous among the latter, the great Rubens sent by Lady Elizabeth Pringle (168)—a picture conducted with all the riotous power of the master, all his assured mastery in the midst of extravagance, and exhibiting, with a splendid violence of motion, colour, and dramatic life and expression, the presentation of the head of John the Baptist by an overblown daughter of Herodias to a ferociously remorseful or remorsefully ferocious Herod, who sits at the head of the banquet, his black eye flashing horror as he clutches the table-cloth with one hand and his beard with the other.

A special point in this exhibition, as mentioned on the cover of the catalogue, is the appropriation of the first room not merely, as usual, to pictures of the English school, but to those of a particular group within that school, the group of the provincial landscape-painters of Norfolk, headed by two names really great—Crome and Cotman. And another new point, which naturally could not be specified in the same place, is that the catalogue itself has been prepared in a different manner from former catalogues. Much time and care has evidently been spent upon the work; descriptions, dates, and information, in most cases accurate and sufficient, have been added; and, making allowance for the deference unavoidably shown in some cases to the too-partial attribution of a picture to a great name by its owner, the result is most useful and praiseworthy. To the more salient works of the various schools, and to those that especially invite discussion, we shall return another week.

SIDNEY COLVIN.

ARCHAEOLOGY IN ITALY.

Rome: December 19, 1877.

I fulfil the promise contained in my last letter, and proceed to state in geographical order the most important of the recent discoveries of antiquities. I shall not speak of the impressions which I derived from a visit to the ancient Christian burying-place of Concordia-Sagittaria, in the province of Venezia. This monument, which was first restored to light a few years since, has been brought to the notice of Englishmen by my distinguished friend R. Lanciani, who accompanied me on the excursion.

One of the most remarkable of recent excavations is that which was executed under the direction of the learned professor Girolamo Rossi, near Ventimiglia, in the province of Porto Maurizio, on the French frontier. A little more than a kilometre from the town to the east, between the rivers Roia and Nervia, stretches a sterile plain, covered with sand carried thither by the wind. A votive chapel and a few wretched habitations are all that is seen of it. But this desolation is not of ancient date. The name of the locality itself testifies to the contrary. It is known in the neighbourhood as the *Città Nervina*, and commemorates the town which flourished on its site in the days of the Romans, and was the capital of the *Intemelii*. It would appear that the ruins of this town were to a great extent visible in the seventeenth century. Padre Angelico Aprosio, in the *Biblioteca Aprosiana*, published at Bologna in 1673, speaks of the ancient remains, and mentions the antiquities discovered on the occasion of an overflow of the Nervia, which carried away a large portion of the fields in its course.

From the fragments of inscriptions found in modern buildings, where they had been used for purposes of construction, and in turning up the ground, and from the mosaics, pieces of architecture, &c., discovered here, Cavaliere Rossi, who had been appointed by the Government to inspect the antiquities of the region, was induced to ask from the Minister of Public Instruction the sum necessary for beginning regular excavations. Senator Fiorelli, Director-General of Excavations, was not long in according the Government subsidy. The excavations were commenced in the early part of October, on the property of Signor Biamonti, which appeared the most likely to yield results; and Cavaliere Rossi soon had the pleasure of laying bare a portion of wall and some steps, apparently belonging to an amphitheatre. Further researches revealed, in fact, a theatre of which the dimensions, according to the journal of Porto Maurizio, the *Unione* (No. 32, November 4, 1877), are not large. The diameter at the highest steps is 31.15 m., and at the lowest, 25.55 m. It is stated that the building might have seated 600 spectators. The remaining details of the discovery will be made known in the narrative of the Direction-General of Excavations, published as usual in the Reports of the Royal Academy of the Lincei, and at present in the press.

Further interesting excavations have been made at Este in the province of Padua, on the site of a Roman necropolis near another and more ancient necropolis attributed to the *Euganei*. I do not know whether the course of the excavations will justify this assumption, or whether further light will be obtained by deciphering the *cippi*, which exist in no small number. It is certain that the more ancient of these tombs contained ornamented arms and utensils of bronze similar to those found in other parts of Italy. Conspicuous among these are the helmets and *situlae* bearing rude figures of horses and riders, recurring in circles one above the other.

These excavations, also, were carried out in a great measure at the expense of the Government. The Minister of Public Instruction had had an opportunity of observing the anxiety of the municipality of Este to preserve worthily their country's monuments. He had recognised, at the same time, the merit of the communal museum, which consisted of well-arranged remains belonging to the most ancient inhabitants of the district. These, considered in relation with other antiquities found in more northern parts as well as in Bologna, could not but furnish materials for useful comparison and profitable research. The Minister, consequently, with a view of increasing the value of the collection, granted a subsidy that was fruitful of good results, inasmuch as it revealed the extent of the necropolis existent in the ground circumjacent to the present town. It was interesting to find that the most ancient of the tombs—those attributed to the *Euganei*—were all broken up, while the Roman ones had remained totally undisturbed. In the latter were found intact glass urns containing ashes. The explanation of these facts is to be found in the inundations of the Adige (*Athesis*), which took place before 589 B.C.

In Etruria antiquities continue to be yielded by the necropolis of Volsinium Vetus, near Orvieto, as well as by that of Tarquinii, near Corneto. In the territories of Viterbo and Civita Vecchia other excavations have been undertaken, but have so far led to no remarkable discoveries. A new necropolis has been found near Piobbico in Umbria, but before pronouncing on its importance, we must await the completion of the researches begun in it by order of the Government. In Umbria itself the course of the Roman roads has lately attracted fresh attention, and some additional remains of old monuments have been discovered near the theatre of Gubbio, where the Direction-General of Excavations has commenced the work of restoration.

In the province of Aquila, in the Abbruzzi, a fragment of the *Fusti* of Amiternum, which refers to the time of the second triumvirate, has been reclaimed for purposes of study; and the excavation of the ancient Corfinium in the territory of the Peligni has commenced. As the exact site of Rome's famous rival was not known, it was necessary, before beginning the excavations on a large scale, to explore certain points indicated by the discoveries already made as likely to prove productive. These first explorations were made in Pentima, where the intelligent inspector, Prof. Antonio de Nino, argued that remains should exist of the Forum mentioned by Diodorus Siculus, and of the walls that served as a defence against the arms of Domitius in the last struggles of the Republic.

A spot was chosen where the country roads that lead from Pentima to Pratola Peligna and San Pelino branch off. Here were laid bare walls undoubtedly belonging to a great public edifice, and beyond these appeared sepulchres of the Roman epoch, towards the construction of which stones had contributed which formed part of still more ancient buildings. One of these stones bore the Pelignic inscription published by Senator Fiorelli in the *Commentationes philologicae in honorem Th. Mommsen*, as well as by Dr. Dressel in the last number of the *Bollettino* of the German Archaeological Institute.

Independently of other advantages, one benefit at any rate has been obtained—that, namely, of a recognition on the part of the Government of the necessity of instituting excavations in this neighbourhood. Nor can we fail eventually to make discoveries of greater value. It is to be hoped that the work of the Minister will be furthered by the efforts of the municipality, who should also see the need of collecting and preserving, in the places where they are found, these monuments of antiquity. By this I do not mean that there should be a museum for every commune in the country, but only that excavations should not be made in places of great historical importance, unless there has been first formed a special place of collection. The Government, which of late years has given a new impulse to the study of antiquarian remains, appears, fortunately, to be disposed towards this system, which is the only really useful one. Nothing could be more injurious to the interests of study than to continue the old plan of depriving the communes of their antiquities, in order to collect these in the large cities, where they are classified according to their artistic value, without any regard to their origin. We have seen the results of such a method. When all recollection of the birthplace of an object has been lost, where is its use even to those who simply study the story of artistic development? But I must abandon an argument which would entail too long a digression from my present subject.

Returning to excavations, I must remark that I read with surprise in the *ACADEMY* of December 15, No. 293, the announcement of some remains having been found in Manfredonia near the ancient Sipontum. Lately I received the visit of two gentlemen from Paris, who begged particularly to be informed about a temple to Diana, and a monument to Pompey erected after his victories over the pirates, and who wished to know whether the numerous inscriptions daily discovered continued to be transferred to the National Museum at Naples. The immense number of inscriptions reduces itself to a single stone, which was discovered not lately, but a year and a-half ago. It was found near the Cathedral, in the course of excavating a well. The inscription commemorates "Titus Tremelius Antiochus," who "aed[em] Dianae et aram de lapide quad[ato] aedif[icavit] et opere tector[io] polien[dam] et sign[um] Dian[ae] fac[iendum] statuen[dum] dedic[andum] de sua pec[unia] curavit." A demand for the inscription on the part of the National Museum of Naples was addressed to the Bishop of Manfredonia, in which province there is no museum. He consented, and a copy of the inscription was

communicated to the Lincei by Senator Fiorelli on August 15 of the same year.

For the rest, it is not difficult to account for the way in which the mistake has arisen. In the past months of September, October, and part of November, excavations have been made in the region of the ancient Saepinum in Samnium, and the objects there found have, with much exaggeration, been attributed to Sipontum in Apulia.

Putting aside all exaggeration and confusion, the excavations at Saepinum are really important. A basilica has been discovered, together with many architectural remains, some fragments of inscriptions, and a stone that bears a complete inscription commemorative of the individual who restored the public edifice. The commission which presides over the monuments in the province of Samnium (Campobasso) has shown the greatest zeal in prosecuting the excavations. The Government has seconded this generous ardour, and we may consequently hope, when the works are resumed next season with larger means, to obtain greater results.

A Report on the discoveries hitherto made, both in the basilica already mentioned, and in a field belonging to the Signori Foschini, was presented by the Senator Fiorelli to the Royal Academy of the Lincei, in the name of the Inspector of Excavations, Signor Mucci, at the first meeting of the Society on the 16th of this month. FELICE BARNABEI.

THE IMPERIAL GERMAN INSTITUTE IN ROME.

THE sitting of January 4 of the Imperial German Institute of Rome was particularly interesting. A question was brought forward which has afforded ample material for discussion among scholars. Signor Michele Stefano de Rossi, brother of the famous Giambattista, and known in learned circles by his researches on the primitive polity of Latium, exhibited a series of vases from an ancient necropolis, discovered last year at Grottaferrata, near the Alban Hills, and at the spot known as the *Prato del Fico*. These vases present the well-known forms of the so-called *vasi latiali*; they are of common earthenware, but slightly baked, and bear a few geometrical ornaments. Some forms resemble the antique vases of Villanova and of the Arnoaldi excavations at Bologna. Some were likewise found near Chiusi in the tombs of a primitive epoch. What is most peculiar in the tombs of the Alban Hills is that the vases are arranged round an urn, which contains the calcined bones of the departed, and which is shaped like an ancient house or a cottage. The first tombs discovered in 1817, and brought to the knowledge of scholars by Visconti, were made of a very large *dolium*, inside which the vases were arranged together with the urn. Such are the *tombe a pozzo* near Chiusi, with this difference—that the urn intended to contain the bones is placed inside the vase upon a seat. Now, tombs have been found at Bologna inside a large *dolium*. But Cavaliere Michele Stefano de Rossi pointed out that the tombs of Prato del Fico are not within the *dolium*, but in an enclosure of stones, covered with a slab, and since similar constructions were also met with in Bologna and Chiusi in these archaic sepulchres one must conclude that the *dolium* was placed as a substitute for the enclosure of stones, and that therefore the tombs which are only surrounded by stones are the most ancient. After alluding to other useful data for comparison, of no small importance for the early history of Italy, and showing that with these additions to our knowledge we can recognise the system of burial adopted by a people which lived in the times of Rome under the Kings, and before the wall of Servius was built, Cavaliere de Rossi passed on to the more interesting portion of his subject. About 1867, when addressing a meeting of the Institute on a similar subject, he had occasion to point out that these tombs of the Alban Hills are anterior in date to

the last eruptions of the volcanoes near Rome. He showed that the urns were found below the streams of lava. Among his numerous opponents was Padre Garrucci, who in one of the last numbers of the *Civiltà Cattolica*, taking as an example the tombs of Prato del Fico, where no trace of lava had been found, thought he was in a position to prove the absurdity of De Rossi's view. But De Rossi replies that it is not necessary for all the tombs to be beneath the lava in order to prove that the volcanoes may have been in full activity at the date to which these burials are to be referred. The lava, as is well known, follows various channels, and therefore it covered those tombs only which it reached in its course. Further to prove the truth of his view, Cavaliere de Rossi exhibited to the meeting a fragment of antique bronze, the use of which it is not easy to recognise, found at Albano in digging the foundations of a house, and beneath a layer of volcanic lava. A piece of *scoria* has remained attached to the bronze.

Prof. Helbig made some very interesting observations on the forms of the sepulchral urns, and also on the forms of cottages in Italy. His observations were corroborated by the facts recorded by Commendatore de Rossi.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Archdeacon Gray's promised work on China, the result of twenty years' residence in that country, will be published by Messrs. Macmillan and Co. in a few days. As the work of a man who has made himself very popular with the Chinese it cannot fail to be of great interest. The Chinese Exhibition, now on view at the Crystal Palace, forms a portion of a valuable collection which the author made in China. The work, which will be in two volumes, and profusely illustrated by facsimiles of drawings by native artists, has been edited by Mr. W. Gow Gregor.

MESSRS. COLNAGHI AND Co. have sent us their last-published engraving from the well-known portrait of the Countess Spencer and Lord Althorp in the Spencer collection. The engraver is Mr. Samuel Cousins. The original picture is a typical example of the grace and distinction of Sir Joshua Reynolds. Lady Spencer, in profile, seated in a woodland glade, presses her child close to her with both hands, while she looks, not at, but past him, in a kind of happy afternoon-reverie. A pet spaniel does his best to attract the attention of his little master. Mr. Cousins has shown all his accustomed skill in reproducing this charming work. His engraving is very delicate and luminous; the faces of the figures are skilfully characterised, and the flood of softened light that comes through the woodland at the back is very softly rendered. This is the sort of engraving of which the people who buy these works of art never seem to get tired; and it is a matter of congratulation for those who are interested in the technical side of the matter that such good work should be offered when it is to be feared that worse might be as thankfully accepted. Mr. Cousins has shown by his late engraving of Hogarth's portrait of *Miss Rich*, and by this new Reynolds, that he has never reached a higher point of excellence in his profession than he now holds.

WE are informed from Rome that the Minister of Public Instruction, Commendatore Coppino, has given orders for the recommencement of the excavations in the Forum Romanum. According to the new Ministerial plan the whole area is to be uncovered as far as the Arch of Titus, and the front of the Forum to be connected with the remains of the Palace of the Caesars. The question will thus have to be settled with the Municipality of Rome that regards the street "In Miranda," which crosses the Forum towards Santa Maria Liberatrice. We hope that the citizens

will be content to go round under the Campidoglio, near the Arch of Septimius Severus, and that it will not be found necessary to build a new bridge in the midst of the Forum, which would greatly interfere with the view of the remains.

WITHIN the last few days the excavations at Ostia have been recommenced, and the picturesque Tower and Castle, so often restored by the Popes before the traffic on the right-hand mouth of the Tiber was reopened, have been given up to the Minister of Public Instruction. The antiquities which are not to be transported to Rome may be conveniently deposited here.

MR. DOUGLAS W. FRESHFIELD writes:—

"Has anyone skilled in such work taken the trouble to decipher the lines of writing under one of the beautiful studies of Alpine (or Carrara?) peaks by Leonardo da Vinci, now exhibited (No. 806) in the Grosvenor Gallery? They may possibly serve to identify the exact scene represented in these very interesting drawings, perhaps the most thorough and successful representations of high mountain scenery in Italian art."

THE death is announced of M. Braun, of Dornach, whose photographs of Continental scenery and of the works of the Old Masters are so well known both in this country and abroad; and of M. Emile Lambinet, a pupil of Drolling and Horace Vernet, and one of the most distinguished landscape-painters of the French School, at the age of seventy-one.

THE comparatively recent appearance in these columns of an article on Sebald Beham renders it superfluous for us to devote very much space to the consideration of a catalogue of that artist's works which has very lately been issued by Mrs. Noseda, of the Strand. A few lines may suffice to assure the reader that if he be interested in collecting the work of one of the most accomplished of the seven Little Masters of Germany he will find the dainty Catalogue which Mr. W. J. Loftie has compiled to be a necessary addition to his art-library, however small that may happen to be. At the same time that he is providing himself with an aid to accurate classification of some of his early German treasures, he will become possessed of an exquisite example of English printing, and of the exercise of good taste in all that helps to make the outward material of a book attractive to the beholder. Mr. Loftie has so much refrained from venturing upon aesthetic criticism—he has so much confined himself to the first essentials of plain and accurate instruction in detail—that it was, indeed, only right that he should offer his information in a material garb that might at least be attractive. He has written a catalogue, and not a book. And there was need of a catalogue; for the big volumes of Bartsch, however valuable still to the general student or collector of prints, are a cumbersome possession in the hands of the searcher after the work of one particular master; and the book of Rosenberg, satisfactory and instructive as it is admitted to be in the essential points of critical biography, is lacking in minute and painstaking accuracy of indication—just the side on which Mr. Loftie is strongest. We can promise a welcome, then, to the elegant little volume of Mrs. Noseda's publication, whether we agree with or differ from such estimate as the compiler makes of Sebald Beham's place in German art. It is possible that for Mr. Loftie Sebald Beham's very special qualities of finished execution and technical mastery are more attractive than Barthel Beham's qualities of wider sweep and free intellectual invention. Not, however, that Sebald was altogether deficient in the higher mental qualities, or that Mr. Loftie, the careful chronicler of his work, is unaware of the presence of them. Sebald, considered alone, is an artist of some inventive power, and of quite noteworthy variety. He, as well as certain of his

brethren, may claim to have led the way in that study of intimate and homely life which the artists of the seventeenth century, and of another land, carried to perfection. Sebald too, while well in sympathy with the life of his own day—feasting, working or love-making of maid and boor—was also by no means out of harmony with classic art. But it is as an executive rather than an imaginative artist that he has claims to high regard. The purity and precision of his line are certainly unsurpassed by any of the artists of Germany. It is only when he is weighed in the balance with Dürer that there is apparent the comparative lightness of his art, so much less pregnant, so much more derived—and he is weighed then with a master of masters. Good service is done by a little volume so neat and careful as Mr. Loftie's.

THE Société des Amis des Arts de Besançon has recently opened its seventh exhibition.

THE competition for the monument to General Dufour, which took place on December 15 at Geneva, did not lead to any satisfactory result; for though, as already stated, two of the models received prizes, it was not considered that either of these had such surpassing merit as to justify the commission for its execution. At the instigation, therefore, of M. Aimé Millet a second competition has been opened, confined exclusively to the five artists who stood first in the previous competition.

THE new Salle of Modern Sculpture in the Louvre is now open to the public. The Salle Chaudet has also been restored, and is now reopened.

SOME new documents relating to the manufacture of tapestry at Turin are published by M. Eugène Muntz in the *Chronique des Arts*. It was scarcely known before that such a manufactory had existed at Turin; but it appears from these documents that there was one at work there at the end of the last century.

THE great artistic competition in Belgium—the "Concours de Rome"—will be opened on April 1, 1878, at the Royal Academy of Fine Arts at Antwerp. The laureate will receive a pension of 5,000 francs for four years for the purpose of studying abroad.

M. JOBBÉ DUVAL has just finished his picture symbolising the Octroi of Paris, commissioned by the Municipal Administration.

Two fine statues representing *Safety* and *Prudence*—the one by M. Gruyère, and the other by M. Henri Chapu—will shortly be placed on the staircase of the Préfecture of Police in Paris.

AN exhibition is being organised in Paris of the works of the late Léon Belly.

THE *Portfolio* for January offers us abundant artistic riches. The masterly etching of Billingsgate by Mr. Whistler (to which we have already called attention), with its delicate lines of masts and rigging, is a work which in itself marks the number. This has, indeed, appeared before, and has won high praise, but it is now given in its third state, which the artist considers the best, the foreground figures having been effaced and worked up again with the dry-point. In some respects this is, perhaps, a gain, but it has probably led to the somewhat blurred aspect of the foreground. The other etching, by Léopold Flameng, from the *Portrait of a Lady* ascribed to Holbein, in the Althorp Gallery, is distinguished by great clearness and precision of touch, as in the original painting, which is most admirably reproduced. The original is almost certainly not by Holbein, but it is a charming work of his school. Beside these two etchings, we are given in this number a reproduction by Amand-Durand of Claude Lorrain's famous etching called *Le Buvier*, which has almost the worth of an original work, so accurate and delicate is its rendering.

This is the first of a series of Amand-Durand copies of celebrated etchings which are to be published in the *Portfolio* this year. We are glad to see that the editor has resumed his Life of Turner.

MR. COMYNS CARR continues in the current number of *L'Art* his interesting study of the drawings of Rubens in the British Museum. His article is enriched by numerous reproductions of these drawings, several of which have a high degree of merit; the pen-and-ink sketches in particular come out with wonderful force. An etching by Gaujean after Gustave Moreau's *Orpheus*, bought for the Musée du Luxembourg, was given in *L'Art* last week.

THE STAGE.

IBSEN'S NEW DRAMA.

Samfundets Støtter. ["The Pillars of Society." Drama in four Acts.] Af Henrik Ibsen. (Copenhagen: Hegel, 1877.)

THE most distinguished of living Scandinavian poets has been silent for four years, since the publication of his last great work, *Emperor and Galilæan*. In the drama or tragic-comedy under consideration he returns to his old satirical vein, and dissects a class of Norwegian society. Two earlier works of Ibsen approach *Samfundets Støtter* in scope and style, *Kjærlighedens Komædie* ("Love's Comedy"), published in 1863, and *De Unges Forbund* ("The Young Men's League"), in 1869. The new play is less lyrical and less florid than the first of these, but in every respect more clear and coherent; it is ethical and moral, whereas *De Unges Forbund* was mainly political. Indeed, so far has the author proceeded in a kind of moral realism that the hero of *Kjærlighedens Komædie*, Falk, reappears in the Holmar Tønneson of *Samfundets Støtter* only to be ridiculed for "lifting high the banner of the Ideal." The form of the new play is unlike that of any previous work of Ibsen's. It was a favourite species of malice with Voltaire to adopt the subject of a play by one of his contemporaries and show how capable he was of surpassing such a rival on his own lines. Ibsen has done something of the same with Björnson. The career of these two poets is worthy of comparison. The early writings of the former were weak and tentative, almost slavish in their following of recognised models; Björnson, on the other hand, produced in early youth some of the strongest and most original work that we have had from him. The advantage, however, which this precocity gave him in the outset has long been entirely overbalanced by the slowly-ripening genius of his contemporary, and by his own reckless rapidity in composition. The consequence is that Björnson has in the present year published a drama, *Kongen* ("The King"), which is not only his own worst work, but almost as weak as Ibsen's boyish dramas on the model of Hertz. Ibsen, however, does not seem yet to have forgotten the early pre-eminence of his rival, and in *Samfundets Støtter* he has, like Voltaire, taken the form, and in some measure the plot, of Björnson's *En Fallit* ("A Bankruptcy"), published in 1874, and so challenges his fellow-poet to a battle in his own camp. Let us say at once, the victory is easily gained over an enemy so decrepit.

The scene of *Samfundets Støtter* is laid in a seaport town in the south of Norway, a place as yet isolated from the rest of the country by land, and depending on its steamers for communication. The chief man of the town is a Consul Bernick, who possesses a ship-building business the oldest and wealthiest in the place, and who is the pillar of society in the community. He not only acts as a support to the trade and the finance of the place, but by his morality he gives a high tone to its social character. The town bristles with his gifts and his improvements, and he is the very darling of its respectabilities. There is, unfortunately, a scandal, dimly repeated and vaguely understood, about the early history of this admirable person. It is whispered in the town that his wife's young relative, Johan Tønneson, was obliged to go to America on account of an affair with a married woman, a strolling player, whose daughter, Dina Dorf, the Consul has brought up in his own house, and further, that this Johan, in leaving, robbed the Bernicks of a large sum of money. It is, moreover, known that Mrs. Bernick's half-sister, Lona Hessel, followed her nephew to America, and that she has disgraced herself by lecturing, and even by writing a successful book. When the scene opens, an American steamer, the *Indian Girl*, is waiting for repairs in Bernick's wharf, where a sort of strike is going on because the men, encouraged by their foreman, refuse to employ machinery. In Bernick's house a young *Adjunkt* or sub-clerical tutor, a most rapid person, is reading a book of edification to a group of the best ladies in the town, and stirring them to go forth to battle in society as the soldiers of morality. Holmar Tønneson, a hypochondriac who pretends to "lift high the banner of the Ideal," ridicules this teaching. All the while, in an inner room, we hear the noisy voices of the husbands of these ladies, who really are persuading Consul Bernick to join them in buying up some lands now of no value, through which they will then propose to bring a railway. They believe that Bernick's reputation will enable them to carry this scheme with impunity.

With the second act, however, we learn that Bernick's reputation is founded upon lies. Johan Tønneson and his aunt Lona return from America on a visit, to the intense scandal of the whole town. They are entirely unconscious of the rumours which Bernick has, not exactly set going, but certainly not contradicted. We soon learn that in the scandalous intrigue with the mother of Dina Dorf, Bernick himself was the actor, and that Johan sacrificed himself to shield Bernick. The story of the money is entirely an invention, fostered for his own ends by Bernick; Johan Tønneson boils over with indignation, and is on the point of exposing the whole affair, when Bernick succeeds in persuading him generously to shield him still. Lona Hessel, however, is not so easily silenced, and the *Adjunkt*, who has been sheepishly in love with Dina Dorf, finding that Johan is going to take her back with him to America as his wife, insults him with a public statement of what he supposes to be Johan's early career. In spite of all these difficulties, the danger blows over;

but the American sailors are so troublesome by their immoral behaviour in the town that Bernick determines that they must go at once. After the orders have been given, he is privately informed, first, that the *Indian Girl* is entirely unfit to proceed to sea without danger to life; and, secondly, that Johan Tønneson has decided to go by her. This is a most distracting moment. He sees a means of freeing himself from the one person who can threaten his future, and after a long struggle he decides not to interfere, but to let the ship, with his enemy on board, go to her fate. Accordingly, on a stormy evening the vessel starts; Bernick, half crushed with remorse, is informed that a torch-procession of the inhabitants is approaching his house to express their gratitude to him for supporting morality and society. At the last moment he learns that Johan Tønneson has not left by the leaky ship after all, but by another steamer; but that his own son, Olaf, the apple of his eye, has run off in the *Indian Girl*. He breaks down in despair; but his wife has learned the fact sooner, and has gone off with the pilot to search for her boy, and not only has she found him, but the *Indian Girl* has been brought back into port. Hardly has Bernick received this intelligence, when the torch-procession arrives, and the oily Adjunkt makes a very flowery oration of compliment to the Consul as a pillar of morality. Bernick, however, exhorted by Lona Hessel, determines to make a clear breast of his situation. In a very good speech he confesses his early faults, clears up the scandalous rumours, and frankly explains what his intentions are about the railway. The procession, no doubt, is a little damped by this unexpected *dénouement*, but the townsfolk are too much accustomed to being ruled by Bernick to throw off their allegiance: they express their satisfaction with the railway scheme, and they file off, rather crest-fallen, but on the whole loyal to their old leader. The truant Olaf is forgiven and embraced, and promises to stay at home and be a good boy, only stipulating that he is not to be made "a pillar of society." Lona Hessel explains that only truth and the spirit of liberty are fit to be called the pillars of society.

This is a bald and incomplete sketch of a satirical drama that is almost over-stocked with incident and character. In the first two acts the study of life in a dull provincial town, with its spites and slanders, its narrow aims and its exaggerated self-importance, is exceedingly amusing, and the dialogue sparkles like a page of Congreve. In the last two acts the plot has become too serious and too exacting for mere display of wit, and we are held breathless in suspense. The final situation with the disabled vessel is very novel, and its introduction most effective. To pass from the consideration of mere workmanship to the motive of the piece, it is plain that the satire of the poet is directed against the parade of morality, with which, in modern society, so much roguery is often concealed and assisted. But Bernick is no rogue and no vulgar hypocrite, and it is here that the delicacy and originality of the study are displayed. He is a man of great energy and ambition,

who has been tempted in the struggles of his youth to avail himself of a false position from which to begin his rise in life. His philanthropy, his devotion to public interests, his morality in short, are so far genuine that he expends them in the desire so to atone for the ill deed of his youth, and his wounded conscience is still sore enough to hound him on to fresh exertions. Each time he recollects how great a rascal he has been, he takes a new lease of virtue for the future. But when a great crime, that he should allow the one man who can destroy him to drown in the *Indian Girl*, is offered to him, his fictitious social morality is powerless to resist what his conscience alone forbids him. The poet's object is to prove that the mere observance of respectability, and severity towards vulgar vice in others, is no safe support for the moral constitution of a community—an ancient axiom, but one that has seldom been illustrated with so much brilliance and wit. EDMUND W. GOSSE.

THE new version of M. Sardou's *Patrie* at the Queen's Theatre—of which we shall have occasion to speak in fuller detail—is not an adaptation in the sense in which that term is ordinarily used: that is to say, it follows the original piece without any change in the *locale*, the period, the nationality of the characters, or the essential features of the story. It is, in fact, an abridged translation—abridged, as has been stated on authority, not with a view to improve the play, but simply to bring it within the limits rigorously demanded by patrons of the theatre, who count upon returning to their homes in the suburbs by late trains. Unfortunately it happens that, just about the time when this large and influential section of the play-going public are beginning to look at their watches, M. Sardou's *Patrie*, or rather the anonymous translator's *Fatherland*, is on the point of reaching the grand and powerful climax which M. Sardou has invented; and it appears not to have occurred to the management that there was any possible way of escaping from this difficulty except that of concluding the story with a somewhat hurried and feeble *dénouement* devised for the occasion. The play, though labouring under this and some other disadvantages, presents something of the dramatic power and interest of the original; and on the whole few more striking and picturesque dramas have been seen on our stage in recent times.

THE version of M. Sardou's *Dora* which has been prepared for the Prince of Wales's Theatre will be performed for the first time this evening. The title is *Diplomacy*.

La Belle Madame Donis, the new comedy by M. Edmond Gondinet at the Gynmase, seems to have failed to give satisfaction chiefly by reason of the disagreeable impression created by its principal personages. A heartless young man about town endeavours to force a stepmother to consent to his mercenary designs upon the hand of a stepdaughter by threatening to betray the secret of an amour between the married lady and a lover, who is introduced apparently for the sole purpose of furnishing this element in the plot. In the end the married lady checkmates her persecutor by committing suicide. Strong dramatic scenes are evolved out of this notion; but the characters that are not wholly repulsive are too slightly attached to the story to afford relief. Mdlle. Massin, however, in the part of the excitable wife of a *préfet* under the Second Empire, achieved a decided success.

THE famous comedian Bouffé being in bad health and in straitened circumstances, a special performance has been organised for his benefit by the *secrétaires* of the Comédie Française, in which

some of the most distinguished French actors and actresses will take part. It is hoped that Bouffé will be able on the occasion to play his original part of the miser in a scene from the *Fille de l'Avare*, the dramatic version of Balzac's *Eugénie Grandet*. In that case he will be supported by M. Got. The performance was intended to take place on Jan. 10, at the Opéra Comique. Bouffé, who is stated to be seventy-eight years of age, appeared on the stage last year.

THE *Japan Mail* understands that it is probable that a Japanese play in all its integrity will be placed on the Paris boards, or some French play introducing Japanese characters, as an order has been forwarded to a French firm at Yokohama to purchase a number of the finest stage-dresses that can be procured, and other theatrical appurtenances, together with books of directions and illustrations of the setting of a Japanese stage, and the accessories required.

MUSIC.

MDLLE. MARIE KREBS played, for the first time this season in London, at the Monday Popular Concert last Monday evening at St. James's Hall. It is quite needless to say a word in praise of one of the first living lady pianists; it will suffice to record that on this occasion she was heard in Bach's "Italian Concerto" and Beethoven's great trio in B flat, and that the programme also included Mozart's quartet in A major (No. 6), and Boccherini's Sonata in A, played by Signor Piatti.

MR. SHEDLOCK will give a second series of chamber concerts at the Victoria Hall, Bayswater, on the evenings of March 13 and 27, and April 10 and 24, when he will be assisted by Messrs. Wiener, Zerbini, and Lütgen. It is pleasing to find that these concerts seem to be obtaining a hold on the public; the support they receive indicates a healthy popular taste.

THE second subscription concert of the Borough of Hackney Choral Association will be given at Shoreditch Town Hall on Monday evening; the principal works to be performed will be Weber's *Jubilee Cantata*—a very interesting though little-known specimen of the composer's style—and a large selection from Schubert's music to *Rosamunde*.

MESSRS. MACMILLAN AND Co. have just issued Part I of the long-promised *Dictionary of Music and Musicians*, edited by Mr. George Grove. We hope shortly to give some account of its very interesting contents.

M. VIZENTINI has resigned the directorship of the Théâtre Lyrique, the subvention he received not being found sufficient to enable him to pay his way. The theatre is therefore now closed; some of the actors have taken engagements at other houses, and several of the works which M. Vizentini had intended to produce will be brought out at the Opéra Comique. Among these are Reyer's *La Statue*, Massé's *Paul et Virginie*, Ambroise Thomas's *Psyche*, and perhaps also Joncières' *Dimitri*.

THE *Revue et Gazette Musicale* gives an account of the grand hall in the Palais du Trocadéro, in which the musical performances are to be given during the Exhibition. The rotunda is fifty metres in diameter, and thirty-two in height. The auditorium will seat more than six thousand persons, while the stage will accommodate four hundred performers. For special occasions, however, the orchestra can be so enlarged as to give space for twelve hundred singers and instrumentalists.

BRAHMS's second symphony, the first performance of which was originally announced for December 9, was not produced at Vienna until the 30th ult., when it was given by the Philharmonic Society under the direction of Hans Richter. No full particulars have as yet appeared in the German papers, but it is stated that its

success was complete. The work was to be given last Thursday at the Leipzig Gewandhaus, under the direction of the composer.

ONE of the most distinguished Italian musicians of the present generation, Alberto Mazzucato, has just died at Milan, at the age of sixty-four. He was composer of several successful operas, and director of the Conservatoire of Milan. He also translated Fétis' *Traité d'Harmonie* and Garcia's *Méthode de Chant* into Italian.

M^DLE. JOSEPHINE RUMMEL, a talented pianist, died on the 19th ult., on the railway between Wiesbaden and Mayence. She was the sister of Joseph Rummel, well known as a writer for the piano, and of Mdme. Schott, the widow of the great publisher at Mayence.

NEW PUBLICATIONS.

Allen (J. B.), An Elementary Latin Grammar, 12mo (Macmillan)	2/6
Bainbridge (W.), Law of Mines and Minerals, 4th ed. by A. Brown, 8vo (Butterworth)	45/0
Benson (E. M.), Singleheart, cr 8vo (Simpkin, Marshall & Co.)	2/6
Besant (W.) and J. Rice, This Son of Valcan, 12mo (Chatto & Windus)	2/0
Clergy List 1878, 8vo (Clowes)	10/0
Cottrell (J.), The Steam-Engine considered as a Heat Engine, 8vo (Spon)	12/6
De Belloy (Marquis), Christopher Columbus and the Discovery of the New World, roy 8vo (Marcus Ward)	42/0
Dick Bolter, new ed., 12mo (Religious Tract Society)	1/6
Dictionary of Music and Musicians, A.D. 1450-1878, edited by G. Grove, part 1, 8vo (Macmillan)	3/6
Disraeli (B.), Henrietta Temple, 12mo (Longmans)	2/0
Edwards (W.), Morning Bible Readings, Introduction by Rev. Canon Ryle, cr 8vo (Hunt)	5/0
Elliott (C.), Hours of Sorrow, new ed., 12mo (Religious Tract Society)	2/0
Encyclopaedia Britannica, part 25, 4to (Black)	7/6
Erichson (D. S.), The Wadsworth Boys, cr 8vo (Marr)	2/6
Farman (E.), Good for Nothing Polly, cr 8vo (Marr)	2/6
Floral World, vol. 1877, 8vo (Groombridge)	7/6
Garnett (W.), Book of Trigonometry, cr 8vo (Stewart)	1/6
Guthrie (J.), Heroes of Faith, cr 8vo (Marr)	2/6
Hallowell (S. C.), Nan, the New-Fashioned Girl, cr 8vo (Marr)	2/6
Heath (F. G.), The Fern World, 3rd ed., 8vo (S. Low)	12/6
Hibberd (S.), Amateur Greenhouse and Conservatory, cr 8vo (Groombridge)	6/0
Hill (O.), Our Common Land, and other Short Essays, 12mo (Macmillan)	3/6
Hunt (H. G. B.), Concise History of Music, 12mo (Bell & Sons)	3/6
In School and Out of School, and other Stories, 12mo (Groombridge)	2/0
Kardee (A.), Practical Spiritism, Heaven and Hell, cr 8vo (Trübner)	7/6
Macaulay (Lord), Life and Letters, by G. O. Trevelyan, 2 vols., cr 8vo (Longmans)	12/0
Monthly Microscopical Journal, vol. xviii., edited by H. Lawson, 8vo (Hardwicke)	10/6
Murray (W. H. H.), Adirondack Tales, cr 8vo (Dickinson)	2/0
Norbury (J.), Box of Whistles, an Illustrated Book of Organ Cases, &c., 4to (Bradbury)	21/0
Obering the Call, by Pansy, cr 8vo (Marr)	2/6
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TABLE OF CONTENTS.

	PAGE
TORREN'S MEMOIRS OF LORD MELBOURNE, by THOS. HUGHES	23
ROUND ABOUT LONDON, by H. B. WHITLEY	24
LATHAM ON THE ACTION OF EXAMINATIONS, by the Rev. A. H. SAYCE	25
VAN LAUN'S HISTORY OF FRENCH LITERATURE, VOL. III., by G. SAINTSBURY	26
CARDINAL MANNING'S TRUE STORY OF THE VATICAN COUSIN, by the Rev. H. N. OXENHAM	27
ROSE'S AMONG THE SPANISH PEOPLE, by the Rev. WENTWORTH WEBSTER	28
NEW NOVELS, by F. M. ALLEYNE	28
CURRENT LITERATURE	29
NOTES AND NEWS	30
OBITUARY: CANON MOZLEY; Mr. J. W. BOSANQUET	31
NOTES OF TRAVEL	32
THIRLMERE DEFENCE ASSOCIATION	32
MAGAZINES AND REVIEWS	32
SELECTED BOOKS	34
CORRESPONDENCE:—	
The Irish Monastic Missal at Oxford, by H. Bradshaw; A Correction, by Jas. Gairdner; The Date of "The Flower and the Leaf," by the Rev. J. Wordsworth	34-5
APPOINTMENTS FOR NEXT WEEK	35
DOUBE'S STUDY ON GRAMM'S LAW, by Prof. J. RHYS	35
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MINERALOGY)	37
ILLUSTRATED BOOKS	39
NINTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY, I., by Prof. SIDNEY COLVIN	39
ARCHAEOLOGY IN ITALY, by Prof. F. BARNABE	40
THE IMPERIAL GERMAN INSTITUTE IN ROME	41
NOTES ON AIT AND ARCHAEOLOGY	41
IBSEN'S NEW DRAMA, by E. W. GOSSE	42
STAGE NOTES	43
MUSIC NOTES, NEW PUBLICATIONS	43-4

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LITERATURE.

Lessing: his Life and Writings. By James Sime. In Two Volumes. (London: Trübner & Co., 1877.)

THIS is a good biography. We must always remember that it is more difficult to make an account of one of another nation intelligible to the English reader than to do the same by a fellow-countryman. And in German life, as in German books, there is a peculiar element which, it seems, it is impossible to render in another language. Hence Mr. Sime's *Lessing* is Lessing somewhat Anglicised, but inevitably so, if he was to be brought within the scope of the English reader's imagination. Only by a German, and in the German language, can a German man be represented as he is. Mr. G. H. Lewes, however, has given us Goethe with such success that his *Life of Goethe* has been naturalised in Germany. Mr. Lewes's biography seems to have been the model adopted by Mr. Sime, though he has also had a popular *Life of Lessing* to work upon—that, namely, by Adolphe Stahr, which has gone through some eight or nine editions. Stahr, it is true, was only a book-maker, but he was a very skilful one. His *Life* accordingly is “readable,” which the more solid production of Danzel and Gubrauer is not. The American translation of Stahr is scarcely known in this country, so that Mr. Sime enjoys a clear field and a fresh subject.

The subject is a difficult one for a biographer. Lessing's life was without incident. Lessing lived through the pen: an existence of idea and sentiment. A few pages would hold all the facts that can be recorded about him apart from what he said and wrote. Mr. Sime has naturally felt that, and has had recourse, for the purpose of bringing out his man, to the cold expedient of analysing his books. More than half of these two volumes is made up of such analysis. The contents of the *Dramaturgie* occupy nearly sixty pages. We are not even spared abstracts of the plots of the plays. Fifty pages are bestowed on the *Laocoon*, surely well-enough known in itself even to the mere English reader. Again, with respect to Lessing's theological controversies, it is the history of them that we want, not a *résumé* of Lessing's statements, such as Mr. Sime elaborately sets out.

It is the natural temptation of the biographer to magnify his hero's works. But no great man would suffer so much as Lessing would if judged only by his writings. His only original creations are his three or four plays. *Nathan der Weise* and *Emilia*

Galotti are undoubtedly classical works, and would alone have placed their author in the first rank of German writers. But Lessing was a far greater man than is even implied in being a great tragedian. No single writer has exercised so powerful an influence on the mind and genius of his country as Lessing did. No doubt Kant's thoughts went much deeper and more permanently affected the speculation, not only of Germany, but of the world. In the region of technical metaphysic, or the philosophy of the schools, Lessing is not properly at home. He had a literary knowledge of philosophy sufficient for his proper purposes—nothing more. But his thorough good sense and entire rationality kept him out of dreamland. He wasted no mind amid the frozen heights of German transcendentalism. Though not a philosophical expert, he is never weak or superficial even on philosophical themes. He defends almost passionately, in his *Education of the Human Race*, the discussion of ultimate problems as a legitimate application of the human intellect against the attempt to pooh-pooh metaphysics. It may possibly be too much to say that so voluminous a writer never maintained an unphilosophical position. Such a one seems to be his countenancing the opinion that philosophy and religion occupy two quite distinct spheres of thought. But this is, perhaps, only an *obiter dictum*, and I do not know that it formed a part of his philosophical creed. Indeed, in speaking of Lessing, we cannot speak of a creed or set of opinions. The German critics to this day debate what were Lessing's opinions on various points. The debate may go on for ever, inasmuch as it is his characteristic to have lived in a sphere above opinion and belief. In his rich and many-sided intellectual life a theory was only like a hat or a pair of shoes, worn for present purposes and thrown away when done with.

The work of Lessing, therefore, is not to be sought in the thirteen volumes of his so-called Works, but in the influence which flowed from him upon his contemporaries and the succeeding generation. A great injustice is done him in the endeavour to measure him by his books. Aesthetic theory has passed far beyond the stage at which he left it in his much-praised *Laocoon*. Equally obsolete is the line of theological objection pursued in the once famous *Wolfenbüttel Fragments*. Mr. Sime has a chapter headed “Lessing's Philosophy.” But there is little in Lessing that can be called philosophy, unless we reckon such his theory of the progress of the human race. As Gervinus epigrammatically expresses it, “The only principle which Lessing had was to hold no principle.” It is no surprise, then, that Kant scarcely ever refers to Lessing. Johann Jacoby has read through Kant's works for the sake of finding his references to Lessing. He can only find two places where Lessing is even named, and one of these is a reference to his *Education of the Human Race*. Not that Kant was blind to the greatness of Lessing in his own sphere—but that sphere was not philosophy. As a man and a writer, Kant expresses himself, in a letter to Martin Herz, with becoming reverence of Lessing.

With the exception of his dramas, everything that Lessing wrote turns on passing circumstances and on opinions of his day. His “Works,” therefore, belong to the past. Their significance is that of literary history only. Even were they printed in legible type, instead of in the blurred Gothic letter with which no one but a be-spectacled Teuton cares to destroy his eyesight, they would hardly be consulted except for their bearing on the history of opinion in the eighteenth century. Perhaps I ought to have excepted one quality which still gives light to all that Lessing wrote. His prose style is inimitable. Thoroughly German and idiomatic, no other writer in that language has the cosmopolitan breadth and universal intelligibility of Lessing. His matter is temporary: his words are enduring. The high reputation which is so justly his due is deserved, not by what he has left written, but by the influence which his words and thoughts had in his own day upon the thoughts of his countrymen. The key to this influence must be looked for not so much in his writings as in his biography.

MARK PATTISON.

WORKS ON THE EARLY MIDDLE AGES.

Alcuin und sein Jahrhundert. Von Dr. Karl Werner. (Paderborn: Schöningh, 1876.)

Charlemagne. Par Alphonse Vétault. (Tours: Mame, 1877.)

The Beginning of the Middle Ages. By R. W. Church. [“Epochs of Modern History” Series.] (London: Longmans, 1877.)

THE first of the above works, from the pen of one of the most erudite of the Catholic school of theologians in Germany, is a kind of continuation of his treatise on *Beda and his Age*, published in 1875. In the present volume, Dr. Werner limits his treatment of the subject to a survey of the religious literature which, either directly or indirectly, owed its existence to the impulse communicated by Alcuin to learning on the Continent. For a discussion of Alcuin's ethical and philosophical views, together with those of his famous disciple, Rabanus Maurus, the writer encourages us to look to a future volume; while, with true German industry, he speaks hopefully of the production of a third work, continuing the present subject down to the middle of the eleventh century and also tracing out the development and the literature of the mediaeval *trivium* and *quadrivium*.

The merits and defects of Dr. Werner's performance are easily to be discerned. Sympathy with the spirit and the principles that guided Alcuin in his labours has prompted him to a far more patient investigation of the literature here described than most students of the period would have been willing to undertake; and we are thus presented with a detailed and valuable study of a school of mediaeval theology which, if regarded simply with reference to its influence on subsequent thought, must be allowed to have been of considerable importance. On the other hand, his estimate of the real value of Alcuin's work is far too complacent, and his occasional references to preceding Church history suggest that he has either failed to recognise or refuses to admit the prevailing

tendencies of patristic thought as contrasted with those of the scholastic era. For example, he represents (p. 24) the defenders of orthodox doctrine before Alcuin's time as opposing the heresiarchs with weapons drawn from the armoury of paganism—that is, with the traditional Aristotelian logic—and defeating their antagonists in the fair and open field of purely intellectual combat. So persistently, indeed, does he adhere to this notion that in the controversy between Prudentius (Bishop of Troyes in the ninth century) and John Scotus Erigena, on the dogma of predestination, he describes Prudentius as, of the two, more conspicuously the logician, and as exposing the errors of his opponent “mit dialektischem Geschicke.” Readers of the earlier Church History, whether as portrayed in the pages of Neander, Baur, or Dr. Newman, do not require to be reminded that the use of logic and dialectic in controversy was almost entirely confined to those whom the Fathers denounced; while in the particular instance above referred to the novel employment of the dialectical method by John Scotus marks, in the view of many, the first return of the use of such weapons into the Church and the commencement of scholasticism. But unfortunately Dr. Werner, while labouring with laudable industry at the original sources, has ignored those modern contributions to the elucidation of his subject which would have rendered material aid. The highest praise, accordingly, which can be vouchsafed to his volume is that it is the result of much conscientious labour, is founded on the best and latest texts, and will probably afford the reader a better insight into the Latin theological literature of the ninth century than any other volume of similar dimensions with which we are acquainted.

M. Vétault's *Charlemagne*, with its *papier vélin*, broad margins, and numerous gorgeous illustrations, offers externally as complete a contrast to Dr. Werner's *Alcuin* as is presented in their respective contents. It has no claim to contribute much to our knowledge of the period, and, in fact, the writer does not pretend to any originality. He quotes largely from Guizot, Ozanam, and other second-hand sources of information, and enlivens his narrative by long extracts from the legendary Life of his hero by the monk of St. Gall. He appears to possess but little acquaintance with German literature, and in the few references which he gives to Waitz's *Deutsche Verfassungsgeschichte*, he prefers, somewhat strangely, to spell the name as “Weitz.” In relation to England a certain inadequacy of information is generally apparent whenever he has occasion to refer to affairs beyond “La Manche.” “La Grande-Bretagne, devenue ‘île des saints,’” may serve as a notable instance. The volume is most defective on those points which Dr. Werner's treatise serves especially to illustrate; but its most serious blemish is the unfaltering optimism with which the relations of the Papacy to the Frankish realm are invariably regarded. Even when he comes to speak of the famous letter sent by Stephen III. to the three Frankish monarchs, purporting to be the missive of St. Peter himself—a letter which Fleury stigmatises as “plaine d'équivoques”

and as exhibiting “les motifs les plus saints la religion employés pour une affaire d'état”—M. Vétault can only see in the Pope one actuated by “une haute et féconde inspiration” and “élevant la question au-dessus de toutes considérations humaines.” With these somewhat important deductions, it may be said that the materials, if not always selected with sufficient care, are well put together. The illustrations, again, are extremely good, and those of the palaeography of the period will prove interesting and serviceable to the student; while a series of appendices on the coinage, costume, and art of the period, together with one treating of the geography of the Empire of Charlemagne, from the pen of M. Auguste Longnon, accompanied by an excellent map, add considerably to the value of the work.

Very different from either of the foregoing is the admirable little volume in which Dean Church draws for us the outlines of the successive changes and revolutions which constitute the true nexus of events from the fall of the Western Empire to the rise of the new nationalities. It strikes us as one of the best of an excellent series; and when we say that the influence of writers like Palgrave, Milman, Freeman, Maine, and Stubbs is discernible in every page, we simply intend to imply that the latest and most valuable research has been brought to bear, in a very masterly manner, upon the preparation of an elementary manual. Each important change and operating cause receives due and generally adequate recognition; while the candour and judicial fairness that characterise the whole treatment are unimpeachable. Much observation and valuable criticism are often compressed into a few pregnant sentences. It is a very true, but far from trite, observation, that “from the moment the barbarians became masters in the West, an immediate deterioration becomes manifest in the clergy, in their teaching, in their standard of conduct.” There has been so much disposition on the part of certain recent historical writers to depict the Teutonic conquests as a triumph of the robust and manly virtues over the effeminate and effete Latin nations, that all the dire effects of the great blow under which Christianity itself reeled and was well-nigh destroyed have been allowed to pass comparatively unnoticed. At the same time, we think Dean Church is somewhat hard on the Lombards when he speaks of them (p. 88) as “unable to grow into a nation,” and yet “the torment and terror of Italy.” In Montesquieu's opinion their legislative code was by far the best of those of the barbaric nations, and if we admit the testimony of Paulus Diaconus, which there appears to be no good reason for rejecting, Italy really enjoyed under the Lombard rule a prosperity and tranquillity which rivalled that of Northumbria under Eadwine or that of Neustria under Charles the Great. But, in fact, we derive our main impression of the Lombards from the Popes, and so long as the latter continued to profess their allegiance to the Eastern emperor, with whom the Lombard kings were continually at war, it was impossible that their relations to the rival power which ruled over Northern Italy should be harmonious. Dean Church has not failed

to advert to the connexion between the Papacy and the Byzantine Court; but perhaps, when regarded as the tradition which was formally superseded by the coronation of Charles the Great at Rome, this feature might very well have been brought somewhat more prominently forward.

Another point which, as it seems to us, has scarcely been sufficiently emphasised, is the very important share which St. Boniface had in bringing about the intimate relations that grew up between the Frankish monarchy and the Papacy. The Catholic bishops of Germany, when they assembled round his tomb at Fulda four years ago, showed themselves more keenly alive to the value of his services. It is no unimportant fact that it was England that sustained the traditions handed down from Gregory the Great when they had ceased to find recognition in Frankland, and that it was an Englishman who was mainly instrumental in restoring those traditions in the latter country.

Finally, we think this valuable little volume should have contained a list of original authorities appended to each chapter, such as Mrs. Armitage has given in her very similar and equally meritorious work on *The Beginnings of English History*. This would have involved no great amount of extra labour, and would have added materially to the value of the book for the student. The more sensible conceptions of historical studies which are gaining ground in the centres of our higher education plainly indicate that the literature relating to the centuries here treated of will no longer be suffered to be neglected as it has hitherto been. J. BASS MULLINGER.

Memoirs of Alexander Ewing, D.C.L., Bishop of Argyll and the Isles. By Alexander J. Ross, B.D. (London: Daldy, Isbister & Co., 1877.)

ALL who knew Bishop Ewing, and they were many and some of them illustrious honoured him so much that it was but natural and right that his Life should be written; but now that it has been written we still do not see in what his distinction or attraction really lay. The letters, which take up so much of the book, show a great deal of wistful affectionateness, and with this there naturally goes much refinement of feeling and some playful shrewdness. It is easy to take the suave dignity of his manner for granted, but we should have been glad of some details of these, for perhaps, after all, Bishop Ewing owed the rank he attained as a leader of a school in theology and ecclesiastical politics to the winning charm and nobility of his personal bearing. Something, perhaps, too, he owed to the delicacy of his health, which, from his youth up, compelled him to spend much of his time in the South of Europe, and in this way he came to be shocked at what seemed to him the materialism of southern religion. From the first this gave him the advantage of being one of the staunchest Protestants among the Scotch Episcopalian clergy, and when he became a bishop the necessity being much abroad gave him many opportunities of being useful to the Bishop of London, whose diocese included most of the

Anglican congregations on the Continent. As the admiring friend of Bishop Tait, he came into the view of a larger public than would have interested themselves in the disciple of Erskine of Linlathen. He shrank himself from the task of writing a Life of his master, because he doubted his ability to mark out the precise stages by which Erskine's views developed themselves. It is equally difficult to ascertain his own precise place in the interesting group of theologians who agreed in looking up to Erskine and F. D. Maurice. Erskine quite reciprocated his deference, and, in fact, all the school were remarkable for their diffidence of their own opinions, which was only equalled by their readiness to reject or explain away traditions with a glorious history which did not happen to commend themselves to their own religious consciousness. In temper Bishop Ewing was as mystical as any of his companions; but it may be doubted whether his doctrine was so obscure or profound. He set out with the universality of redemption, which decided him to minister among the Episcopalians rather than the Presbyterians. He ended with an absorbing sense of the Fatherhood of God, which seemed hardly to leave room for most of the articles of the popular creed. He always held to the postulate that the only true manifestation of the Father is to be sought in the Incarnate Son. Latterly, he laid increasing stress on the thought that revelation must have some tendency to make us understand the thing revealed, which was connected with the view that the Bible and the Church are the vehicle of revelation rather than the substance of it, as Euclid is the vehicle of geometry: when we come to understand divine truth by the help of texts or creeds, we receive revelation, as when we come to understand mathematical truth by the help of Euclid we attain to science. Perhaps the point at which he differed from his colleagues most was his eagerness to recognise and spiritualise science; which may be the explanation of the boldness with which he admitted Erskine's two-edged application of the saying, "It is 'He that hath made us, and not we ourselves.'" Another result of his enthusiasm for science was some perplexity as to whether God was to be conceived as force as well as love.

Few will agree with his biographer that the ideas of such a theologian were capable of transforming the religious life of our day, but it is as easy to underrate as to overrate the work of his endeavours to bring out the full range of the central thought of Christian Theism at a time when more and more find it difficult to maintain any form of Christian Tradition. Bishop Ewing had no sympathy with critical attacks upon the form of Tradition he retained. When the *Essays and Reviews* appeared, he was pained to find the present Master of Balliol in such company. At the same time he was quite ready to accept the results of criticism, and sensitively, not to say morbidly, jealous of any attempt to utilise the reaction against even such criticism as he thought rash and misleading in the interest of any purely ecclesiastical authority. His sympathies gravitated through the prolonged controversy

kindled by Dr. Colenso's work on the Pentateuch with ever-increasing preponderance to the side which appealed to secular law, although he started with the feeling—which was very general till the tide was turned by the resolution and tactical skill of two or three prelates—that whoever held such views was bound *prima facie* to retire from ecclesiastical office. By the time that the Lambeth Conference assembled he shared, and more than shared, Bishop Thirlwall's alarms about the consequences of that enigmatical gathering, and was unfeignedly concerned that the majority succeeded (though not in their *quasi-synodical* capacity) in giving some qualified endorsement to the action of the South African bishops.

He was not naturally disposed to confine himself to a merely negative activity in the matter. He took an important share in starting the series of *Tracts for Priests and People*, and he founded and edited the later series of *Present Day Papers*. He was anxious that both should be, not mere plausible speculations, but the outcome of what used to be called "experimental piety." And in a way he attained his object; the teaching he sets forth is the teaching of experience, only it is the experience of a peculiar order of minds, with little hold upon common-place interests or broad coarse average facts, and, perhaps, with little knowledge of the intense feelings which are as rare as habitual preoccupation with the unseen. Bishop Ewing himself thought that Dr. Pusey and Dr. Newman were contending about shadows upon ground that was giving way under their feet; and that he was labouring hopefully and rationally to regenerate and reunite Christendom by cultivating the Waldenses. It is pleasanter to think of his pastoral work which he still carried on as bishop in his Highland parish, and of his exchange of graceful courtesies and kindnesses with Scottish lairds. If we have said less of him it is because his personal charm was, to judge by his *Memoirs*, very hard to describe; without doing or saying memorable things, he seems to have carried with him an atmosphere of sunshine which soothed and warmed all who came within its reach.

G. A. SIMCOX.

The Country of the Moors: a Journey from Tripoli in Barbary to the City of Kairwân.
By Edward Rae. (London: John Murray, 1877.)

MR. RAE's pleasant and amusing narrative contains information which is of considerable value to historical students. For he visited Kairwân, a Muhammadan city with a very fanatical population, which has very seldom, and only at long intervals, been entered by Christian travellers. In the days when Muhammadan power was at its height, Kairwân was the capital of Africa; it formed the link between east and west, between the Khalifat of Baghdad and that of Cordova, and was thus a point of great political importance.

Akbar, the renowned Arab conqueror who, in A.D. 665, led his irresistible host from Egypt to the shores of the Atlantic, founded the city of Kairwân in a central position, as the capital of his government. Here the

Walis of Africa ruled, who appointed the Amirs of Spain from 710 to 755, when 'Abd-er-Rahmân I. founded the Western Khalifat and threw off allegiance to his rival at Baghdad. Then the Wali of Kairwân, who had hitherto appointed the rulers of Spain, was ordered by the Abbasside Khalifah to invade the peninsula, where he was defeated and killed in 761 A.D. The second period of Kairwân history was even more brilliant than the first. It was then that the dynasty of Aglab flourished, and Sicily was overrun, from 761 to 908 A.D. A splendid mosque was built, a famous aljama, and many other sumptuous edifices, rose up around it, while literature flourished. Kairwân was, indeed, the mother of Cordova, where the great mosque, designed by the Khalifah 'Abd-er-Rahmân III., and commenced in 778, was built by the Moors of Kairwân.

When a satisfactory history of the Western Khalifat comes to be written, Kairwân, as the connecting link with the parent eastern lands, and as the channel through which the learning and arts of the East were conveyed to Muhammadan Spain, must receive special attention. Mr. Rae has therefore done useful work in examining the once-important capital with care, and this gives his book permanent value. He describes the great mosque minutely, which is the shrine of its founder, the first Aglabite sovereign; and mentions the extraordinary number of granite and marble columns with beautiful capitals at every corner and angle of the walls in the quarter of the mosque. He says that every interior he looked into, every corn-mill or magazine, seemed to have rare old pillars carrying a vaulted roof. They bear testimony to the former magnificence of this old city, now far too large for its shrunken population.

Among the most venerated monuments of Kairwân are the ruinous tombs of the Aglabites, the conquerors of Sicily, Sardinia, Corsica, and Crete; who built most of the chief edifices, and constructed reservoirs and palaces. All are now in ruins except the solemn old mosque—one of the most sacred, and nearly the oldest, in Islam. Here, too, there were once renowned colleges with magnificent libraries; and Mr. Rae says that there still remain in the city great numbers of curious manuscripts and books, many theological, and some illustrated books of travel.

The description of Kairwân is the part of Mr. Rae's volume which will give it permanent value; but it is by no means the only portion which is worthy of notice. The writer has a fund of dry humour; he is quick to seize upon the salient points of what he sees and hears; and he has no mean power of description. Hence there is much that is interesting in what he tells us about the other places he visited in Tripoli and Tunis; especially as he is acquainted with the works of his predecessors, from Leo Africanus to Dr. Shaw and Sir Grenville Temple. He gives some useful information about the Tripoli trade in esparto grass for paper-making, which is, we believe, rivalling that of Spain; and also tells us something of the sponge-fishery on the banks of Kerbueneh and at Benghasi, which brings a small fleet

of Sicilian and Greek boats annually to the Tunisian coast.

Mr. Rae also tells us something about Zerba, the island of the Lotos-Eaters, in the bottom of the bay between Tunis and Tripoli, which was the scene of much fighting between Moors and Spaniards in the days of Ferdinand the Catholic and Charles V. The historian Mariana gives full accounts of two expeditions to the island of Zerba—or *Los Gelves*, as he calls it—in 1510 and 1520, and his description agrees well with that of Mr. Rae. The Lotos-Eaters, as Mr. Rae calls the modern inhabitants of Zerba, number about 20,000 industrious thriving people, and their island is like a beautiful garden well stocked with date-palms, olives, fig-trees, and pomegranates. Alonzo Enriquez de Guzman, who told his own story, was in the second expedition to Zerba, in 1520. He describes the advance of the Spaniards, who were straying about, some picking figs and others dates, without any caution, when suddenly they were attacked on all sides by the Moors, led by a fanatical hermit riding on a donkey. Most picturesque is Don Alonzo's description of the Moorish hermit, as busy on his own side as the Spanish Friars were on theirs. It was a remnant of earlier days, when the south of Spain could have furnished such hermits nearer home, as Gongora reminds us in one of his ballads:—

"Quando España estava llena
De Hermitaños de Marruecos,
Fray Hamete, y Fray Zulema."

Only a meagre and imperfect account of these expeditions to *Los Gelves* is given by Robertson and other English writers; but the Spaniards did not soon forget them, and Gongora brings in a Moorish captain of Oran, in one of his poems, appealing to his Spanish captor on the doubtful chances of war:—

"En los Gelves nací, el año
Que os perdisteis en los Gelves."

Mr. Rae's account of Zerba has carried us away into these reminiscences; and many other passages in his volume are equally suggestive. We can say of it with truth, what certainly cannot be said of the great majority of modern books of travel, that its publication is a distinct gain to our literature.

CLEMENTS R. MARKHAM.

Shelley: a Critical Biography. By George Barnett Smith. (Edinburgh: Douglas, 1877.)

THE reputation of Shelley is now at that point of advance towards full tide at which the contribution of any admirer is viewed with some complacency by other admirers; the great object being that the poet's life, character, and performances, should be turned over in every direction—except from the point of view of ignorant detraction and cavil—and that everyone should say his say, and point out what he can find to scrutinise, assess, and prize. The more he is studied, the more—so at least his admirers hold—will he be valued; and every convinced disciple or earnest-minded investigator can bring out some point or other deserving of attention, until at last all the

substructure shall be finished, and the perennial edifice of fame raised to its foredestined height. Still, it does not follow that everything written about Shelley, even by an admirer, is in itself deserving of particular eulogy.

Mr. Barnett Smith is an admirer of Shelley; and, after bringing out two or three years ago in the *Cornhill Magazine* the first-fruits of his studies and his homage, he now expands the like matter into a volume of 250 pages.

"My present object," he says, "is chiefly to set forth, as I conceive him, Shelley, while yet in his youth, through his genius and personality; a being permeated with the 'enthusiasm of humanity' to a degree seldom witnessed in recent generations. Biography will be an adjunct, by whose aid we shall endeavour to get at the soul of the poet, and to unravel some of those tangled threads of character which puzzle most students of his nature, and which have even betrayed men of kindred gifts into unworthy aspersions upon his name."

This is not quite so lucidly or so well expressed as it might be; but it amounts to saying that Mr. Smith undertakes to realise to us what Shelley was as a man and as a writer, introducing the leading biographical facts more by way of illustration than of regular narrative. This design is carried out with a fair amount of consistency, and a moderate instalment of success; and it was worth trying, for one cannot say that the same sort of treatment had as yet been applied, in any substantial form, to the career of Shelley—the nearest approach to it being supplied by the Notes which Mrs. Shelley added to her editions of the poems; by Leigh Hunt's account in *Lord Byron and some of his Contemporaries*; by Thornton Hunt's *Shelley, by One who Knew Him*; and, in its degree, by Medwin's *Shelley Papers*. All these writings—if we except that of Mr. Thornton Hunt, which appeared in the *Atlantic Monthly* in 1863—are of remote date. Mr. Smith's book contains only five sections, reasonably reducible to four. The first treats of "Shelley's Earlier Years," beginning with the poetic revival in the nineteenth century, and a comparison between Shelley and Wordsworth—the latter being quite as much the object of Mr. Smith's admiration as the former—and goes on to the decree in Chancery which took away from the poet the two children of his first marriage. The second section is named "Politician, Atheist, Philanthropist," and is, we think, on the whole, the most serviceable: it fixes the attention, in a more marked manner than is generally done, upon the poet-dreamer's capacity, by no means to be ignored or undervalued, for dealing with the practical concerns of society in a practical, resolute spirit, and with motive power over the minds of others. The third section, "Later Years and Opinions," covers the ground from Shelley's first acquaintance with Byron up to his own death, with a good deal of analytical or reflective matter subjoined. The last two sections are on the "Poetry of Shelley." They appear to us to add little—if indeed anything—to the stock of important, lasting, or penetrating criticism upon that transcendent concrete of imaginative inspiration. Few remarks, for instance, could be more poverty-stricken than

these which usher in Mr. Smith's peroration:—

"He divides the lyric crown with Burns. The latter is a poet of universal sympathies, and in that respect takes precedence of Shelley; but the author of *The Cloud* transcends even the poet-king of the North in simple music. His lyrical endowment was also accompanied by passion and earnestness. His sincerity cannot be denied, nor his rigid adherence to what, in his seer's vision, he deemed to be the truth. He sang of things old and new, and justified his title to the appellation of bard by the new fire which he struck out of the expiring ashes of the past."

Altogether we should say that Mr. Smith's undertaking as an expositor of Shelley to the world is not exactly supererogatory, for some useful work was to be done upon the very lines on which he schemes to do it; but it comes near to being superfluous, because the calibre of the workman and his actual product make little difference in the sum of what we knew beforehand, or could readily find out for ourselves.

Mr. Smith tells us a few things (perhaps not more than a brace) which are new, and which, though he does not explicitly give us his authority for them, we may presume to be true; others which are new without the stamp of truth; and some which are decidedly erroneous. The new and presumably true items are (1) that Shelley's coadjutor in the early volume *Poems by Victor and Cazire* was his sister Elizabeth, not Miss Harriet Grove; and that Shelley himself discovered the insertion in that volume of a poem pirated from Monk Lewis, and he thereupon ordered the edition to be destroyed, which bereaves Shelleyites of the long-flickering hope of discovering some day a copy of this curiosity of literature: and (2) that Shelley's "descendants" (a phrase which, if accurately used, must be limited to Sir Percy Shelley, and the late Mrs. Esdaile and her family, though perhaps Mr. Smith—who afterwards speaks of "relatives" instead of "descendants"—means it in a wider sense) never believed that the poet's boat was accidentally overset in the storm, but inferred that she had been run down, fortuitously not wilfully, by another vessel. It may also be true, for it is antecedently probable, though we cannot recollect ever seeing it stated elsewhere, that Miss Eliza Westbrook, the sister of Harriet, "very early in the course of his married life, had driven Shelley to the extremity of declaring that either he or she should leave the house;" and it is a thousand pities that he did not stick to this resolution. We do not know what authority Mr. Smith can have for saying that the early and childish poem, "The Wandering Jew," was written wholly by Shelley, whereas Medwin asserts that it was by himself and Shelley together, the published portion of this poem being, with scarcely any exception, Medwin's own; nor for saying that all the "leading ideas" in this puerility "were afterwards worked up by Shelley in his poems." It surprises us to be told that "the volume of Aeschylus was in Shelley's hand when the body was found, and it was taken from him by Mr. Trelawny, as he laid him on the pile for the burning." Trelawny must be the best (if not indeed the only) authority on this point;

and he writes "the volume of Sophocles [well-known to be a mistake for Aeschylus] in one pocket, and Keats's poems in the other." The following is more important, and is again absolutely contradictory of the account given by Trelawny, who shows in detail what was done with the ashes (not the unconsumed heart) of Shelley, up to their final depositing in the grave in Rome.

"It has been generally stated in biographies of the poet," says Mr. Smith, "that his ashes were buried in the Protestant cemetery at Rome; but the heart alone reposes in the cemetery, in a space of ground immediately adjoining that where Keats was buried, while the ashes have been preserved at Boscombe Manor, the seat of the Shelley family."

This is a point which should not be left in any uncertainty. If Mr. Smith is right, Mr. Trelawny remains to this day under a total mistake as to a transaction in which he himself counted for everything. But we openly affirm that Mr. Smith is wrong; and he ought not to have professed that other people were wrong, and affected to set them right.

The following, likewise, are decided mistakes. "A lengthy disquisition was written upon Shelley's 'raising the devil' at Oxford." The "raising the devil" was a prank played at Eton, not Oxford: as to the lengthy disquisition, the present writer has no information. "There is something beautiful, if almost grotesque, in the fact of a youth of seventeen being so impressed with the necessity of working for the good of his species as to contemplate the issue of a novel which was to give the death-blow to intolerance."

Shelley was turned of eighteen when he projected this novel; moreover, his own tribulations with Miss Grove were his immediate incentive—not the good of his species. "A little craft, bearing Percy Bysshe Shelley on board, went down in the Bay of Spezia, and was afterwards tossed tenantless on shore." She was not tossed on shore, but had to be dragged up with considerable labour. "Thomas Love Peacock became acquainted with Shelley at Great Marlow in 1815." Shelley was never at Marlow till 1816, nor settled there till the beginning of 1817; and he had known Peacock first at Lynmouth in or about August 1812. "It was once suggested to Shelley that he should see Miss O'Neill appear in his own drama (*The Cenci*); but he was almost terrified by the bare contemplation, and emphatically declined, alleging that he could not bear it." This is greatly mis-stated. No one "suggested" anything of the sort to Shelley: but Shelley himself, writing to Peacock, proposed that Miss O'Neill should be secured to act Beatrice Cenci, saying at the same time that he himself would not have the nerve to witness so moving a performance. A mis-statement of the like kind occurs where it is said that Shelley "astonished the company present" by asking after the National Debt: there was no company except Leigh Hunt, who is the narrator of the anecdote. Again, we are told that Shelley "conceived the idea of completing three dramas after the Greek type: two of these—one founded upon the story of Tasso, and the other upon the Book of Job—were never undertaken." Here are two errors: the drama of Tasso was under-

taken, and two small fragments of it remain; and it was not, and in all reason could not be, "after the Greek type." Not more accurate than this are the remarks upon *The Revolt of Islam*; indeed, we almost doubt whether Mr. Smith can ever have perused that poem, to which his own text assigns hardly ten living readers. He says:—

"With persons as impalpable as the dagger of Macbeth, and incidents so intricate and inconsequent that it is impossible to trace their course, it is not greatly to be wondered at that the poem should fail to strike deep root. The probability is that the readers and admirers of this poem could be numbered upon one's fingers; yet Shelley's imagination was never displayed to greater advantage than when it revels in isolated passages of this narrative, describing the journeyings of Laon and Cythna."

Here the general notion that *The Revolt of Islam* lacks actuality of delineation and impression, and is eschewed by cursory readers, is no doubt perfectly true: but the details are eminently inexact. The personages—say Laon, Cythna, Othman, and the Iberian Priest—are not in the least impalpable, but entirely definite, and far indeed from being ill-conceived; the incidents are not intricate or inconsequent, though some of them are extremely singular, and it is wholly easy to trace their course; and there are next to no passages describing the journeyings of Laon and Cythna—their final translation to the Senate of the Immortals can hardly be taken into account. Mr. Smith quotes three stanzas for encomium, but makes no mention of the stupendous tenth canto, one of the greatest achievements of Shelley, and one of the most noble pieces of long-sustained horror in any literature. Some other observations of Mr. Smith about Shelley's poems are by no means to be accepted as faithfully representative of the facts; as where he says that "all the reputed tortures of the damned pale before those he calls down upon Lord Castle-reagh and Lord Chancellor Eldon;" and that *Peter Bell the Third* is directed not so much against Wordsworth as against "any man who gives way to constant tergiversation." In another passage Lord Eldon's name occurs, with equal looseness of comment. Anyone who reads his lordship's judgment in the Chancery proceedings, founded upon Shelley's having left his wife for another woman, and upon his having done this in conformity with principles which he himself entertained and was likely to inculcate upon others, must know that it is absurd to allege—"According to his decision, it would seem that the surviving maternal relatives of any child might procure its custody from the father, if they held ordinary religious views, and that father professed, let us say, *Moravian or Sandemanian* principles." There are excellent reasons for dissenting from Lord Eldon's judgment; but to raise so false and futile an issue as this of Mr. Smith's can only injure the cause.

Mr. Smith appears to be a theist, and he will not frankly allow that Shelley was what he steadily proclaimed himself, an atheist; it might, indeed, be reasonably contended that the poet, while atheistic in respect of his denying a creative or superintending deity, was properly pantheistic in his sense of an immanent spirit in Nature. We

have, however, seen of late a great deal too much of this fencing with clear facts, and muddling-away of sincere convictions.

We cannot say that Mr. Smith shines as a writer of good English. His style is generally ambitious and strained, and he uses many inept or incorrect phrases—such as "we may credibly suppose," or "fascinated by the aesthetic appearance of the being [Harriet Westbrook] who stirred in him this new feeling of admiration," or "Marlow boasted of a very poor population." On page 142, where one of Shelley's well-known visions is narrated, we are told of "loud cries being heard to issue from the saloon" of the Casa Magni "during one of these voyages;" and on the same page "exordiums" is given as if synonymous with "exhortations." These laxities of expression leave us in some doubt whether, when Mr. Smith says something which appears to us decidedly untenable, he may not err in phraseology rather than in real intention. To term Shelley "contradictory in his character" seems highly incorrect; for there is a very general consent of biographers that he was particularly self-consistent—each element of his character being in harmonious relation with the other elements: perhaps Mr. Smith really means "aggressive, unsubmissive, defiant." A still more unallowable expression occurs in Mr. Smith's critical peroration. He says of Shelley—"Had his faith in humanity equalled his reverence for the spirit that breathes through all things, he would, by an extension of his brief span of life, have taken rank with the greatest of our poets." This implies that Shelley was deficient in faith in humanity—surely the very last charge which could with right, or even with plausibility, be brought against the author of *Julian and Maddalo* and of *Prometheus Unbound*. The statement appears so diametrically opposed to the fact that here again we are driven to doubt whether Mr. Smith has truly worded his own meaning. Possibly "faith in humanity" is intended to signify "interest in the ordinary concerns of men, as subject-matter for poetic treatment:" for herein Shelley did unquestionably (though not to so extreme a degree as some people suppose) fall short of many other poets, his forerunners, contemporaries, or successors.

W. M. ROSSETTI.

Lettres Royales et Lettres Missives Inédites.
Tirées des Archives de Gènes, Florence,
et Venise. Par C. Charles Casati.
(Paris: Didier, 1877.)

M. Casati is already known as a diligent labourer in the field of historical investigation, and it is to be regretted that other labours have diverted his energies from his original intention of making further use of the documents which are printed with all the luxury of French type and paper in the little volume before us. M. Casati tells us that during various visits to Italy he had culled from the archives of Genoa, Florence, and Venice, several papers which he thought would be useful for a work on the relations between France and Italy in the fifteenth and sixteenth centuries. As time passed on and the work itself did not advance, M.

Casati has at length published the fruits of his researches for the use of someone who may have more time on hand than himself.

Letters collected in this way are somewhat like the jottings of a note-book, and are of interest only to the student; they have been collected by M. Casati according as they seemed to him to illustrate some point or other which had been overlooked by other researchers. We cannot help wishing that they had been strung together with more explanation of the point which he wished them to illustrate; as it is, his introductory remarks tell us much that we knew before—for instance, he has a long note about the massacre of St. Bartholomew's Day—but he does not make clear to us what was to be the animating principle of his great work, if he had written it. We have to conjecture for ourselves the possible purposes for which most of the letters would have been used. There is, however, much to be gleaned from this arbitrary collection, and we will indicate a few of the points on which it throws light.

M. Casati observes with much force that the French domination at Genoa was one of the chief causes of the expedition of Charles VIII. and of the long struggle that followed. Genoa cost France nothing and brought her much; its possession awakened the cupidity of France. Louis XI. foresaw the dangers of this over-lordship in Italy; "Les Gênois," he said, "se donnent à moi, mais moi je les donne au diable." His successors, Louis XII. and Francis I., made Genoa pay for the advantages of their protection, as is clearly shown by several letters of those kings, demanding money. When the connexion of Genoa with France had been broken by Andrea Doria, and its municipal institutions had been in some degree restored by that great man, Genoa rose rapidly in prosperity, as is shown by an interesting letter from Elizabeth of England, dated November 29, 1591, in which the queen answers the complaints of the Genoese about hindrances to their commerce caused by the measures taken by England to prevent supplies reaching Philip of Spain. Elizabeth expresses her gratitude to Genoa for the kindness which it has shown to English vessels, and explains that the measures she has taken are solely against Spain, and that in all things she is desirous of gratifying the Genoese, provided that the King of Spain be not thereby aided in waging war against her. The letter is remarkable as showing the political as well as the commercial importance of Genoa at this time. Finally M. Casati gives us some letters of Henry III., who asks Genoa to supply him with powder, as the civil wars in France have nearly consumed all that the kingdom contains, and promises to pay a just and reasonable price for it.

Turning from the affairs of Genoa to those of Florence, we find a letter from the Ten of the Balìa to Savonarola, commissioning him to meet Charles VIII. on the eve of his advance to Florence in 1495, and saying that they have ordered their ambassadors to move the king's confessor to procure him an audience. The letter is a striking testimony to the helplessness of the Republic, and the unbounded trust placed in Savonarola. It was not many years later that Louis XII.

pleaded in vain with Florence to save the prophet from death. A more pleasant letter of Louis XII., asking for a favour to a great man, is one written from Milan pressing for the termination of a lawsuit in which Leonardo da Vinci was concerned. Louis explains that the painter has no time to busy himself with the matter, "on account of the continual occupation which he has near to and around our person." Passing on to a later date, M. Casati quotes some letters of Catharine dei Medici to her cousin, the Grand-Duke of Tuscany, of which there are a great many in the Florentine archives, most of them in Catharine's own handwriting. She, too, had need of an artist, and begs that Giovanni di Bologna may be sent to Rome to make an equestrian statue of King Charles IX. She writes after St. Bartholomew's Day that the king is gratified by the praises of the Grand-Duke, and hopes that "God will give him grace to gather the needful profit for the restoration of His Church and the universal repose of Christianity." In her later years she writes to arrange about the purchase and conveyance of some lands in Florence which she is anxious to give to the nuns of the Convent delle Muratte, where she had passed some of her early years. Some letters of the ill-starred Bianca Capello to her brother-in-law, the Cardinal Ferdinand dei Medici, are interesting, not for their contents, for they are all asking him for favours, but for the change of tone noticeable between 1577, when she was not yet Grand-Duchess, and writes with humility, and 1580, when her letters are no longer written with her own hand, and are couched in formal terms. The only letters of this collection which give any dramatic touches are some of Serguidi da Volterra, Minister of Francesco dei Medici, who had been sent by him to be in attendance on his father, Cosimo I., who in his old age had retired from public affairs, and entrusted them to his son. Cosimo lived at Pisa with his young wife, Camilla Martelli, and his mistress, Leonora Albizzi. Camilla ruled the amorous old man with a rod of iron, and the touches in Serguidi's account remind us of Flore Brazier and Jean-Jacques Rouget in Balzac's *Ménage de Garçon*. If Cosimo did not do Camilla's bidding, she punished him by withholding her blandishments, which had become a necessity of his dotage: she would not feed him at table, nor nurse him at night; when she went out dressed in her best and left him alone, the old man wept and would not sleep until she came back; she refused to go and call on his mistress, and when he took her she turned her back and would not speak. The old man's pulse varied with her kindness or asperity, and we have a background of Court physicians in despair at the caprices of the wayward beauty.

In an Appendix M. Casati publishes a few miscellaneous pieces. One is a letter of Charles V., dated May 31, 1546, to Shah Tamasp, of Persia, recommending to his care his Christian subjects; and is interesting as showing how thoroughly Charles realised his imperial duty as head of Christendom. Another letter of Henry IV. to the Republic of Genoa, July 14, 1596, shows his statesmanlike conception of his position

and duty; the following passage enables us to understand the spirit that carried him through his difficulties and ensured his success:—

"Nos desseings sont bornez de la raison et de l'utilité publique, et n'envions le bien d'autrui; nous voulons seulement, et Dieu nous en fera la grace, s'il lui plaist, recouvrer et conserver l'héritage de nos pères qui nous appartient justement, et qui toutesfois nous a esté et est encores debattu injustement."

M. CREIGHTON.

CURRENT LITERATURE.

Lives of the Lords Strangford. By Edward Barrington de Fonblanque. (Cassell, Petter and Galpin.) This is a book hardly worthy of its subject. Two, at least, of the noblemen of the Strangford family were persons of sufficient eminence to deserve separate and careful biographies—viz., the sixth viscount (the diplomatist) and the eighth (the philologist); and for the life of the former of these ample materials must exist. And the subject would be an especially interesting one at the present time, as he was ambassador at Constantinople during the early period of the Greek War of Independence, the circumstances of which, and the attitude of parties in England and of Continental States towards it, bear a curious analogy to what is passing before us now. Instead of this, we find in Mr. de Fonblanque's volume numerous letters of Endymion Porter, who was only connected with the family by his granddaughter having in 1664 married the second viscount; and others from the King of Hanover, Lord Londonderry, Croker, Brougham, and various correspondents to the diplomatist, some of which are mere gossip, while some are amusing enough: but few of them throw any particular light on the character or history of the Strangfords. We are glad to think, also, that the shade of the last viscount is unaware of the way in which his Latin and Greek have been travestied on pp. 252, 268, and 273. The history of the family is traced from its founder, Customer Smythe, in the reign of Elizabeth; his grandson was the first Viscount Strangford. But the first man of eminence whom it produced was the sixth viscount, already mentioned, whose remarkable career is sketched, comprising his mission to Lisbon in 1807, when he persuaded the Prince Regent of Portugal to embark on board the British fleet, almost in the presence of Napoleon's army, thereby compelling the French to appear openly in the character of invaders; his appointment as Minister at Stockholm in 1817, when he settled the long-pending difficulties between the Governments of Sweden and Denmark; his services as ambassador at Constantinople, and, in connexion with the Eastern Question, his presence at the Congress of Verona, after which he was charged by the Emperor Alexander to conduct the negotiations between Russia and the Porte; and finally, as a reward for these services, his removal to St. Petersburg in 1824. Then follows a notice of his elder son, George Smythe, an erratic genius, best known as one of the representatives of the Young England party at a time when Mr. Disraeli was its leader; and finally of his younger son, Percy, the last and most interesting of the family. The outline that is here given of his life, and the extracts from his correspondence, slight though they are, have their value as bringing out the characteristics of the man—his perseverance in study, which rendered him ultimately an extraordinary linguist; his cynicism, partly the result of temperament, and partly of a solitary life, but not excluding an element of enthusiasm; and the warm and affectionate nature which underlay that exceedingly critical spirit which gave him (to use his own expression) "a constitutional habit of stinging-driving." This last-named quality rendered

him one great service, in winning for him an accomplished wife; a circumstance that we should not have referred to, were it not that the letters relating to it, which intervened between the criticism of *Egyptian Sepulchres and Syrian Shrines* and his marriage—letters which most of us had heard of, but few had expected to see—are printed, either entire or in part, in this volume. But the same habit of mind, combined with want of personal acquaintance with the interior of Turkey, disqualified him in many ways from forming a sound judgment on Eastern politics. His knowledge of the statistics of the country was great, and he was the first person to reveal to Englishmen the wide area occupied by the Bulgarian race, and their claims for consideration in the future; but he had the misfortune of seeing too clearly the faults and short-comings of all the nationalities of South-Eastern Europe, and the objections to all possible remedies. A temperament such as this, though liberal in its views, is certain to be conservative in practice, and a supporter of the *status quo*. This is the key-note of the most detailed statement of his opinions on this subject that he ever published—his chapter entitled "Chaos" in Lady Strangford's *Eastern Shores of the Adriatic*.

La Revue du Droit International et de la Législation Comparée. The first and second numbers of this review, being parts of the series for the current year, have recently appeared. The first number contains two valuable papers on subjects of practical interest, one by Prof. Arntz of the University of Brussels, "On the International Situation of Roumania," the other by Prof. F. Martens, of the University of St. Petersburg, "On the Policy of Russia as regards the Eastern Question." Both of these writers are highly competent to treat the subjects which they have selected, as being intimately acquainted with their details. The treatise of Prof. Arntz, as a note of the editor informs us, was written before the present war broke out. It advocates the independence of Roumania, as having a sufficient importance and a civilisation of its own, which fully warrant its emancipation from the suzerainty of the Ottoman Porte. Prof. F. Martens, on the other hand, discusses the issue of war between Russia and the Ottoman Porte, and, while deprecating the necessity of war, asserts the moral and juridical right of Russia to intervene in the internal affairs of Turkey, as Russia has interests more directly affected by the troubled state of Eastern affairs than the rest of Europe, while Europe itself has affirmed the legitimacy of external action on its part to ameliorate the condition of the Christian populations of the East. In the second number Prof. Lorimer, of the University of Edinburgh, has contributed a paper entitled "The Final Problem of International Law," in which he reviews briefly the various philosophical schemes which have been put forward from time to time since the days of Sully, the great Minister of Henri Quatre of France, with the object of securing the peace of Europe by the association of its various States into one great Christian Republic. These schemes culminated, as is well known, in the *Projet de Paix Perpétuelle* published by the Abbé St.-Pierre under the auspices of the Cardinal de Polignac, shortly after the Conferences of Utrecht in 1713, which in some of its features may have furnished the outline of the constitution of the late Germanic Confederation. The Professor also analyses the project of the great Königsberg Professor, Emmanuel Kant, who, following in the footsteps of Grotius, has advocated the establishment of a permanent Congress of Nations, somewhat after the example of the Diplomatic Conference established at the Hague in the early part of the last century. The Professor holds that Emmanuel Kant has seized the proper point of view of the subject, and that the speculations of Jeremy Bentham are less practicable, while their application would be attended with consequences in themselves undesirable. The Professor concludes with a project, devised by himself, for

organising an International Government of the Christian world, complete in its outline, which is skilfully modelled in accordance with the modern requirements of representative governments; but the realisation of such a project would, we fear, be found to be a problem of far greater difficulty than the association of the States of Europe in a permanent Congress after the scheme put forward by the philosopher of Königsberg. In matters of private international law, Avocat Caesar Norsa, of Milan, conducts through both numbers a review of Italian jurisprudence; while M. G. Rolin-Jaequemyns has also furnished a review of the course of legislation in Italy in judicial matters, which have been reorganised under the auspices of M. Mancini, the present Minister of Grace and Justice. Prof. Alphonse Rivier, of the University of Brussels, has supplied in the second number a succinct survey of the civil legislature of the Swiss Cantons in matters of Testamentary Bequest and of Intestate Succession. The new project of a penal code for the Netherlands has also given occasion for some able criticisms from the pen of Dr. van Swinderen, Judge of the Tribunal of First Instance at Gröningen. A Bibliographical Bulletin, as usual, is appended to each number of the *Revue*, containing notices of all the more recent publications of importance on various subjects of international law.

Villersexel und Belfort; Streiflichter aus dem deutsch-französischen Kriege, 1871. Von Friedrich von der Wengen. (Leipzig: Brockhaus.) German officers so seldom dare to question official traditions that historical students will be thankful to Wengen for disputing in the present work, and in his book on the siege of Belfort, the orthodox version of Bourbaki's repulse from the Lisaine by Werder, which led to the calamitous retreat into Switzerland. Wengen was roused to controversy by the determination of the good people of Baden to erect a monument in honour of their salvation by Werder from an invasion by Bourbaki, which Wengen maintains was never contemplated. He says that Bourbaki's task was to surprise Werder (whose 14th Corps was scattered between Dijon and Gray), relieve Belfort, then destroy the communications of the Germans on the Nancy-Châlons line, and march upon Paris in support of Faidherbe and the second army of the Loire. Bourbaki marched up parallel to the Ognon on Villersexel, hoping to get between Werder and the "trou de Belfort;" but Werder collected his troops in time, and struck into Bourbaki's flank at Villersexel, in order, if possible, to delay the French advance and secure his own road to the Lisaine. This manoeuvre succeeded, and Werder, slipping ahead of the French, hurried up to the Lisaine, and took his place in front of Belfort. The day following Bourbaki halted, and this has been ascribed to the influence of Werder's thrust, which, according to Wengen, was much too inconsiderable to exercise any such effect, Bourbaki's stoppage having been really consequent on the change in his plans necessitated by Werder's escape eastwards. Wengen further disputes the so-called "Belfort myth," according to which Bourbaki's calamitous retreat from the Lisaine was due to the failure of his attack on Werder's lines. Wengen alleges that what compelled the French to retire was the approach of Manteuffel with the 2nd and 7th German Corps. He says that, on January 15, Bourbaki did not attack Werder's weak right wing at Frahier with sufficient energy; that he partly repaired this error on the 16th, when Degenfeld had to give up Chenebier; and that during the night of the 16th he had issued orders for a continuation of the attack, when, news being brought him of Manteuffel's approach, he ordered a retreat, the fighting on the 17th being only intended to mask his retrograde movement. This is the outline of a long controversy which can hardly be satisfactorily closed without authoritative French intervention. Amazing to our insular minds is the fact that an article by Wengen on the Manteuffel point was accepted by the

Berlin *Militär Wochenblatt*, but extinguished by "high" interference after its correction in proof.

Der deutsch-französische Krieg, 1870-71. Mit Genehmigung des Grossen Generalstabes nach dessen Darstellung erzählt von Dr. W. Kocks, Gymnasial Oberlehrer. (Berlin: Mittler.) Although believers in "the longest way round" as the most interesting and most impressive for the memory will continue to study the French War in the original Staff History, the lovers of short cuts may be glad to hear of this authorised abridgment of that unreasonably voluminous work. The author has executed his task mechanically, interpolating, however, new patriotic reflections and loyal prostrations, from which we hope he will receive due professional advantage. The farce of treating the King of Prussia as if he had been the real acting commander of the German armies is of course continued, but justice is done to all the subordinates—as, for instance, in the case of the decisive movement at Gravelotte of the 12th Corps, on St. Marie-aux-Chênes and St. Privat, which is correctly ascribed to the personal initiative of the Crown Prince (now King) of Saxony.

THE rich harvest of knowledge gathered in the *Challenger Expedition* is gradually being brought to light. Among its latest fruits is a little work entitled *Thalassa: an Essay on the Depth, Temperature, and Currents of the Ocean*, by John James Wild, member of the scientific staff (Marcus Ward). Whether as a very complete embodiment of the more trustworthy facts that have been gained on these subjects by the recent labours of various nations—the United States, Germany, Norway, England—or for its unbiased discussion of these, written with great logical clearness and force, this essay is well worthy of the attention of all students of Physical Geography. Four of its chapters, which are very fully illustrated with charts and diagrams, record what is known of the form and character of the sea-bed, and of the conditions of the ocean within it; another treats of the circulation of the waters, and brings out very distinctly a number of important conclusions. Among other points Mr. Wild shows how, from the great disproportion between the length and breadth as compared with the depth of the sea, the horizontal must preponderate over the vertical circulation; and how the arrangement of the oceanic strata depends in a greater degree upon temperature than upon the amount of salt held in solution. The last chapter, which deals with the changes in the distribution of land and water, and with the formation of continents, is also well worth reading, though its arguments and theories will, perhaps, be regarded as more ingenious than substantial. Here and there a misleading expression, such as that of currents "piled up by the rotating earth," is noticeable; and Mr. Wild cannot seriously believe "that the icebergs between 60° and 40° latitude supply the masses of cold water which, to a depth of several thousand fathoms, fill up the basins of the Atlantic, the Pacific, and the Indian Ocean."

NOTES AND NEWS.

WE are glad to note as one of the fruits of the labours of the Historical Manuscripts Commission a growing desire on the part of corporations and other custodians of ancient records to have their archives properly classified and arranged. The Corporation of London have now a permanent officer to take charge of their records. Under the care of Mr. Stuart Moore the Corporations of Northampton and Exeter, and the Dean and Chapter of Exeter, have already had most elaborate calendars made. Mr. Moore has just completed a similar work for the Corporation of Nottingham, and is now engaged in arranging a large quantity of uncalendared rolls and papers in the Archbishop's library at Lambeth. The Corporation of Leicester are also busily arranging

their papers, which have already been made accessible to enquirers; and we hear that the county of Somerset contemplate putting their house in order. It is to be hoped that other corporations will follow these good examples.

Two lectures on Shelley, by Mr. W. M. Rossetti, delivered to provincial audiences, will probably be published shortly in the *University Magazine*. The opening lecture contains some important extracts from unpublished letters written by Shelley, especially relating to his courtship of Harriet Westbrook. The re-edition of Shelley by Mr. Rossetti (3 vols., Moxon and Co.) is very nearly ready for issue.

Das Fremdenbuch (Hamburg: Mauke) is a most accurate and excellent rendering of Mr. Robert Browning's poem, *The Inn Album*. The translator, E. Leo, is to be commended for the able manner in which she has preserved the tone, rhythm, and idiosyncrasy of the original. Her translation is textual without being slavish, and thoroughly intelligent. We hope that Miss Leo will render more of Mr. Browning's poems into a language in which his thoughts are certain to be appreciated. Till now the profound knowledge of English required for the due appreciation of Mr. Browning has caused him to be less read in Germany than he otherwise would be.

THE *Paris Liberté* gives a full catalogue of the literary remains of M. Thiers. These comprise, besides an immense mass of correspondence touching on the most various subjects—1. A completed history of the transactions with Germany relating to the payment of the war indemnity, and with the banks and loan societies, relating to the raising of money; 2. Fragmentary notes of various political events during the reign of Louis Philippe, which M. Thiers sent out of the country under the Empire, and which have not yet come into the hands of his executors; 3. The history of several episodes from the presidency of M. Thiers, such as the opening of the National Assembly at Bordeaux, life at Versailles during the Commune, the election-struggle between Rémusat and Barodet, &c.; and 4. an unfinished work of natural philosophy upon the origin and destiny of man, apparently a sort of spiritual cosmogony in which M. Thiers wished to declare and justify his belief in the immortality of the soul drawn from a study of nature.

MR. ROY of the British Museum is finally revising the S slips of the Reading-Room Catalogue. S is such a heavy letter—there are so many Schmidts and Smiths—that 1878 may not see it finished, though Mr. Roy puts his shoulder to the wheel in earnest. Mr. Blackstone has charge of T, and that will be no doubt cleared this year. The only formidable letter then remaining will be W. We hope that 1880 will see the Catalogue completed, except, perhaps, the re-cataloguing of the Grenville Library, and its incorporation into the General Catalogue. The present isolation of this Library should not be allowed to continue a day longer than is absolutely necessary.

WE learn from the *New York Nation* that Mr. U. H. Crocker has been making some interesting communications to the *Boston Advertiser* on the controverted subject of the date of the old "Book of Possessions." He leaves it more than probable that the date is earlier than that assigned by Mr. Whitmore, and that the first part of the book is in the handwriting of William Aspinwall, the Notary Public of 1644-1651.

THE third volume of Mr. Stanley Lane Poole's *Catalogue of Oriental Coins in the British Museum* has just appeared. It is principally occupied with descriptions of the large and fine series of coins of the Saljûks, Ortokites, and Atabegs; but contains also those of the coins of the Hamdanides, 'Ukaylides, Marwânides, the Governors of Segistân, Kakweihides, Zijarides, Saldukides, Amirs of Nishapore, Kings of Ahar, &c. The volume is illustrated by twelve autotype plates; and the

necessary genealogical aids to the study of the coinages are supplied in the Preface, which also contains an examination of the characters occurring on certain Saljûk coins of Roum, and supposed to be the oldest specimens of the abbreviated writing known in Osmanli times as Divani.

PROF. JACOB BERNAYS calls attention to a passage in an article published by Niebuhr in the *Rheinisches Museum* as far back as 1829, and which at present reads almost like a prophecy. While at Rome, he wrote:—

"I was told by a Chaldean priest, who lived near to the ruins of Nineveh, that there were colossi to be found there, buried under enormous heaps of ruins. When he was a boy, an accident brought one of these images to light, but the Turks demolished it as soon as they saw it. Nineveh will become the Pompeii of Central Asia: an unlimited and as yet hardly touched mine for those who come after us, perhaps already for our children. There will not be wanting to them a Champollion for the Assyrian language. Prepare the way, you who can do it by means of a study of the Zend language, for a decipherment of the cuneiform inscriptions of Assyria."

It should not be forgotten that the impulse to the excavations undertaken at Nineveh by the French Government came from another German scholar, the late Julius Mohl.

THE closing number of the *Revista Contemporanea* for 1877 contains an unusual quantity of original matter. I. Camó y Montobbio concludes in it his survey of the present condition of the theory of colour, combating the theories of the school of Hering, and supporting those of Helmholtz. Pompeyo Gener epitomises the accounts of the early Gnostics, but allows scarcely enough for the element of romance in those narratives. Ros de Olano gives the third and last act of his "Galatea," but the conclusion barely fulfils the promise of its commencement. Asis de Pachecho continues his essay on "A Rational System of Education," working on the lines of Herbert Spencer. Rafael Luna, in eloquent but somewhat inflated language, claims for Doyague, of Salamanca, the correspondent of Rossini, a place among the masters of sacred musical composition, ranking him with Mozart, Haydn, and Palestrina. Lastly, Revilla, reviewing a collection of political and philosophical essays by Ascárate, endeavours to vindicate "Positivism" from the charge of being a foe to religion and to morality, asserting that it is independent of both, and leaves to both their legitimate freedom.

THE *Transactions and Proceedings of the late Conference of Librarians*, edited by its secretaries, Messrs. Nicholson and Tedder, will shortly be published by the Chiswick Press. The volume (handsomely printed in double columns, small folio) will contain about 300 pp., and will comprise an Introduction; Mr. Winter Jones's address; the twenty-nine papers read; the discussions; lengthy accounts of the London libraries visited, and much other matter of interest connected with the conference. Its value will be largely enhanced by a most voluminous index contributed by Mr. Tedder. Each member of the conference will receive a copy, and a certain number of copies will be printed for subscribers, whose names should be sent at once to the Chiswick Press.

WE understand that although considerable funds have been collected with a view to the defence of Thirlmere, and subscriptions are coming in daily, it is very important that a good deal more money should be collected speedily, for the Parliamentary expenses will be very heavy. If everyone who has ever enjoyed the beauties of the Lake District would subscribe a small sum we believe that the necessary amount would soon be got together. Subscriptions may be sent to Mrs. Alfred Hunt, 1 Tor Villa, Campden Hill, Kensington; or to Mr. Arthur Smith, 13 New Inn, E.C.

THE first number has been issued of Herr K. M.

Kertbeny's *Bibliography of Hungarian National and International Literature*, 1441-1876, a labour on which the author has now been occupied for thirty years. The entire work is to consist of twelve parts, all of which, according to Herr Kertbeny, are ready for issue, and whose speedy publication depends solely on favourable pecuniary circumstances. The plan of the work is the following:—(1) Translations from the Hungarian; (2) Foreign literatures on Hungary; (3) Translations into Hungarian; (4) The Hungarian poetical literature; (5) The Hungarian dramatic literature; (6) The Hungarian romance literature; (7) Hungarian history; (8) Ethnology, geography, statistics, &c.; (9) Philosophy, aesthetics, art, philology; (10) Jurisprudence and political economy; (11) Hungarian theological literature of all denominations; (12) General literature, medicine, natural history, agriculture, &c.

WE learn from the *North China Herald* that the purchase of the gigantic compendium of Chinese literature, consisting of between 5,000 and 6,000 volumes, for which the British Museum authorities have been in treaty for more than a year past, has lately been made on their behalf by Mr. W. F. Mayers, Chinese Secretary of H.M.'s Legation at Peking. The work in question was compiled by order of the Emperor Kang-hai, and was printed with a fount of moveable type cast for the purpose, under the direction of the Jesuit missionaries. This vast storehouse of information is arranged under upwards of 6,000 heads, comprised in thirty-two sections, which again are grouped in six grand categories. It will now for the first time be made accessible to scholars, and the possession of the work will make the library of the British Museum the one place in which studies of all and every subject treated of in Chinese literature may be systematically pursued.

PROF. STANLEY JEVONS has in preparation an abridgment of Adam Smith's *Wealth of Nations*, for the use of students. The volume, which will contain a large amount of original matter in the shape of notes, &c., will be published by Messrs. Macmillan and Co.

MORE spurious Chaucer work: and this time in the unexpected place of the end of the genuine *House of Fame*. In comparing the MSS. and early printed text of this poem for his Parallel-Text edition for the Chaucer Society, Mr. Furnivall found that both of them ended with the word "auctorite" (l. 1068 of book iii., p. 274, vol. v., ed. Morris); that Caxton's print stopped sixty-four lines earlier, with the word "goo" (l. 1004, p. 273), and then wound up with twelve lines of the worthy printer's own, with his name against the first of them, and after them a statement implying that all twelve were his, thus:—

"And wyth the noyse of them [t]wo Caxton
I Sodeynly awoke anon tho
And remembryd what I had seen
And how hye and ferre I had been
In my ghoost | and had grete wonder
Of that the god of thonder
Had lete me knowen | and began to wryte
Lyke as ye haue herd me endyte
Werfor to studye and rede alway
I purpose to doo day by day
Thus in dremyng and in game
Endeth thys lytyl book of Fame
Explicit.

"I fynde nomore of this werke to fore sayd | For as fer as I can vnderstonde | This noble man Gafferey Chaucer fynysshyd at the sayd conclusion of the metyng of lesyng and sothasawe | where as yet they ben chekked and maye not departe | . . ."

Some fifty years later came—with a MS. of a different type, but still, like the Fairfax and Bodley, incomplete—Henry VIII.'s worthy Clerk of the Kitchen, William Thynne, and, feeling that his namesake's two opening lines savoured rather of the printer's shop than the poet's sweetness, cooked them up (as was his wont) with one of Chaucer's own phrases, and produced the lines

which, with Caxton's 10 $\frac{1}{2}$, we have hitherto accepted as Chaucer's dozen. The first three then read thus:

"And therewithalle I abrayde
Out of my sleepe, halfe afraide;
Remembering well what I had seene," &c.

On turning to Mr. Blades's work on Caxton, Mr. Furnivall found that, of course, this point had not escaped Mr. Bradshaw, though he had—if rightly reported by Mr. Blades—assigned only the first two lines, "And . . . tho" to Caxton. But the whole twelve are surely claimed by Caxton as his own—they are bad enough for him, at any rate—and they must at least be reckoned his until good manuscript evidence—of which none is now known—can be brought forward to the contrary.

WILLIAM STOKES, M.D., F.R.S.

THE health of Dr. Stokes had for some time been failing, and we regret to have now to record his death, which took place at his house at Carrig Breac, Howth, a lovely spot to which he had lately retired. As to the history of this undoubted but unobtrusive genius who has just passed away we learn from an article devoted to his memory in the *British Medical Journal* for the 13th inst. the following facts:—He was born in 1804; he graduated in Medicine at Edinburgh in 1825, and the following year he was appointed physician to the Meath Hospital, in connexion with which much of his best work was done, especially so far as concerns his clinical teaching. In 1839 the University of Dublin granted him the degree of M.D. *honoris causa*, and about the same time he was elected Fellow of the King and Queen's College of Physicians in Ireland, of which he was at three different times president. He was also president of the British Medical Association when it met in Dublin in 1867. In 1845 he succeeded his father as Regius Professor of Physic in the University of Dublin. He had honorary degrees from Edinburgh, Cambridge, and Oxford. He represented the Crown in the General Medical Council formed in 1858, an office which he continued to fill till last May, when he resigned it on account of failing health. He was Physician in Ordinary to the Queen and Consulting Physician to several medical institutions. Lastly, he was presented by the Emperor of Germany with the insignia of the Prussian order *Pour le Mérite*; and why our own Government did not give him a title is one of those things which an outsider cannot understand, though Dr. Stokes himself never thought of it.

His contributions to medical literature are not only numerous, but they mark an epoch in the history of medicine, a domain within which he may be said to have combined the best qualities of patient enquirer, discoverer, and teacher. But it is not to be for a moment supposed that Dr. Stokes was a mere medical specialist: he was a man of extensive culture and wide sympathies—witness his *Life of his friend Dr. Petrie*, published by Messrs. Longmans in 1868, and more especially his inaugural address as president of the Royal Irish Academy in November 1874. This latter shows that to the end he kept himself well up in the latest steps in advance taken in science and archaeology. He had all his life evinced the most lively interest in everything bearing on the history and archaeology of Ireland. As president of the Academy, he gave it an impulse in the direction of publishing authentic copies of the Ogham Inscriptions of the Ancient Irish, a work towards which we believe important steps to have been taken: we wish that he had lived to see its consummation, but, as it is, he has seen the *Christian Inscriptions of Ireland* published by one of his own daughters, as well as watched many of the difficult problems of Celtic philology as they were being solved one after another by one of his sons, who now occupies the exalted position of law member of the Council of the Viceroy of India.

For a more detailed account of Dr. Stokes's writings and life, so far as concerns medicine, we must refer our readers to the *British Medical Journal*, already alluded to, but we cannot refrain from concluding these hurried lines with a summary of his character as drawn up by an intimate friend and no less an authority on medical science than Dr. Acland, Regius Professor of Medicine in the University of Oxford, gladly premising that, as might be expected of such a man as Dr. Stokes, he took a liberal view of the claim of women to be admitted to the medical profession. The following are Dr. Acland's words:—

"Dr. Stokes was an eminent example of a man whose personal character outweighed in public esteem his professional acquirements. It was true he was a physician of a rare sagacity, a teacher of the healing art eminent among the best teachers of his age, and a professor in a famous university without a superior and scarce a rival. But all these great claims for respect and admiration hardly occurred to the minds of those by whom he was beloved. His lofty aims in all he undertook; his genial unselfish nature; his true-hearted love of his fellow-men—boundless humour—keen perception of the beautiful in art however simple, or culture however refined—his modesty and the warmth of his friendship made him altogether a rare person, beloved by all who knew him, from the poorest who hung on his words in his great hospital, to the most refined and learned with whom it was both his delight and his natural sphere to hold daily converse."

NOTES OF TRAVEL.

STUDENTS of the physical geography of the sea will welcome a most interesting paper by Prof. Mohn in *Petermann's Mittheilungen* for January, in which the results of the soundings and deep-sea temperature observations of the Norwegian expedition of 1876 are discussed. Prof. Mohn has first combined the observations of depth made by the British *Bulldog* expedition in 1860, the *Lightning* in 1868, the *Porcupine* in 1869, the *Valorous* in 1875, the German *Hansa* and *Germania* in 1869-70 and *Pomerania* in 1872, and those of the Norwegian *Hamsten* voyages 1867-1876, with the soundings given on the newer British and Danish charts, to form an original map of the relief of the sea-bed between the British Isles, Norway, Spitzbergen, and Greenland. On this the contour lines of equal depths for each 100 fathoms are shown, and the grand feature of this region, the submarine barrier which passes from the north of the British isles across by the Farøe Islands and Iceland to Greenland, rises for the first time distinctly to view. It is this great barrier that mainly determines the conditions of the deep seas on each side of it. The depths of the Atlantic on the south-western side are filled up with warmer water, but as soon as the barrier is crossed this is limited to the uppermost strata. On the Atlantic side of the ridge a mass of ice-cold water occupies the sea in its greatest depths, and is prevented by the barrier from penetrating into the depths of the Atlantic.

THE sea between Norway and the Farøe Islands, from Mayen and Spitzbergen, has never yet been distinguished by any special name; but since this sea has been constantly navigated for more than 1,000 years by the Norwegians, and since the Norwegian natives have undertaken and begun its scientific exploration, Prof. Mohn proposes that it should be named "The Norwegian Sea."

DR. PETERMANN contributes to this number of the *Mittheilungen* an account of Gerhard Rohlf's proposed new journey of exploration in the Eastern Sahara, which is planned to extend over five years; and Dr. Oscar Bruce a valuable paper on "The Geographical Distribution of Palms."

HERR FERDINAND MÜLLER (formerly of Irkutsk) has in preparation a popular description (in German) of the scenes of travel passed through by the

expedition which was sent out in 1872 by the Imperial Russian Geographical Society under the leadership of the late M. Alexandre Ozekansky for the exploration of the almost unknown region of the lower Tunguska and Olenek rivers in northern Siberia. The work of the main expedition lasted till January 1875, and during that year Ozekansky revisited the lower Olenek and Lena. Ozekansky's history is an interesting one: having been implicated in a Polish revolution, he was banished to Siberia, and there under very unfavourable circumstances laboured continually in geological research, which had become his favourite study in the schools of Kiev and Dorpat. His unwearied exertions and keen powers of observation soon gained the sympathy of the men of science in St. Petersburg; he was chosen to lead the Olenek expedition, and on its completion, in consideration of his great services, he received a free pardon from the Czar, was permitted to return to Europe, and was welcomed in Petersburg in 1876. A journey to Sweden in the course of that summer brought him into contact with many foreign men of science; he returned to St. Petersburg apparently in good health, and his chequered life seemed to be becoming ever more and more bright when he was suddenly carried off by a long-concealed malady.

FROM Dr. Behm's monthly Report we learn that Mr. Guy C. Dawnay, who travelled from Natal to the Victoria falls of the Zambesi in 1874, and who made a hunting tour in Setit and Nubia in 1875, left Cairo by Suez for Suakin in November last to make a journey of exploration southward through Kassala, Sennaar and Fazokl. He intends to travel on the line explored by Marno in 1870 from Fazokl to Fadasi, and hopes to reach the Victoria Nyanza; a bold plan, the possibility of the execution of which is very doubtful, but which would yield results worthy of the most earnest endeavours.

FURTHER intelligence has been received by telegraph from Sydney to the effect that the gold discoveries in New Guinea, to which we referred on the 5th inst., have resulted in a projected expedition to the island.

THE King of Portugal has recently appointed Sir Rutherford Alcock, K.C.B., a Foreign Associate of the Comissão Central Permanente de Geographia, which is in connexion with the Ministry of Marine and the Colonies, and is totally distinct from the Lisbon Geographical Society.

GENERAL D. SEAGER, who for more than four years past has been engaged in surveying the north-west coast of Africa, more especially the unknown region called Sedee Hascham, with a view to discovering the shortest and easiest route into the interior and to Timbuktu, expects to have completed his labours about the end of the present year. Some of his companions, we learn, have already twice made their way to Timbuktu. General Seager is preparing a map of the surrounding country, which will, no doubt, prove interesting.

In addition to the President's opening address and Mr. Markham's paper on the still unexplored parts of South America, the first number of the *Proceedings of the Royal Geographical Society* for the present session contains a brief notice, by Mr. E. Delmar Morgan, of Colonel Prejevalski's recent journey to Lob-Nor and Tibet, and of other Russian explorations, together with an account of a tour made by Mr. Arthur Corner through Formosa from south to north. There is also a table, which will be of great value to travellers, and which shows the stars that may be occulted by the moon in Eastern Africa between 3° N. and 15° S. in 1878 and 1879.

THE Rev. Thomas Wakefield, of the Free Methodist Churches Missionary Society, who has been residing for some time at Sigirso, in the Galla country, East Africa, has been exploring the sur-

rounding country, and has carefully laid down on a map of his journey the neighbouring small lakes, the River Sabaki, and the region examined by him. He has also been engaged in studying the botany of the district. Mr. Wakefield contemplates making an attempt before long to advance further into the country and establish a station in the Pokomo region.

We learn on good authority that there is no foundation whatever for the statement, made by the *Times* on January 18, that the Council of the Royal Geographical Society "have decided to take, if necessary, the Albert Hall, in which to hold the Society's reception of Mr. Stanley." The second statement, that "Mr. Stanley has not yet replied to the invitation sent him by the Society," is, we believe, partly correct, but only from the fact that no such invitation has been sent.

INDEX SOCIETY.

A MEETING of the Committee of the Index Society was held on Tuesday, the 15th inst., at the rooms of the Society of Arts (Mr. E. Solly, F.R.S., in the Chair), at which certain general rules for Indexing were discussed. Those which were temporarily agreed to for settlement at a future meeting were as follows:—

"1. Indexes to be arranged in alphabetical order, proper names and subjects being united in one alphabet. An Introduction containing some indication of the classification of the contents of the book to be prefixed.

"2. Proper names of foreigners to be alphabetically arranged under the prefixes Dal, Del, Della, Des, Du, Le, La, and Les, but not under the prefixes D', Da, De, Von, and Van. English names are, however, to be arranged under the prefixes De, De la, Van, &c.

"3. Foreign compound names to be arranged under the first name; English compound names under the last, except in certain cases, when cross references must be made.

"4. The entries to be as short as is consistent with intelligibility, but the insertion of names without specification of the cause of reference to be avoided, except in particular cases. The extent of the reference to be marked by giving the first and last pages.

"5. In the case of Journals and Transactions brief abstracts of the contents of the several articles or papers to be drawn up and arranged in the alphabetical index under the heading of the article.

"6. Authorities quoted or referred to in a book to be indexed under each author's name, the titles of his works being separately set out, and the word 'quoted' added in italics.

"7. Entries which refer to complete chapters or distinct papers to be marked for capitals.

"8. When the indexed page is large, it is to be divided into four sections, referred to respectively as a, b, c, d; thus, if a page contains 64 lines, 1-16 will be a, 17-32 b, 33-48 c, 49-64 d.

"9. When a work is in more than one volume, the number of the volume to be specified by small Roman numerals."

With regard to Rule 2, it may be remarked that the cataloguer and indexer has no greater difficulty to contend with than this one of prefixes. It is an acknowledged principle that when the prefix is a preposition it is to be rejected, but when an article it is to be retained. When, however, as in the case of the French *Du*, *Des*, the two are joined, it is necessary to retain the preposition. This also applies to the case of the Italian *Della*, which is often rejected by cataloguers.

It has been objected to Rule 8 that these refinements complicate the index unnecessarily, but some aid in the search over a large folio page is greatly needed. Publishers would facilitate the work of indexers if they numbered the paragraphs of standard works, in which case it would not be necessary to refer to pages at all, and, moreover, the references would apply to all editions.

MAGAZINES AND REVIEWS.

By far the most important literary article of the month, or of the quarter, is that called "A French

Critic on Goethe," in the *Quarterly Review*. This article, as we announced last week, is a companion to the celebrated review of the same critic's estimate of Milton which Mr. Matthew Arnold wrote last year. Much, in that paper, was done by bringing the writings of M. Scherer, that "well-informed, clear-sighted, impartial" Genevese, to the notice of English readers. Still more was done in the way of clearing off some of the cloudy commonplaces which pass as Miltonic criticism with the many. In the article before us, which will receive as much attention as the former one, our interest is similarly divided between what Mr. Arnold has himself to say and what he translates for us from M. Scherer. "It takes a long time," begins the article, "to ascertain the rank of a famous writer;" and the attempt which Mr. Arnold and M. Scherer make, as all will understand who know their method of criticism, is to find out the true rank, to arrive at "the definitive judgment on this great Goethe," "the judgment which shall come at forty years of age," as Joseph de Maistre said. First we have, as we had in the Milton article, a protest against the various judgments which may mislead a man—the judgment of enthusiasm, the judgment of gratitude, the judgment of ignorance, of incompatibility, of envy and jealousy, above all of system. Of this last kind is that which Prof. Hermann Grimm has been lately exercising in his Berlin lectures, where *Faust* appears as "the greatest work of the greatest poet of all times and of all peoples;" a judgment which arises not from looking straight at the poet, but from "looking at the necessities, as to literary glory, of the new German Empire." To Mr. Arnold *Faust* (that is the first part of *Faust*, which he emphatically pronounces the only one that counts) is the best of Goethe's works, as it is by common consent to everybody. "For while it has the benefit of his matured power of thought, of his command over his materials, of his mastery in planning and expressing, it possesses by the nature of its subject an intrinsic richness, colour, and warmth." To M. Scherer it is the same, though he with his admirable judgment pronounces the drama no drama—

"A work which is not finished, which could not be finished. . . . *Faust* is a treasure of poetry, of pathos, of the highest wisdom, of a spirit inexhaustible and keen as steel. There is not, from the first verse to the last, a false tone or a weak line."

To neither of these critics is *Faust* "the greatest work of the greatest poet of all times and all peoples." Still less can M. Scherer agree with those who praise *Hermann und Dorothea*, "that product of an exquisite dilettantism," or *Wilhelm Meister*, where Goethe, as Paul de Saint-Victor has said, "is the Jupiter Pluvius of ennui." But space fails us to repeat all or half of what we should like to repeat from these two critics. Mr. Arnold, it may be said at once, is more devoted to Goethe than M. Scherer is; he spares the hard things that the naturalised Frenchman finds to say of the German "national poet." Here, for instance, is his delicious excuse for that "snobbishness" which M. Scherer notes in Goethe, when Goethe "thanks Heaven for the King of Bavaria's letter as for a quite special favour":—

"It was not snobbishness in Goethe which made him take so seriously the potentate who loved Lola Montes; it was simply his German 'corporalism.' A disciplinable and much-disciplined people, with little humour, and without the experience of a great national life, regards its official authorities in this devout and awe-struck way. To a German it seems profane and licentious to smile at his Dogberry. He takes Dogberry seriously and solemnly, takes him at his own valuation."

One sentence gives the "definitive judgment" of which we were in search:—"It is by no means as the greatest of poets that Goethe deserves the pride and praise of German countrymen. It is as the cleverest, the largest, the most helpful thinker of modern times." The *Quarterly*

contains other articles that ought, if space permitted, to be noticed—some for their excellence; some for quite other qualities, as that on Sir T. E. May's *Democracy in Europe*. As if the high-pitched article on "The Meeting of Parliament" were not enough vent for the political views of the *Quarterly*, they have been allowed to inspire both this article and the ostensibly literary paper with which the number opens. This, nominally a review of Mr. Symonds's three volumes, is really a Chauvinistic defence of English life and English ideas against the preaching of culture, on the one hand, and the peace-party, on the other, and seems to have been written as much as anything else for the sake of bringing in the quotation from Virgil at the end, the political allusion in which is, we imagine, unmistakable:—

"pacificque imponere morem,
Parcere subjectis et debellare superbos."

The italics belong to the writer of the article. We should like to point the quoter of this passage to a rendering of it in the good old times by an Englishman not inclined to new-fangled ideas of "British interests," and which, by a curious chance, might become the motto of Mr. Gladstone, just as the Latin lines would do to head the *Pall Mall Gazette*:—

"To tame the proud, the fettered slave to free,
These are imperial arts, and worthy thee!"

For the rest, the literary worth of the article is of the kind that might be expected when the discussion of a literary subject of great delicacy and complexity is made to lead up to a political point of this kind, or to sentences like the following:—

"If we should ever lose our position as a nation, it will be because we have indulged some selfish principle of our nature, whether love of money, or of ease, or of power, without consideration of the well-being of the whole State. At present it is in our choice to postulate the truth of historical Christianity and the political necessity of the English Constitution [the italics are ours] as the first and settled principles of English life."

Mr. Symonds' definition of the Renaissance comes in for a good deal of rambling and ineffective discussion, as does the doctrine of a continuous progress in human history, *à propos des bottes*. If the article were to be taken seriously, one might have something to say as to the description of Petrarch, the founder of the modern ideal of culture, of the modern search after sincerity and clearness of mind, as "neither local nor national, nor in the deepest sense human." Its real purpose, however, is not literary at all, but didactic or political. Without very rare gifts—such gifts as the author of "A French Critic on Goethe" has occasionally brought to bear on the same kind of topic—it is impossible to make hybrid work like this acceptable to any but an idle or prejudiced mood.

SELECTED BOOKS.

General Literature.

- BELLOY, le Marquis de. Christopher Columbus and the Discovery of the New World. Marcus Ward. 42s.
BRUGSCH-BAY, H. Reise nach der grossen Oase el Khargeh in der libyschen Wüste. Leipzig: Heinrichs. 48 M.
DICTIONARY of Music and Musicians. Ed. G. Grove. Part I. Macmillan. 3s. 6d.
GARGANI, G. Sulle poesie toscane di Domenico il Burchiello nel secolo xv. Firenze: Cennini.
HISTOIRE de l'ornement russe, du x^e au xvi^e siècle, d'après les manuscrits. Paris: Morel.
MAGUIN, H. Notes et documents sur l'état de l'instruction populaire en Suisse. Paris: Delagrave.
MAINERI, B. E. Daniele Manin e Giorgio Pallavicino. Torino: Loescher. 12 fr.
MANZONI, A. Del trionfo della libertà (poema inedito). Milano: Brigola. 5 fr.
OSMAN-BEY. Les Femmes en Turquie. Paris: Calmann Lévy. 3 fr. 50 c.
YOUNG, E. D. Livingstonia: Adventures in Exploring Lake Nyassa, &c. Murray. 7s. 6d.

History.

- CLARETTA, G. Storia del regno e dei tempi di Carlo Emanuele II., duca di Savoia. Tomo I. Torino: Loescher. 12s.
HANAUER, A. Etudes économiques sur l'Alsace ancienne et moderne. T. 2. Strassburg: Hagemann. 7 M. 20 Pf.

Philology.

MYNOSYNE. Bibliotheca philologica Batava. Collegerunt C. G. Cobet, H. W. van der Mey. Nova Series. Vol. VI. pars I. Leipzig: Harrassowitz. 9 M.

CORRESPONDENCE.

THE "OLD MASTERS" CATALOGUE.

London: January 14, 1878.

The Flemish pictures for the most part deserve special attention, because their authentic signatures are an answer to questions in the history of art which have hitherto been veiled in obscurity. Notwithstanding the many merits of the catalogue and the obligations we owe to its compilers, the information it gives on these very points is not always accurate; I therefore think it advisable to bring the more important to notice. Among the Dutch masters, Rembrandt and Cuyper are most admirably represented. The *Portrait of a Jewish Rabbi*, lent by Viscount Powerscourt, is distinguished from that lent by the Duke of Devonshire by a heavier brownish tone in the flesh tints, and by a want of reflected lights on the turban over the left ear, as well as on the folds of the dress. The catalogue does not mention, nor does anyone until now seem to have noticed, that the latter is signed "Rem . . . d, 1634." The fact that the Duke of Devonshire's picture is the original proves, at the same time, that the second repetition from the hand of Salomo Koninck in the Dresden gallery (No. 1,319 a) is no longer to be looked upon as an invention of that painter's. The *Portrait of a Young Man*, No. 264, lent by the Duke of Leinster, bears the genuine signature (not mentioned, though, in the catalogue) "AETATIS. 19. J. Leveck, 1654." Up to the present time, not even the name of this remarkable master has been correctly given by writers on art. Like his pupil Houbraken, Immerzell and Vosmaer call him La Veeq. They can now be corrected by his authentic signature on this picture. He has been truly said, like his fellow-pupil Fabritius, to have been a very good imitator of his master Rembrandt. Near his picture we notice No. 271, the *Portrait of an Old Woman*, lent by E. D. Lee, Esq. This picture is painted in exactly the same manner and ascribed in the catalogue to Rembrandt, though without any mention of the signature "AETATIS. 55. Rembrandt, 1654." Upon a closer examination, however, I have discovered that the word Rembrandt must be a forgery, for under the letters b. a. d., the letters J. Leveck of J. Leveck's name are clearly discernible. The pictures of another of Rembrandt's pupils, the landscape-painter Philip de Koninck, both of them bearing the genuine signature "P. Koninck, 1655," are set down in the catalogue, without any allusion to the signatures, as the works of one Peter de Koning (No. 250) and one Philip de Koning (No. 257). Among Albert Cuyper's pictures, his youthful works enjoy a more especial reputation, owing to the vigorous *impasto* and the more precise drawing. They are outwardly recognisable by the signature A. C., not used by the painter in his later works. No. 243, *Boy holding Three Horses*, lent by J. Louis Miéville, Esq., is signed thus, but the catalogue takes no notice of it, any more than of the full signature A. Cuyper, on No. 268, representing a similar subject, *Boy holding a Gray Horse*, lent by Viscount Powerscourt. Nor are the signatures of any of the following pictures given in the catalogue, No. 59, *Village Fête* (Steen); No. 90, *An Italian Landscape* (J. Both); No. 106, *Woman Feeding Chickens* (P. D. H.), by Peter de Hooghe; No. 154, *Portrait of a Man* (Bol); No. 162, *A Waterfall* (J. v. Ruysdael). The painter of No. 80, *Gate of Nimwegen*, in spite of the signature "J. v. d. Heyde," not mentioned in the catalogue, is called Jan van der Heiden; and Jan van Capelle again, in spite of the signature, is called Jan van de Capella. No. 159, *Flowers and Fruit*, lent by Sir Reginald Proctor-Beauchamp, Bart., is a fine picture, signed by Jan van Os, but widely differing from No. 251, *Fruit and Dead*

Game, lent by Lady Cranstoun, which is signed "van Oss f.," and, according to Immerzell, is to be ascribed to Marie Margaretha, the female artist of that family. The error in the mention of the signature of No. 119, *Le Corset bleu*, lent by Sir John Neeld, Bart., is quite inexplicable to me. The perfectly legible signature "G. Metsu" is thus copied: "G. M. 1577" (tau = 1577!), the date of the painter's birth being 1630.

JEAN PAUL RICHTER.

"HERE" AND "THERE" IN CHAUCER.

MILL HILL: January 14, 1878.

If Prof. B. ten Brink is responsible for the assertion (see *ACADEMY*, Dec. 29, p. 594) that to the distinction in pronunciation which I contend for between the *here* and the *there* classes of *-ere* words in Chaucer I find 178 exceptions, he has strangely misread my paper. I have shown eighty-nine (which number he has doubled through inadvertence) *apparent* exceptions, and then proceeded to point out briefly (pp. 10-12) that very many of these are only *apparent*. The Professor seems to have argued more at length in the same direction.

R. F. WEYMOUTH.

RELICS OF ODINIC MYTHS IN SHETLAND.

3 Winchester Road, South Hampstead, N.W.:
January 12, 1878.

Seeing that a Folk-lore Society has been founded in this country, I think it right to mention that a most remarkable survival of a fragment of Odin's Rune Song, in a semi-Christianised version, was sent to me from Shetland, after an essay by me on "Yggdrasil; or, the Teutonic Tree of Existence," in which a verse from that song was quoted, had appeared in *Fraser's Magazine*. The discovery of this transfigured relic of an Eddic lay on the lips of a living person—a woman in Unst—seems to me unique in its kind.

I have further received a number of most curious Shetland incantations, or spell-songs: among them one against Night-Mares, which I interpret also as pointing to Odin and his Valkyrs. From these valuable specimens I conclude that a great deal of folk-lore referring to our Germanic forefathers' creed might yet be recovered through careful research, especially in those far-off northern parts; but no time is certainly to be lost.

KARL BLIND.

THE DATE OF "THE FLOWER AND THE LEAF."

3 St. George's Square, N.W.: January 12, 1878.

Mr. Wordsworth, "not being a Chaucer scholar," as he says, has unfortunately mistaken *press*, crowd, for the printing *press*. To *put oneself forth in pres*, or forward, is a thoroughly Chaucerian phrase, and was copied by his imitator. Here are a few instances of the master's own:—

"Tho gan the cuckow put hym forth in *pres*
For foule that eteth worme, and seyde blyve."

Parlament of Foules, l. 603; iv. 71, ed. Morris.

"Than sparē noght to put the forth in *presse*,
To preyū for us, Christis moder dere!"

Mother of God, l. 96; vi. 311.

"Ne thynke I never of slepe to wake my muse,
That rusteth in my shethē still in pees,
While I was yonge, I put her forth in *pres*."

Scogan, l. 40; vi. 208.

Compare the beautiful *Truth*, or "Fle fro the *pres*," &c., &c.

There was once a copy of the *Flower and Leaf* in the Marquis of Bath's paper-and-vellum Chaucer MS., which I should date about 1460-70 A.D. (at any rate after 1450), but this copy has unluckily disappeared from the volume. That the date of the poem is not much earlier than this, though it may be a little later, is now, I believe, admitted by every competent student of Early English. This spurious *Flower and Leaf* was first printed by Speght in 1598, with the spurious *Chaucer's Dreame* (or *Isle of Ladies*), in his first edition of Chaucer's Works.

I cannot lay my hands on my list of the contents of Lord Bath's MS. (and have unluckily lost my volume v. of Morris, with all my notes); but I believe the *Dreame* is or was in this MS., and that Speght probably printed both poems from it.

F. J. FURNIVALL.

"QUID ROMAE FACIAM?"

Albergo alla Trinacria, Palermo: January 18, 1878.

I am sorry to say that I must altogether dis-appoint the hopes expressed by Mr. Parker in your number of January 5. I am sent here for my health; and, if I were the least able to give lectures or speak at all in public, I should not be here or anywhere else beyond sea. If I had any power of speech-making in me, I should be using it by holding forth in England about the New Rome, rather than by holding forth in the Old Rome about itself. Besides, "Quid Romae faciam?" If I did give lectures in Old Rome, one main object of them would needs be to upset Mr. Parker's theory of the Flavian Amphitheatre, which is wholly founded on false constructions, very much as, in the mediaeval story, the city of Naples was founded on eggs.

I was only a few days in Rome, and the greater part of those days I was shut up in my bedroom. So I saw nothing of the new discoveries, save a glimpse of Faustina's columns standing up in their full height, which was something. I expect to be here for some weeks longer; if I pick up any strength, I trust to do some work among the Greek antiquities in other parts of Sicily. As yet, I cannot get beyond the great buildings of this city. But it is an epoch in one's life to see the Christian-Saracen buildings of Palermo, and to draw the lesson—a wholesome doctrine and very necessary for these times—how ill Christians must fare under the best Mussulman rule, and how well Mussulmans may fare under an enlightened Christian rule.

EDWARD A. FREEMAN.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, January 21.—4 P.M. Asiatic.
5 P.M. London Institution: "Colours from Coal," by Prof. H. E. Armstrong.
8 P.M. British Architects.
8 P.M. Society of Arts (Cantor Lecture): "The Manufacture of Paper," VI., by W. Arnot.
8 P.M. Victoria Institute: "Mr. Matthew Arnold and Modern Culture," by Prof. Lias.
TUESDAY, January 22.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.
8 P.M. Anthropological Institute: "Ethnology of the Motu, New Guinea," by the Rev. W. Y. Turner; "Discovery of Palaeolithic Instruments in the Valley of the Axe, Devon," by J. Evans.
8 P.M. Colonial Institute: "A Sketch of New South Wales," by Sir Daniel Cooper, Bart.
8 P.M. Civil Engineers: "Some recent Improvements in Dynamo-electric Apparatus," by Dr. Paget Higgs and Mr. Brittle.
WEDNESDAY, January 23.—8 P.M. Literature: "Continental Notes on the Wax Tablets of Pompeii," by C. H. E. Carmichael.
8 P.M. Geological.
8 P.M. Society of Arts: "The Art of Marbling," by C. W. Woolnough.
THURSDAY, January 24.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: "Olympia and Ancient Greek Athletics," by Prof. Colvin.
8.30 P.M. Royal.
FRIDAY, January 25.—8 P.M. Quekett: "On Insect Dissection," by T. Charters White.
9 P.M. Royal Institution: "On William Harvey," by Prof. Huxley.
SATURDAY, January 26.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

THOMAS VERNON WOLLASTON, M.A., F.L.S.; AND
ANDREW MURRAY, F.L.S.

IN the former gentleman, entomologists especially, as well as the general scientific world, have lost one of the most assiduous and talented men of the present time. Elaborately minute in the description of the species of insects which he had collected with so much zeal, and studied with so much care and acumen, he was yet endowed with broad and well-

formed generalisations of the science which he loved so ardently, and which were developed not only in every line of his work *On the Variation of Species*, published in 1856, but in the "Introductions" to all his subsequent publications on the insects of the Atlantic Islands, which he may be said emphatically to have made his own.

Born on March 9, 1821, he became a student at Jesus College, Cambridge, and was afterwards compelled for a long portion of his remaining life to sojourn in a warmer climate, on account of pulmonary weakness; and first selecting Madeira as his temporary residence he collected the insects and shells of the island, and subsequently those of the Canaries, the Cape Verde Archipelago, and more recently the Island of St. Helena, with the greatest care and assiduity, notwithstanding his generally debilitated state. His noble volume in quarto entitled *Insecta Maderensis*, 1854, at once placed him in the foremost rank of scientific entomologists, and was followed by his *Catalogue of the Coleoptera of Madeira*, 1857, his *Catalogue of the Coleoptera of the Canaries*, 1864, the *Coleoptera Atlantidum*, 1865, the *Coleoptera Hesperidum*, 1867, and quite recently the *Coleoptera Sanctae Helenae*, forming a series of works unequalled in the literature of the science. In Hagen's *Bibliotheca Entomologica* a list is also given of thirty-four separately published memoirs and articles from 1847 to 1861; and the titles of ten more between 1861 and 1863 are given in the Royal Society's *Catalogue of Memoirs*; since which time numerous additional papers have appeared from his pen. His death on January 4 was awfully sudden; and his memory, both as a man of science and a Christian gentleman, will be cherished by all who knew him.

ANDREW MURRAY, F.L.S., departed this life on the 10th inst., at his residence in Bedford Gardens, Kensington, aged 65, having been born on February 19, 1812. For the last twenty-five years Mr. Murray has been a constant contributor to the scientific periodicals both of Scotland and England, of articles upon entomological subjects, among which may be mentioned a Report on the beetles of Scotland, published in 1852, and in the following year a catalogue of the same insects. Monographs of the beetles of the family Sphaeridiidae, and of the genera *Cercyon* (1853), and *Datops* (1856); descriptions of some insects from the Rocky Mountains in 1853; new coleoptera, from the Western Andes and the neighbourhood of Quito, in 1855-57; an extensive series of articles on the beetles of Old Calabar, on the west coast of Africa, published in the *Annals of Natural History*, 1857-59; the first part of a very extensive monograph of the family Nitidulidae (in the *Transactions of the Linnean Society*), and a curious paper on the species of *Pediculi* infesting the different races of men, in the *Transactions of the Royal Society of Edinburgh*, 1860. As an entomologist he will, however, be more generally known by his labours in establishing the entomological department of the Museum of Science and Art, now deposited in the Bethnal Green Museum, in which a very extensive and curious series of the beneficial and destructive species of insects has been collected together, with specimens of the injurious effects of the latter on the objects which they attack, illustrated by very highly magnified coloured drawings, forming a very valuable and nearly unique museum of economic entomology. This collection was intended to form the basis of a series of handbooks on the economy of insects, of which, however, only the first, devoted to the Linnean Aptera, or wingless species, has hitherto been published. Mr. Murray also published a large quarto volume, in 1866, on the geographical distribution of Mammals, illustrated by two plates and 103 maps, in which the distribution of the different groups of beasts on the earth's surface was shown by different colours. He was also well known as a good botanist and as a describer of conifers, his papers on which were published in the *Gardener's*

Chronicle, to which he was latterly a constant contributor; and he had long been connected officially and otherwise with the Royal Horticultural Society. J. O. WESTWOOD.

SCIENCE NOTES.

ASTRONOMY.

Memoirs of the Royal Astronomical Society. Vol. xliii. 1875-77. The lately-published forty-third volume contains six papers. In "The Chronology of Star Catalogues," Mr. Knobel has accomplished a troublesome task by searching for and collecting accounts of all known star-catalogues, by inspecting all the accessible volumes in which they are contained, and by giving a chronologically-arranged list of the catalogues, with sufficient information for further researches. Mr. Knobel's list contains 530 catalogues of positions, followed by a list of 29 catalogues of proper motions. Exception may be justly taken to the insertion of some modern catalogues of no intrinsic value, and there are some omissions. But astronomers are indebted to Mr. Knobel for a very useful paper. "Micrometrical Measures of Double Stars," by G. Knott. The observations have been taken with a seven-and-a-half-inches refractor at Woodcroft, Cuckfield, and extend from 1860 to 1873. "Second Catalogue of Micrometrical Measures of Double Stars, made at the Temple Observatory," by J. M. Wilson and G. M. Seabroke, is a fruit of the observatory connected with Rugby School and erected in honour of the present Bishop of Exeter. "Theory of the Horizontal Photoheliograph, including its Application to the Determination of the Solar Parallax by means of Transits of Venus," by Prof. W. Harkness, U.S. Navy. The paper treats in detail some of the questions connected with the investigation of the sources of error which must be taken into account to ensure correct results. The insertion of the next paper, "The Sidereal System," in the *Memoirs* of a learned society is not likely to enhance that society's reputation for learning or judgment. To establish the true "theory which connects the motion of the solar system through space with the proper motions . . . of the so-called fixed stars, and which binds them together in one dynamical system," would be indeed "of the greatest importance to sidereal astronomy;" and any real progress in solving the problem, or any earnest grappling with its difficulties, would be hailed with joy. Some of the attempts which have been made in that direction—for instance, Argelander's or Mädler's—though finally they may have only shown how little we yet know, possess at least the merit of having enriched science with a great amount of building material to found a theory upon. The present attempt is not a happy one. The author assumes a sidereal system which is practically Mädler's globular system in its simplest and very improbable shape; and he deduces its constants from the proper motions and parallaxes of three stars—a Centauri, 61 Cygni, and Sirius. The immaturity of the attempt is so obvious, the instability and shakiness of its foundation so manifest, and the untrustworthiness of the result so evident, even in a first hasty perusal of the forty pages which the paper fills, that it is not easy to understand how it has happened that some discreet hand has not interfered to save the Royal Astronomical Society from a very undesirable exhibition. The last paper in the volume, "Mémoire sur la Période commune à la Fréquence des Taches Solaires et à la Variation de la Déclinaison Magnétique, par M. le Docteur Rudolf Wolf," embodies in narrow compass the results of Wolf's long-continued labours in collecting from all accessible sources information about the observed solar spots since the time of their discovery in 1610, and in rendering the evidence available for researches on the periodicity of their frequency. The paper is accompanied by a large diagram representing the monthly numbers relating to this frequency from

1831 to 1875, and by another representing the corresponding yearly numbers from 1745 to 1875, and their comparison with the yearly means of the magnetic variation. The great variability in the lengths of the solar spots period may be seen at a glance by inspecting the following table, in which Wolf gives the times of the minima and maxima of solar spot frequency, and the length of successive periods:—

Minima.	Period. Years.	Maxima.	Period. Years.
1745.0	10.2	1750.3	11.2
1755.2	11.3	1761.5	8.2
1766.5	9.0	1769.7	8.7
1775.5	9.2	1778.4	9.7
1784.7	13.6	1788.1	16.1
1798.3	12.3	1804.2	12.2
1810.6	12.7	1816.4	13.5
1823.3	10.6	1829.9	7.3
1833.9	9.6	1837.2	10.9
1843.5	12.5	1848.1	12.0
1856.0	11.2	1860.1	10.5
1867.2		1870.6	

Dun Echt Observatory Publications. Vol. II. —Lord Lindsay has published the first part of the results of his costly expedition to Mauritius, undertaken for observing the transit of Venus in 1874. The results referring to the chief object of the expedition are to be published in subsequent volumes. The present volume refers to a collateral result obtained on that occasion—*Determination of the Solar Parallax by Observations of the Minor Planet Juno* (4) [the mistake (4) instead of (3) is repeated throughout the volume] at Opposition, together with a Description of the Heliometer used in the Observations. Owing to the much retarded arrival of the yacht with the instruments the original plan could not be carried out, as the heliometric observations did not begin till nearly a month later than was intended. Under these circumstances, it is distinctly to be understood that the result arrived at is not presented as an example of the accuracy of which the heliometric method is capable, but is to be regarded merely as a first imperfect experiment. The solar parallax deduced from this imperfect series of observations of Juno is 8".77 or 8".76.

The South Polar Spot of Mars.—Prof. Asaph Hall has published a series of position angles of the Polar Spot of Mars, observed by him with the great Washington Refractor. There is, then, at last a prospect that, in case such observations are repeated during the next two or three oppositions, we may get at a fair determination of the true position of the axis of Mars, without having any longer to rely on Bessel's imperfect observations made more than forty years ago. Prof. Hall finds that the centre of the white spot describes a small circle of about 5 degrees radius.

ZOOLOGY.

Coues and Allen on North American Rodents.—We have to thank the courtesy of Dr. Hayden for an early copy of a massive quarto of upwards of a thousand pages, which forms the eleventh volume of the "Reports of the United States Geological Survey of the Territories," and is devoted to an exhaustive series of *Monographs of North American Rodentia*, by Dr. Elliott Coues and Mr. J. A. Allen. Those who are acquainted with the former works of these excellent zoologists will expect much of value in so extensive an undertaking, and assuredly they will not be disappointed. It is indeed a mine of information, especially welcome to European naturalists, who have not access to such complete series of specimens of these difficult animals as have been supplied to the authors by the National Museum at Washington, and the Museum of Comparative Zoology at Cambridge, Massachusetts. The work consists of separate monographs of the various families, recent and fossil, of which Dr. Coues has undertaken the *Haplodontidae*, *Muridae*, *Zapodidae*, *Saccomyidae*, and *Geomyidae*; and Mr. Allen the *Sciuridae*, *Castoridae*, *Castoroidae*, *Hystericidae*,

Leporidae, and *Lagomyidae*. These monographs are not arranged in consecutive order, but in the "Systematic Table of Contents" the authors have adopted, with some modifications, the arrangement of the order first indicated by Waterhouse, and since developed by Brandt, Gervais, Lilljeborg, and Alston. Among the more important changes proposed may be mentioned the separation of the families *Saccomyidae* and *Geomyidae*, which has already been advocated by Dr. Coues, and the removal of the remarkable fossil genus *Castoroides* from the beavers by Mr. Allen, who places it as a distinct family in the hystricine series. Whether the differences between the American pouched-mice and gophers are regarded as of family or of sub-family value is not perhaps of much importance; for Dr. Coues acknowledges that they are closely allied. But we cannot agree with him in retaining the name *Saccomyidae* after *Sacomys* has been clearly shown to be merely a synonym of the older genus *Heteromys*. Much may be said in favour of the value of Mr. Allen's new family, *Castoroididae*; but its removal to the section *Hystricomorpha* appears to be quite inadmissible, being absolutely at variance with the principles of the classification accepted by the authors. One very important portion of the work is Dr. Coues' exhaustive account of the structure of that little-known rodent, the sewellel. Its anatomy was hitherto almost unknown, and the present full description is satisfactory, as placing the position of the *Haplodontidae* as an aberrant family of the *Sciuromorpha* beyond dispute. With regard to questions of specific identity, Messrs. Coues and Allen follow the same course of destruction of nominal "species" to which they have previously accustomed us, but while the former terms the various partially differentiated races "sub-species," the latter sinks them into "varieties." There can be no doubt, as we have before remarked in these columns, that the comparison of large series of examples from different localities has enabled these zoologists to prove in many cases that forms apparently quite distinct are merely extremes of an intergrading series, and has thus rendered a most important service to science. But we must again protest, though we fear it is in vain, against a system of nomenclature which burdens one poor little field-mouse with such a sounding blare of titles as *Arvicola Pedomys austerus curtatus*. In his share of the work Dr. Coues has limited his scope to the boundaries of the United States, but Mr. Allen, in the case of the squirrels and hares, has included Mexico and Central America—with regard to the former family, we cannot at all agree in some of his identifications; but this is hardly a subject which can be here discussed. In conclusion, we may say that an elaborate "Bibliography of North-American Mammals," by Drs. Gill and Coues (which is so comprehensive that it includes Comte's *Philosophie Positive*), closes one of the most important contributions to Nearctic zoology which has yet been produced by the new school of American "therologists."

Cassell's Natural History.—Messrs. Cassell, Petter and Galpin send us the now completed first volume of this popular work, of which separate parts have already been commented on in these notes. This handsome volume consists of 384 profusely illustrated quarto pages, and includes the description of the Monkeys, by the Editor, Dr. P. Martin Duncan, F.R.S.; of the Lemurs, by Dr. Murie and the Editor; and of the Bats and Insectivores, by Mr. W. S. Dallas. We must congratulate the Editor and his colleagues on having produced a trustworthy popular account of these orders, a considerable amount of information as to the structure and affinities of the principal forms being combined with copious extracts regarding their manners and mode of life. We regret not to be able to say as much for the illustrations, which are very unequal in merit, those misrepresenting some of the lower monkeys being simply below

criticism. In the latter part of the volume, however, there is a marked improvement in this respect, which we trust may continue. As to arrangement there is not much to be noted, except that *Lemuroidea* is retained as a sub-order of *Primates*, and that the discoveries of Profs. Milne-Edwards and Turner as to the peculiar course of development of the Lemurs are apparently passed over in silence, probably on account of the difficulty of treating the subject in a popular form. In this group and in the Insectivora the arrangement of Prof. Mivart is followed, while that of Mr. Dobson is adopted in the Chiroptera. We are surprised to find that Dr. Duncan unreservedly accepts those little-known and euphoniously-named Anthropoids the Soko, the Koolo-Kamba, and the Nchiego-Mbouvé as species distinct from the more familiar Gorilla and Chimpanzee.

Brehm's Thierleben.—We have already remarked on the new and improved edition of this deservedly popular work (Leipzig: Bibliogr. Inst.), of which we have now received the third volume, including the Hoofed and Marine Mammalia. As in previous volumes, the biographical portions deserve high praise, as do many of the spirited illustrations contributed by HH. Müntzel, Beckmann, Camphausen, and Kretschmer. But surely Dr. Brehm might have revised his scheme of classification, for it is somewhat startling at this time of day to find the Ungulates divided into *Solidungula*, *Ruminantia*, and *Multungula*, an arrangement which separates the Tapirs and Rhinoceroses from the Horses, and unites them with such widely estranged forms as the Elephants, Hyraxes, and Pigs. And what more palpably artificial group can be conceived by a modern zoologist than Dr. Brehm's "Fifth Series, Marine Mammals," composed of Pinnipede Carnivores, Sireniens, and Cetaceans! That such zoological Rip-van-Winkelism should still survive is not encouraging to believers in German culture and scientific enlightenment.

At the annual meeting of the Association for the Improvement of Geometrical Teaching, held at University College, Gower Street, on Friday, January 11, it was resolved that, in addition to the work already taken in hand by the association, sub-committees should be formed to draw up syllabuses of Solid Geometry and of Higher Plane Geometry, and that the association should take into consideration the subject of Geometrical Conics, with a view to expressing its opinion on the best order of teaching it. After the President (Dr. Hirst, F.R.S.) had delivered his address, he stated that in consequence of the pressing claims of his other duties, he felt compelled to tender his resignation of the Presidentship (which he has held since the association was formed, in January 1871). On similar grounds the Rev. E. F. M. MacCarthy retired from the post of secretary. The consequent vacancies were filled up by the election of Mr. R. B. Hayward, F.R.S., as President, and of Mr. R. Tucker as Secretary (in conjunction with Mr. R. Levett, the prime originator of the association). Mr. J. M. Wilson and Dr. Jones retain their positions as vice-presidents.

PHILOLOGY.

THE last number of the *Philologus* (vol. xxxvii., part 1) contains a valuable essay by G. F. Unger on the Isthmian and Hyacinthian games; a defence of the genuineness of the prologue to the *Philoctetes*, by Schultz; notes on the seventh and eighth books of Thucydides, by Rauchenstein; and on the ἀνάπλους βοσπόρου of Dionysius of Byzantium, by Carl Müller. In the "Jahresberichte" C. Capelle and A. Eussner continue their respective Reports on the recent contributions to Homeric syntax, and to the criticism of the Roman historians of the Empire. The number ends with miscellaneous notes on the *Odyssey*, Euripides, Philostratus, Terence, and Velleius Paterculus.

In the *Rheinisches Museum* (vol. xxxii., part 4) Bonnet publishes a collation of the valuable Paris MS. of Diogenes Laertius (Reg. 1759). A. Vollmer has an instructive paper on the various treaties between Rome and Carthage. Flach contributes studies on the hymns of Synesius, Blümner a discussion on the date of Fulgentius, and Peiper miscellaneous notes on the Roman poets. O. Hense has a long and difficult essay on the manner in which the *stasima* of Sophocles were performed.

In Bursian's *Jahresbericht* the recent literature on Greek grammar is reviewed by O. Carnuth; on late Greek prose, by A. Eberhard; on Quintilian and the younger Pliny, by Ivan Müller; on Catullus, by R. Richter; on Greek and Roman mythology, by A. Preuner; on ancient numismatics, by R. Weil; and on Latin lexicography, by K. E. Georges.

A NATIVE publisher of Bombay announces that he has obtained a complete copy of the *Sivaparāna* from a worshipper of Siva living at Benares, and that he is going to print it by subscription. The edition, of which a specimen has been forwarded to Sanskrit scholars in Europe, will contain not only the text, but likewise a commentary written by two professors at Bombay, Bhīmākārya and Rāgārāmāstri. The price to subscribers will be thirteen rupees—afterwards sixteen. Intending subscribers should send their letters to the Director of the Induprakāś Press, at Bombay.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(Monday, January 7.)

DR. STAINER in the Chair. Mr. J. Spencer Curwen read a paper "On the Laws of Musical Expression, as formulated by M. Lussy in his *Traité de l'Expression Musicale*." If the same piece of music, without marks of expression, is laid before different performers, it is assumed that they will give it the same expression on the whole. Assuming this (which may no doubt be denied), an attempt is made to obtain, by the analysis of a great number of instances, a body of rules for the general application of expression to musical compositions. A small number of the rules given by M. Lussy were stated. We may take as instances the statement that a note which causes a change of key or mode is in most cases accented; that enharmonic changes and chromatic chords generally receive accent; that an ascending passage generally receives a *crecendo*, and a descending passage a *diminuendo*. The work is intended to apply chiefly to performance on the pianoforte. Mr. Cummings said that he dissented from almost every rule that he had heard, and did not believe that the matter was capable of being treated by rules at all. The great masters of the pianoforte all play things in quite different ways. After some remarks from Mr. Helmore, Dr. Bridge, and others, the chairman said that the difficulty in dealing with the subject of expression arose from the unphilosophical way in which it is treated. There are to be considered, in any composition, the intention of the composer and the feeling of the player; and in all ordinary treatment of the subject these are hopelessly mixed up. What we want is probably that things should be viewed as the keys to emotions. Something might be done towards this end if we used English words for the directions of expression—"with joy," "with sorrow," "with fervour," "with spirit;" we should probably get much better attempts at expression from ordinary performers by this means alone.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, January 8.)

DR. S. BIRCH, President, in the Chair. The President, in announcing the death of the late treasurer, Mr. J. W. Bosanquet, took occasion to describe the loss sustained as one almost irreparable.—The following papers were read:—"Secretary's Report, Session 1876-7."—"Is Biblical Poetry Acrostic?" By S. M. Drach. The author points out the terse brevity of Joseph's Egyptian message to his father, compared with the verbosity of Abraham's application for a family burial site, and deduces that the initials, me-

dials and finals form three separate meanings, as though they had been written hieroglyph-wise vertically for transmission and identification to Jacob. This is further exemplified in the firsts and finals of the Red Sea Song, arranged as in the MS. rolls, which form a tolerable *Te Deum* and psalm of victory over Memphis and its people. Moses' warning song of Deuteronomy likewise exhibits similar results; whence Mr. Drach supposes that the system of acrostics known to exist in the Psalms, Proverbs, &c., may elucidate the cause of redundant letters to certain words. He has also lately stated that his suggested 43 as a fundamental chronological Biblical number may probably be connected with the Chaldean eclipse-period of 18 years 10 days (6,585 days) of the moon's node, occupying 223 lunations, or thrice sixty plus forty-three, whence the last number derives a prominence which mathematically it does not possess.—"Revised Chronology of the latest Babylonian Kings." By Dr. Jules Oppert. The author seeks to establish the fact that these sovereigns' regnal years commenced with the day of their accession (as now in Europe), and not as a fractional part of regnal first and last years to make the new year the constant starting-point.

LONDON MATHEMATICAL SOCIETY.—(Thursday, January 10.)

LORD RAYLEIGH, F.R.S., President, in the Chair. The following papers were read:—Mr. J. Hammond on the "Meaning of the Differential Symbol D^n when n is Fractional." Profs. Cayley and Tanner took part in a discussion on the paper: the former giving a few references to what had been done by previous writers—as Riemann, Schroeter, and others—and expressing his opinion that the matter had not yet been satisfactorily settled.—Prof. Lloyd Tanner on "Partial Differential Equations, with several Dependent Variables."—Lord Rayleigh on the "Relation between the Functions of Laplace and Bessel." In section 783 of Thomson and Tait's *Natural Philosophy* a suggestion is made to examine the transition from formulae dealing with Laplace's spherical functions to the corresponding formulae proper to a plane. It is evident at once, from this point of view, that Bessel's functions are merely particular cases of Laplace's more general functions; but the fact seems to be very little known. Mr. Ferrers, in his elementary treatise on Spherical Harmonics, makes no mention of Bessel's functions, and Mr. Todhunter, in his work on the functions, states expressly that Bessel's functions are not connected with the main subject of the book. The object of Lord Rayleigh's paper was to point out briefly the correspondence of some of the formulae. Taking one case the author showed that the Bessel's function of Zero order (J_0) is the limiting form of Legendre's function $P_n(\mu)$ when n is indefinitely great and $\mu = (\cos \theta)$ such that $n \sin \theta$ is finite, equal say to z . This was proved by taking Murphy's series for P_n (Todhunter, § 23). In like manner Bessel's functions of higher order are limits of those Laplace's functions styled by Todhunter associated functions. A theorem was found for the general functions corresponding to the relation subsisting between three consecutive Bessel's functions, viz.,

$$\frac{1}{2}z\{J_{m-1}(z) + J_{m+1}(z)\} = mJ_m(z).$$

Prof. Cayley remarked that the results were very interesting, and fairly obvious when the connexion was pointed out.—Mr. S. Roberts communicated some further remarks in continuation of his paper read at the December meeting.—Prof. Cayley gave an expression for the surface of an ellipsoid communicated to him by Prof. Tait. The Chairman, Profs. Cayley and Tanner, and Mr. Webb spoke upon the subject.

ROYAL SOCIETY.—(Thursday, January 10.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Magnetic Observations taken during the Transit of Venus Expedition to and from Kerguelen Island," by the Rev. S. J. Perry; "On the Limits to the Order and Degree to the Fundamental Invariants of Binary Quantics," by Prof. Sylvester; "On the Structure and Development of the Skull in the Common Snake (*Tropidonotus Natrix*)," by Prof. Parker; "Observations on the Nervous System of *Aurelia aurita*," by E. A. Schäfer.

NEW SHAKSPEARE SOCIETY.—(Friday, January 11.)

F. J. FURNIVALL, Esq., in the Chair. A paper was read by Mr. T. Alfred Spalding, LL.B., on "The First Quarto of *Romeo and Juliet*; is there any Evidence of a Second Hand?" The object of the paper was to controvert the arguments by which Mr. Fleay has sought to show that Peele's workmanship is to be traced in the first Quarto, and also Mr. Grant White's opinion that part of it was written by Greene. After producing evidence to show that the first Quarto was a pirated edition, and criticising Mr. Fleay's evidence in favour of a contrary view, the reader proceeded to deal with what Mr. Fleay puts forward as the distinctive test of Peele's hand, the lines containing an extra strong syllable that does not occur after a pause, and cannot be slurred. He pointed out (1) that Peele's works contained remarkably few of these lines—not so many, in fact, as Greene's; (2) that such lines were to be found plentifully in other surreptitious Quartos, illustrations being given from the Corambis *Hamlet*, the 1600 Quarto of *Henry V.*, and the 1608 Quarto of *King Lear*; (3) that the extra heavy syllable had no necessary place in the line, and could nearly always be removed without injuring either sense or metre. The conclusion arrived at, therefore, was that the extra heavy syllable was evidence of a surreptitiously-obtained manuscript, and was due to actors' or reporters' faults. The secondary evidence was then analysed in a similar manner, and shown to point to the same conclusion. In commenting on Mr. Grant White's view, the reader pointed out the danger of basing conclusions as to style upon such a publication as the first Quarto; for, admitting as Mr. Grant White does, the piracy, what guarantee is there that the supposed un-Shakspearean passages are not the work of a reporter or editor?—A note by Mr. W. Wilkins, on the "other business" of *Tempest* I. ii, 115, was then read. It argued that this first "other business" was different from the second in l. 367, and was, that the sight of Caliban's hideousness might increase, in Miranda's eyes, the beauty of Ferdinand whom she was to see directly afterwards. Mr. Wilkins also discusses Shakspeare's morality in his subsequent warnings to Prospero.

FINE ART.

Cyprus: its Ancient Cities, Tombs, and Temples. A Narrative of Researches and Excavations during Ten Years' Residence in that Island. By General di Cesnola. (London: John Murray, 1877.)

(First Notice.)

THE publication of this work comes most opportunely at the same time as that of Dr. Schliemann's account of his operations at Mycenae. The antiquities found on both sites must be studied in connexion with each other, and with the rich and varied collection of objects obtained by Messrs. Saltzmann and Biliotti at Camirus and Ialysus in Rhodes. It is greatly to be regretted that the untimely death of M. Saltzmann cut short the publication of his discoveries which he had commenced; for, if the Rhodian antiquities had been as amply illustrated as those of Mycenae and Cyprus, it would have been possible to exhibit in a series of examples from these three places, a regular progressive development in Greek art in what we may assume to have been its earliest phases.

But the antiquities of Cyprus have been now very fully illustrated, if we combine with the work now before us what has been published by the Duc de Luynes, L. Ross, and Messrs. Ceccaldi, Lang, and R. S. Poole. General Cesnola's operations in Cyprus extend from 1865 to 1876, during all which time he filled the post of American Consul. His official position, and that tact and judgment in dealing with the local

authorities which can only be acquired by living in Turkey and speaking the language of the country, carried him through many difficulties which might have baffled a less determined and a less experienced excavator, and he was thus enabled to secure and export the rich harvest of antiquities which rewarded his discoveries.

The ancient sites explored by General Cesnola were Kition (Larnaca)—which according to Greek tradition was the earliest settlement of the Phoenicians in Cyprus—the three celebrated seats of the worship of Aphrodite, Idalion (Dali), Paphos and Golgoi; and Kurion, which was anciently colonised from Argolis. Besides excavating on these sites, General Cesnola explored the island in every direction, round the coast and through the interior, as is shown by the network of routes marked on his map. The site of Kition abounds in tombs which had been extensively ransacked before General Cesnola's arrival in Cyprus. Here, too, is a mound which has yielded a large number of small terra-cotta figures, mostly having reference to the worship of Demeter and Persephone; many of these, presented by Mr. Consul Colnaghi, may be seen in the British Museum. General Cesnola discovered here inscriptions and foundations which showed that on this spot must have been a temple dedicated to Demeter Paralia. He also examined upwards of 3,000 tombs, without much result, except the discovery of the marble lid of a Phoenician sarcophagus (p. 53), which very closely resembles those from Sidon in the Louvre and the British Museum (Longpérier, *Musée Imp.*, iii., pl. 16, 17), and an interesting fictile vase (p. 55) found with alabaster vases, one of which had a Phoenician inscription.

Here, too, he laid bare the foundations of a temple, about which were lying several fragments of white marble bowls with Phoenician inscriptions. The next scene of his operations was Idalion (Dali), once a shady Elysian retreat, where in the Middle Ages the queens of the Lusignan dynasty had their summer residence. Here General Cesnola, detecting signs of an extensive necropolis, took on lease thirty acres of the most likely ground, and carried on a systematic exploration at different intervals between 1867 to the end of 1876; the entire number of tombs examined in the course of these operations he reckons as not less than 15,000 (p. 64). A large proportion of these tombs were oven-shaped cavities cut in the earth; the sides and roof were lined with clay mixed with triturated straw, which, from the exceeding dryness of the climate, seems to have been sufficient for sustaining the chamber; the vases and other objects which composed the furniture of the tomb were laid on a platform of sun-dried bricks. The character of the pottery in these tombs leads General Cesnola to conclude that they are Phoenician. In another stratum above them was a stratum of tombs of the Roman period, which contained gold ornaments and some beautiful specimens of iridescent glass. The most interesting object found in the Phoenician tombs at Dali was the bronze bowl (p. 77) on which are represented in relief a number of draped female figures dancing with joined hands; an altar which a

female approaches from each side must be regarded as the centre of the composition, as four musicians move towards it on one side and the dancers on the other; on a table near this altar are two vases closely resembling in shape and pattern the pottery found in Cyprian tombs. The figures are rudely executed, and the bowl seems like a local imitation of Phœnician metallurgy, of which much finer specimens have been found elsewhere in Cyprus. This bowl was found, together with a hatchet and spearhead in copper, in a small quadrangular cavity excavated in the floor of the tomb, and covered with a sun-dried brick. It was during General Cesnola's operations at Dali that Mr. Lang discovered there a Phœnician temple containing the bilingual inscription, coins, and other precious remains which are now in the British Museum.

The site of Golgoi seems to have been identified by M. de Vogüé some years ago, when he made a tentative digging on the spot where General Cesnola has since laid bare the ruins of a temple. The walls of this temple had disappeared, all but the lines of the foundations, which extended fifty feet from east to west, with a width of thirty feet. General Cesnola thinks that the walls of this and other temples in Cyprus were built of sun-dried bricks, with wooden columns and capitals and bases of stone, and he thus explains the almost entire absence of architectural remains here. Within the area of the foundation walls, and all round them, were lying heads and bodies of many statues, which had once stood within the temple on bases still in position in three parallel rows. All of these statues were of calcareous stone. Some were Egyptian in style and costume; others seemed to be imitations of Assyrian sculptures; while some few of a later period seem to have been executed under the influence, if not by the hand, of Greek sculptors in the mature period of art. Most of the figures do not much exceed life-size, and many were small statuettes. In the original arrangement of the temple the sculptures appear to have been placed in separate groups, corresponding with their respective styles. The Egyptian figures were found by themselves, the Assyrian apart from them, and the Greek and Roman near the west wall. Numbers of votive tablets and offerings were in like manner sorted out according to their nature. General Cesnola does not state in his work the exact number of statues, heads and other sculptures found in the ruins of this temple; but Doell, in his *Sammlung Cesnola*, gives a catalogue of nearly 800, nearly all which he states to have been found at Golgoi. General Cesnola does not attempt to describe or classify this extraordinary collection, and only engraves some few remarkable statues; but Doell's plates show that they may be arranged in groups, as is the case also with the sculptures found by Mr. Lang at Dali. A certain number of these statues are Egyptian in costume and general style; a much larger proportion remind us of Assyrian statues, so far as the treatment of the beard and hair, though the drapery is more like that of archaic Greek sculpture. Judging from the character of the heads, it seems probable that most of the statues are iconic,

and may be the portraits of Cyprian priests and kings, dedicated, like those from the Sacred Way at Branchidae, to the deity of the temple. But who was this deity? General Cesnola does not enter upon this question, which the absence of inscriptions makes it very difficult to decide. The most important statue found in this temple is the Herakles (p. 132) clad in the lion's skin, and armed with his club and bow and arrows. On the base is sculptured a composition in very low relief representing the capture of the cattle of Geryon. In the style of this statue, and the composition on its base, we find the same characteristics as in the extant remains of archaic Greek art; the same style appears in the curious smaller figure of the triple Geryon (p. 156). From the more elaborate base which distinguishes this statue, and from its colossal scale, it might be inferred that it represented the principal deity in the temple. On the other hand, the numerous votive sculptures which are so clearly connected with maternity—such as women suckling babies, mothers with new-born infants, and cows and other animals similarly engaged with their young (p. 158)—indicate the worship of a female deity, who may be represented by the singular statues engraved in Doell, plate iii., figs. 1, 2, 3, 4, 5, 6, 9, which may represent a Cyprian type of Aphrodite.

Other figures specially to be noted are:—the triple Geryon (p. 156), with battle-scenes sculptured in relief on his three bucklers; the archer (p. 155), who may be Teucer, the founder of Salamis; and the draped female figure standing on a base which has been supported by Caryatids: these two latter figures, like the Herakles, remind us much more of archaic Greek sculpture than of any Egyptian or Assyrian prototypes. In this temple, as in Mr. Lang's collection from Dali, we may trace the gradual transition from true Archaic to pseudo-Archaic or Hieratic, and the coming-in of a new style which may be called pseudo-Hellenic, and which probably began not long before the time of Alexander the Great. It may at first sight seem surprising that here and in Mr. Lang's temple at Dali so many statues should have been preserved un mutilated, while so little of the structure of these temples remains.

In both cases, probably, as both Mr. Lang and General Cesnola suggest, the walls were built of mud mixed with triturated straw, and surmounted by a wooden roof unprotected from the outside. This at some time or other caught fire, probably by lightning, and the result of this conflagration was that the walls fell in, overthrowing the sculptures in their fall. Such a ruin would afford little spoil to the builders of after times, from the absence of marble. Hence it was that, while a large proportion of Greek sculptures has perished in the kiln, having been converted into lime by mediæval builders, the statues of Cyprus have survived, because of the inferior material in which they were executed.

The collection of sculptures found at Golgoi is so varied that General Cesnola might have filled at least half his volume in describing them. Two objects of special interest may here be noted. The relief

(p. 149), in which a procession of worshippers is approaching a seated goddess, while below are figures seated at a banquet. This is probably the representation of the periodical festival of one of the religious communities called *thiasi*. The other object is the stoup for holy water, called by the Greeks *perirrhanterion*, seven feet in diameter, which General Cesnola supposes to have been placed outside the temple to the right of the entrance. On it is sculptured in relief a snake, which may have the same import as the two snakes which, as Horace tells us, marked a sacred spot, though in this instance the snake is combined with a dolphin.

C. T. NEWTON.

NINTH WINTER EXHIBITION OF OLD MASTERS, ETC., AT THE ROYAL ACADEMY.

(Second Notice.)

IN the hanging of the pictures this year, we seem to observe the evidence of greater care than usual, or at any rate of better judgment leading to a more successful result. It is not difficult, indeed, if we seek them, to discover instances both of uncongenial neighbourhood and unnatural divorce. Thus, in the first room, the Crome numbered 47, *On the Wensum, Norwich*, is a piece in which the assemblage of red roofs and gables is kept down to a pitch that leaves the total effect one of the coolest possible silvery daylight and grey shadows; while its companion, No. 48, *View of Norwich*, almost flames with afternoon warmth and golden atmosphere; a case of extreme and damaging contrast. Or again, in the second room, Stothard, with his glowing mythologic sketch of *Narcissus* (93), is a trying neighbour for Dyce, with his highly-finished mountain landscape in cold purples and greens (94). Or, for an instance of awkward separation, there is Lord Powerscourt's *Van der Meer* (268); this we should naturally have looked for in company with such other breathing scenes of indoor life and daylight in that world of beer, guitars, and Turkey carpets, as are, in the second room, the *Corset Bleu* of Metsu and the *Bedroom* of Jan Steen; but we find it in the fifth room instead, underneath Romney's sketch of the imperious figure of the young lad William Pitt, and between those two portraits after the manner of Rembrandt which have been identified (see the letter of Dr. Richter on another page) as the work of his scholar Lieveck. A few such awkwardnesses of arrangement are, however, inevitable in so miscellaneous a gathering; and it would be more to the purpose to praise the care with which every picture has been brought well within reach of the eye, and the excellent judgment with which, for instance, the two Rembrandts on either side of the great Rubens, and beyond these Gainsborough's *Duchess of Cumberland* and Vandyke's blue-gowned and black-hatted *Henrietta Maria*, have been chosen to balance each other on the south wall of the great gallery.

For the rest, there has been no departure from the general principle of distribution that has by this time become traditional. The fifth room is appropriated as usual to those early masters of all schools which are the special delight and occupation of the historical student, the special puzzle and aversion of the vulgar or those who can only enter into the things of their own time. The show in this kind is not so good as usual, but contains one or two things of first-rate value. The historical value and the historical interest, indeed, are all that the most ardent lover of the *trecento* can claim for the altar-piece of the Sienese Ugolino, formerly one of the devotional treasures of Santa Croce at Florence. After its removal from its original place, some of its various compartments came to England, first into the Ottley collection, and afterwards dispersedly into those of the Rev. J. Fuller Russell, Lord

Lindsay, and Mr. Cyril Harcourt. As here brought together, these compartments set before us the predella of the altar-piece complete, though of its upper portions less than a half, and enable us to recognise Ugolino, by his one authentic and recorded master-piece, as a devout craftsman ruder and harsher than the other father of Sienese painting, Duccio, and without any touch of the new spirit of his time, the spirit of grace and power which the school of his native city was to put forth within a few years in the work of Simone and the Lorenzetti. Quite another case is that of No. 197, the work of a painter who, whether you count him as last among the primitives or leader among the moderns, was as mature as any man in most of the essential qualities of greatness. Of the many pictures labelled with the name of Giotto in galleries and exhibitions few are really his work or even the work of his scholars; but of the authenticity of Mr. Bromley Davenport's *Death of the Virgin* there can be no doubt. It is one of several pictures painted by Giotto, with great applause of his contemporaries, for the Church of the Ognissanti at Florence.

"In the transept of the said church," says Vasari in his second edition, "there existed, when this book was printed the first time, a little picture in distemper, painted by Giotto with infinite diligence; in which was the death of Our Lady, with the Apostles round about her, and a Christ receiving her soul into his arms. This work was greatly praised by those of the painter's craft, and particularly by Michelangelo Buonarroti, who affirmed, as it used to be said, that the truth of this story could not be expressed in a more lively way than it is here. This little picture, I say, having come into repute since my book of Lives was first printed, has since been taken away by some one or another"—

possibly, explains Vasari, by some lover of art who thought it too little valued where it was. A little picture formerly in the Young Otley collection, and now in that of Mr. Fuller Maitland, was long supposed to be the original to which this description of Vasari alludes, and was published as such in the *Etruria Pittrice* and by D'Agincourt. Mr. Fuller Maitland's picture, however, represents, not the Death, but the Entombment, of the Virgin, and is in the happiest and most finished manner of Fra Angelico, not in that of Giotto at all. This error was pointed out by Dr. Waagen; and when the little *Entombment* of Angelico was exhibited at Burlington House a few years ago, it received its right attribution. On the other hand, the piece now before us, formerly in the Davenport Bromley collection, and bought in, we believe, when that collection was dispersed, corresponds perfectly to the account of Vasari. The Virgin is reclined on a couch of rose-coloured marble, inlaid with black in patterns of rounds and triangles, like the patterns of the Campanile; on the farther side stands the figure of Christ, receiving the soul of his mother in the likeness of a little child; two Marias, one standing and one kneeling, wail on either hand; from behind, an angel tenderly sustains the dying head, and angels are mingled among the groups of sorrowing Apostles that stand at head and foot of the couch—the faces, human and divine, of the two goodly companies showing interruptedly among wings and nimbus, the robes of delicate rose and grey and violet and gold falling in straight grave folds, and making with the wings the loveliest interchange of harmonious colour. The picture is not only in Giotto's manner, but in his best manner. It has a splendid force and directness of pathetic expression in the faces, in spite of narrow eyes and the other surviving trammels of archaic convention; it has that reconciliation of monumental dignity with blunt realism of motive, of which Giotto almost alone had the secret, in the gestures of the wailing women and of the angel bearing the censer; it shows that power, which in the new age he was assuredly the first to learn, of giving to each individual figure—as for instance, to the woman wrapped in her long red robes at the extreme

left—the stamp and value of a typical and independent artistic creation. Neither has justice, I think, been done to its good preservation. There are one or two places, as in the face of Christ, where the paint has obviously fallen off and been renewed; but there is surely nothing to warrant the general statement of Messrs. Crowe and Cavalcaselle that "much injury has been done by the abrading of the painting, and the consequent absence of the original harmonies of the colours and final touches." The fact is that nothing in this picture is more remarkable than the perfectly subtle and mellow harmony of the colours—note especially the whole lovely passage to the left of the angel who stoops to hold the Virgin's head. This is an effect altogether beyond the power of modern restoration; neither, on examination of the minute work of the heads, faces, and hair, do the traces of restoration appear at all general. On the whole, I think, there is scarcely a more beautiful or more precious piece of early Italian tempera work in England, or even in existence, than this which Giotto painted and Buonarroti praised.

The next most important piece in this room is one which has no documentary history, and has only lately, I believe, been discovered and brought to this country from Florence; but to which it seems on internal evidence possible to assign both a history and an authorship. This is the portrait of a lady in profile, numbered 210, and lent by Mr. Willett. It is an example of infinitely precise and careful workmanship, in a manner technically analogous to that of the so-called *Simonetta* of Botticelli, the portraits at the National Gallery ascribed to Piero della Francesca, and many other portraits of women painted in Italy in the last quarter of the fifteenth century; with the profile sharply defined and relieved against the background, an effect of transparency in the shadowed parts of the flesh, and all points of ornament and costume rendered with the utmost curiosity, patience, and minuteness. The authorship of Botticelli, which has been suggested for this admirable piece of workmanship, is not to be thought of; that master has a temperament which communicates itself inevitably to every subject and every sitter that he treats, a force of individual predilection by which he leaves nothing as he found it, but draws everything on to his own ground and warps it towards his own ideal. His hand is the most unmistakable in the world, and there is no trace of it here. If he had made the portrait of this lady, he would have given her that mien of pallor and yearning which we know so well; there would have been coils of hair astray, there would have been some flutter and movement of twisted scarf or flying drapery; there would have been flowers and fanciful adornment. There would never have been those quiet looks, those smooth bands about the head, those placid sharply-cut lips, that simple festoon of red beads in the background, this reality undeflected, unidealised, and almost cold in its patient and masterly accuracy. These, on the other hand, are the very qualities of another Florentine of the time, of Domenico Ghirlandaio. I have no doubt that the compilers of the catalogue are right in ascribing the piece to that master, and in identifying the subject with that Florentine lady whom Ghirlandaio has introduced into the fresco of the *Salutation* in Santa Maria Novella, and whose name tradition records as Ginevra de' Benci. Upon the great series to which that fresco belongs Ghirlandaio was engaged between the years 1485 and 1490. The date of the portrait before us is 1488—a further point in favour of the proposed identification; and there is a close enough analogy between the style of the inscription on this portrait—the date written in Roman letters at the end of a Latin couplet, which runs thus:—

"ARS UTINAM MORES ANIMAMQUE EFFINGERE
POSSES
PULCHRIOR IN TERRIS NULLA TABELLA FORRET"

—and the style of the other inscription recording the completion of the Santa Novella series of frescoes, which tradition says was supplied by Politian, and which runs:—AN. MCCCCLXXXI, QVO PVLCHERRIMA CIVITAS OPIBUS VICTORIIS ARTEBUS EDIFICIISQVE NOBILIS COPIA SALVBRI-TATE PACE PERFEVBATVR. We have thus the tempera portrait of a Florentine lady, whom we can almost certainly name and recognise, painted minutely and apart by the same hand that also painted her, at the same time, in the memorable series of the frescoes of Santa Maria Novella. And we have a precious addition to the work of one of the greatest of Florentine artists in a year of his life which seemed well enough filled already; for in 1488 Ghirlandaio was not only busy upon his frescoes, but finished perhaps the finest of his tempera paintings still preserved—the altar-piece for the church of the Innocents.

These are the two pictures most deserving of study in the room of Early Masters. The *Four Seasons* of Botticelli, at one time in the Barker collection, and lent by Miss Hannah de Rothschild (206, 207, 213, 214), bear the unmistakable stamp of his invention, but show hardly a touch of the original work beneath modern repaintings. The same must be said of the Lorenzo di Credi (216). The copy of the famous St. Michael of Perugino's altar-piece, with the variation of red cheeks, a diminutive prostrate Satan before the Archangel's feet, and a somewhat theatrical darkening of the sky and background (204), can certainly not be by the hand (that of Raphael himself) to which it is ascribed. The *Holy Family* bearing the name of Luini (215) has suffered from the dark ground of the canvas coming through the thin flesh-painting; but, though scarcely good enough for the exquisite master to whom it is given, has very fine character in the heads, especially those of St. Joseph and St. Anne. Students who remember the rich piece of Venetian decorative work lent by Lord Darnley to a previous exhibition, representing the subject of the *Head of Pompey brought to Caesar*, and attributed to Giorgione, will have no difficulty in recognising the same hand in the *Triumphal Procession* (201) sent this year by Mr. Hugh Owen, and put down to Mantegna. Whose the hand in question may be, it is not easy to say with certainty. Messrs. Crowe and Cavalcaselle justly remark that the two pictures, both formerly in the Northwick collection, were once probably part of the same *cassone* or other piece of decorative furniture; and they suggest the name of Grassi or Morto da Feltre. Certainly no nameless artist of the second class deserves more praise for the splendid richness and spirit with which he flings down motives borrowed from Mantegna and expressions taken from Giorgione, fantastic costumes of war, plumes, doublets, and banners of his own invention, in a medley of glowing and harmonious pageantry.

SIDNEY COLVIN.

REPORT OF THE COMMITTEE OF THE BRITISH ACADEMY IN ROME.

THE necessity which existed, and still exists, of keeping the expenditure of the Academy at as low a point as possible, determined the committee to avoid the expense of printing the Reports for the years 1875, 1876, and 1877. It will suffice now to give a brief account of the management and prospects of the Academy during that time, and to add a statement of its present income and expenditure, and a list of recent donations. Since the publication of the last Report the progress of the Academy has been more satisfactory, and the committee have been enabled to carry out the objects of the Institution with increased facilities, as the fund of the Academy had been augmented to the extent of 1,000*l.*, through the munificence of the President, Mr. Patrick Allen Fraser, beside other donations, including one of 100*l.* from the Royal Academy. The result has been the daily opening of the Academy, the

library, and life-school during the winter months, with a considerable increase in the number of students. The committee regret the limited space at their disposal in the building at present occupied by the Academy; but they look forward to the time when an increased fund will enable them to place the Academy in a position more befitting its name, importance, and usefulness as an English Academy of Art in Rome.

SHAKSPEARE AND EUGÈNE DELACROIX.

I RECEIVED, a few weeks ago, a letter from one of your fellow-countrymen, asking me if, in order to complete a Shaksperian collection, I could tell him of any French engravings from the works of Delacroix or any other modern French master illustrating the plays of Shakspeare. I could not decipher at the close of the letter the name of my respected correspondent. But I have reason to believe that it was through the ACADEMY that he knew my name. It is in the ACADEMY that I will reply to him.

Generally speaking, few French masters have drawn their subjects from Shakspeare. It is through Ducis that your old Will has been shown to us, and the theatre of Ducis did not tend to excite the imagination. It is the Romanticists who have helped us really to know him—Victor Hugo by his prefaces, Delacroix by his paintings. It is specially of the latter that I would speak to my correspondent, warning him, however, that the works which I mention are rather difficult to meet with now. For a long while lithographs were as much despised by connoisseurs here as they are now with you. In short, it is only within the last ten years that the lithographs of masters have been seen to be as interesting as their etchings, that they possess all the qualities of faithfulness and of tone of a demi-original. As only a few proofs were struck off at first, they rapidly disappeared from circulation, and can now be met with only at special sales.

I have already shown you, by means of quotations from the correspondence of this master, how much he was struck, during a short stay in England, by the English theatre. In the fragments of letters which I have sent to you, and to which I refer my unknown correspondent, we read:—

"J'ai vu Richard III. joué par Kean, qui est un très-grand acteur. Young ne me plait pas autant. J'ai vu celui-ci dans plusieurs pièces, entre autres dans la *Tempête* qu'on a remise à la scène. . . . On a changé le commencement de *Richard III.* . . . J'ai vu aussi *Othello* par Kean. Les expressions d'admiration manquent pour le génie qui a inventé *Othello* et *Iago*. . . . Je suis obligé, à mon grand regret, de manquer une représentation demain où Young doit jouer le rôle de *Iago* avec Kean dans *Othello*. . . . Je pense aussi voir *Hamlet*. . . . Je ne sais si je t'en ai dit que j'avais vu Kean dans *Shylock* du *Marchand de Venise*. C'est admirable! . . ." etc., etc.

In one of the note-books which he carried about with him on this journey (1825) I read this entry, short, but very characteristic of the time: "Shakspeare et Rembrandt analogues. . . . Amoureux du détail. . . ."

On his return to France he executed, partly *au grat'air*—that is to say, by taking out the lights on the stone already overlaid with black chalk—one of his most striking works—*Macbeth consulting the Witches*. *Macbeth*, with folded arms, looks coldly on the witches grouped around the magic cauldron—

"Toil and trouble,
Fire burn; and cauldron bubble."

This piece, which was of very large size, and which from the nature of the work would not bear being often passed under the press, was printed with rare skill by the celebrated Engelmann. He also painted, and gave to Théodore Gautier, a *Lady Macbeth*, wrapped in a night-gown, a lamp in her hand. Metzmacher engraved it. Much later, in 1834, he gave to the journal *L'Artiste* a subject taken from the second part of *Henry VI.*, the young Clifford recognising, on the battle-field of

St. Albans, the body of his father, whom York has just killed. He is about to lift it on his shoulders, and pauses to groan.

From *Othello* he has taken a Desdemona, seated at her harp; her attendant is trying to console her, while *Othello* enters in the background (lithographed by J. Laurens). The poor lady is overwhelmed by presentiments. Again, he has represented *Othello* and Desdemona, but this time she is in bed, asleep and alone, while the ferocious captain enters, a lamp in his hand. The recollection of the Moorish chiefs whose noble bearing and ample robes he had so much admired during his stay at Tangiers and at Mequinez helped him to depict the dark captain as he had never yet been seen in painting (lithographed by E. Vernier).

From *Romeo and Juliet* he took the farewell scene—the moment when the lovers take a wild and last embrace. I do not think that this composition has ever been engraved. The picture, executed in 1846, was exhibited anew in 1855. At present it is the property of M. Gabriel Delessert. It had the honour of affording much amusement to fools. The morbid excitement of the last embrace of these two young creatures, who have sacrificed body and soul to their love, the violet hues of the dawn, into which the lark is springing, and which gives to the flesh tints the soft and magical effect of the violet hues of death, furnished the text for the pleasantries of those who tried to show that Delacroix could neither paint nor draw. I have also seen, at the house of the former English consul at Bordeaux, Mr. Scott, the scene of *Romeo and Juliet* in the tomb of the Capulets (lithographed by Eugène le Roux). *Romeo* has raised the slab, and holds in his arms, dumb with horror, the body of his mistress, half out of the shroud. It is one of the most delicate female faces that this master has ever painted.

But it is to *Hamlet* that he has given all his care, all his thought and reflection. Three years after his return from England, and following, it is said, on the last representation in Paris by the celebrated company of English actors among whom Berlioz found a partner, he drew two large lithographs, one *Jane Shore*, the other the churchyard scene, "This same skull, Sir," says the gravedigger, half seated in the grave, "was Yorick's skull." *Hamlet*, dressed in black, gravely contemplates the skull, which he holds in his left hand, and over which *Horatio* is slightly bending, draped in a cloak which hangs to the ground. In the background passes the procession of monks, who accompany the bier of *Ophelia*. To the right is the outline of a mediaeval tower and belfry. The drawing of this stone, printed by Motte, is a little harsh, but the effect of the background glowing with the light of the setting sun is at once solemn and sweet.

In 1836 Delacroix took up this subject again. It had the honour of being rejected at the Salon, of which the members of the Institute—that very Institute to whom the *Gazette des Beaux-Arts* so simply demands that the keys of the Salon should be given up—alone composed the jury. *Hamlet*, very young, his hair cut somewhat short, is seated on the tombstone itself. He holds distractedly in his left hand the skull of the jester, while his eyes wander. There falls low on his mantle one of those long, nervous hands—hands of poet and of artist, the grace and sensitiveness of which no one else in the world has so well represented. There is no grave-digger. *Horatio* is standing, with folded arms. The graveyard is the graveyard of Toulon, which Delacroix had before his eyes during the days of quarantine when he returned from Morocco with his friend the Count de Mornay, and which he drew to beguile the ennui of this medical captivity. Célestin Nanteuil, one of the warmest champions of Romanticism, made a very picturesque etching of this composition, the refinement of which is exquisite. The precise title of this work is *Hamlet and*

Horatio. Later still, he again treated the subject of *Hamlet* and the *Gravedigger* in a rather more theatrical style. It has been lithographed by Eugène le Roux. *Hamlet*, thin and very pale, wearing a cap the long black plumes of which wave in the wind, and wrapped in a large cloak, looks, together with *Horatio*—whose manly face shows more emotion—fixedly at the skull which one of the gravediggers, his breast bare, holds out to him, while his companion appears to be the spokesman.

Delacroix has also painted (lithographed by Loutrel) a *Hamlet* parting with insulting words from *Ophelia*. She remains, with bowed head, overcome and stupefied, on a chair. These are disconnected pieces. Delacroix has given complete development to his thought in a series of sixteen subjects, begun in 1834 and finished in 1843. The first impressions were taken at the expense of the artist, who did not gain anything wherewith to pay his printer, Villain. The stones were still existing at the time of his death. They were purchased by M. Paul Meurice, who, after having impressions taken from them by the printer Bertauts, framed and preserved them as so many magnificent original designs.

Here, briefly, are the subjects chosen:—Act i., scene 2, *Gertrude* seeking to reconcile *Hamlet* to the king; scene 4, *Hamlet*, on the platform of the castle, detained by his two companions, struggles to rush after the ghost; scene 5, the ghost beckoning him to follow. Act ii., scene 2, *Polonius* asking him "What do you read, my lord?" Act iii., scene 1, he cries to the unhappy *Ophelia*, "Get thee to a nunnery;" scene 2, with *Rosencrantz* at his side, he presents the flute to *Guildestern* with an ironical expression. Scene 2, the episode of the play, he is seated on the ground before the king and queen. The actor Rouvière, when Paul Meurice's translation in verse was acted in Paris, placed himself in this attitude, and produced a grand effect. Same act, scene 3, he checks himself at the moment when he is on the point of running his sword through the king, who is engaged in prayer. Scene 4, seated by his mother he draws from his bosom the medallion of his father, and shows it to her, a far more dramatic action than that of pointing to a portrait hanging on the wall, as I have seen it acted at the theatre; same scene, "How now! a rat?" We see, appearing below the curtain, the large feet of *Polonius*; the queen strives to stop him. Same scene, he lifts the curtain, and gazes with a cruel smile at the corpse stretched upon the ground. Same scene, the madness of *Ophelia*, who sings, kneeling. Act iv., scene 5, *Ophelia* floating on the stream, pressing with one hand the flowers to her breast, while holding by the other to a branch. This composition is extremely touching; Delacroix painted it in a greenish yellow, with a very luminous landscape background, for his friend Frédéric Villot, the author of the excellent catalogues of the pictures in the Louvre. Same act, the scene with the gravediggers, almost as I described it in the last of his pictures that I analysed above; same act, the struggle in the grave with *Ophelia's* brother, the assistants, the monks, are in the greatest consternation. Lastly, the closing scene: *Horatio* supports the dying *Hamlet*; in the background *Laertes* is being borne out, already stiffening under the effects of the poison.

I dare not dwell upon the detail of these designs. I can but express my admiration for their style. Each people sees differently. I do not know whether it is thus that you in England can be satisfied at the present day with the costume and the *mise en scène*. One must recollect that Delacroix saw your company act in 1825. But to us, his conception of the English feudal Middle-Ages is very elegant and picturesque. Above all, his *Hamlet* corresponds well with the poetic idea which our playgoers and readers of Shakspeare have formed to themselves of the hallucination—an ideal which, from the plastic point of view, comes to us rather from the thin and pale races

of the South than from the strong and ruddy races of the North. George Sand has written on this point:—

"Personne n'a senti comme Delacroix le type douloureux de Hamlet; personne n'a encadré dans une lumière plus poétique, et posé dans une attitude plus réelle, ce héros de la souffrance, de l'indignation, du doute et de l'ironie, qui fut pourtant, avant ses extases, le miroir de la mode et le moule de la forme, c'est-à-dire en son temps un 'homme du monde accompli.'"

I have extracted these brilliant lines from one of the note-books which Delacroix constantly carried in his pocket, and in which, as he had the opportunity, he made sketches of what struck his eyes, or noted down what crossed his brain. Angerville, whence is dated this curious association of ideas, was the name of a magnificent estate in Normandy, where Delacroix joyfully went during the summer, and which belonged to his friend and relative, the celebrated Legitimist advocate Berryer:—

"Angerville: le vendredi, Juillet, 1855.

"... Je voyais tout à l'heure ces demoiselles libellules (dragon-flies), bleues, vertes, jaunes, qui se jouaient sur des herbes le long de la rivière. En voyant ce papillon qui n'en est pas un, dont les ailes se déplaient un peu comme celles des sauterelles mais dont les pattes et le corps ont de l'analogie avec le papillon, j'ai pensé d'abord à cette inépuisable variété de la nature toujours conséquente à elle-même, mais toujours diverse, affectant les formes les plus variées avec l'usage des mêmes organes. J'ai pensé aussitôt à ce vieux Shakespeare qui crée avec tout ce qu'il trouve. Chaque personnage placé dans telle circonstance se présente à lui d'une pièce avec son caractère et sa physionomie. Avec la même donnée humaine, il donne, il ôte, il étend sa matière, et vous fait des hommes de son invention et qui sont vrais. C'est un des plus sûrs caractères du véritable génie. Molière est ainsi; Cervantes est ainsi; Rossini, avec son alliage, est ainsi; et s'il diffère de ces grands hommes c'est par l'exécution. . . ."

At the foot of the page was this note, the naïveté of which recalls Horace: "Ecce sur un banc, dans une des enceintes rondes fraîchement coupées et qui étaient si charmantes."

And while Eugène Delacroix the dreamer buried himself in the country like an ancient philosopher, and sought in nature the secret of the genius of humanity, the aged Ingres, in a gloomy studio, surrounded by morose pedants, recopied his *Apotheosis of Homer*, in which Madame Dacier figures, but from which Shakespere is shut out!

PH. BURTY.

NOTES ON ART AND ARCHAEOLOGY.

It is not often that we see the works of an engraver collected together for public exhibition, though the process would seem a very natural and obvious one; nor is it often that such works if collected would form so distinguished an assemblage as the productions of Mr. Samuel Cousins, R.A., now on view at the gallery of Messrs. Agnew in Old Bond Street. This forms, indeed, a very interesting exhibition, most highly honourable to the knowledge and skill of Mr. Cousins in his art, and sending the memory in many cases back to distant times and associations, where it can linger with complacency. The number of examples displayed is 182, and of artists engraved from about 60. The printed list purports to be "A complete Catalogue of the Works engraved by Samuel Cousins," implying (as we understand it) that we have here before us his entire life-work; and a good show of work done it is, considering (even apart from the question of excellence) how much time and labour go to the production of any sort of engraving on metal. The artist whose very first independent work (1826)—the *Lady Acland and Children*, after Sir Thomas Lawrence—was so passing good as we here see it to be, and whose next performance was the celebrated mezzotint of *Master Lambton*, after the same painter, had won his spurs as soon as he

appeared in the field. Some of his other best masterpieces are from Landseer, Millais, and Leighton. It may be worth noting here, from the catalogue, that Mr. Cousins was born in Exeter in May 1801; showed talent for drawing as early as the age of nine; studied engraving under Samuel Reynolds; and was elected A.R.A. in 1838, and R.A. in 1855.

MRS. STILLMAN (Miss Spartali), a lady whose exhibited pictures we have frequent occasion to praise, especially in respect of colour, left England lately for Italy, to rejoin her husband after his much tough work in Montenegro, Herzegovina, &c. She will probably remain in Italy and the Grecian Islands for some few months to come.

THE following gentlemen have been elected Associates of the Royal Academy:—Mr. Briton Riviere, painter; Mr. Joseph E. Boehm, sculptor; and Mr. Alfred Waterhouse, architect.

WE are only able in our present issue to record the death of Sir William Stirling-Maxwell, which occurred at Venice on the 15th inst.

MR. FORD MADDOX BROWN, who delivered a couple of lectures a few years ago on subjects of fine art, will supplement these by another couple, to be read in the Midland Institute at Birmingham next month. The subjects are "The Connexion of the Arts," and "Ideals in Art."

WE mentioned some few weeks ago a highly important project of art exhibition and culture that has been started in Manchester, in the interest mainly of the working classes: Mr. T. C. Horsfall's name is prominent in the scheme. We have lately received a further programme, indicating how the matter is going on. Mr. Horsfall now appears as Treasurer for this "Art-Museum, Manchester." Mr. George Milner is the Chairman, and Mr. Axon the Honorary Secretary—both of them good names when practical work is in hand. Eleven other members of committee are specified: we observe with satisfaction the names of Mr. Howorth, the Rev. W. A. O'Connor, and Councillor Rowley. The projected art-collection is to comprise paintings, drawings, etchings, autotypes, engravings, casts, pottery, and bronzes. The paintings, &c., are to be "all of subjects which are either already interesting to most English people, or such as, by explanation and description, can be made interesting to them." This is certainly a very important feature in the plan, and one which we hope to see carried out stringently, and intelligently as well. It would be quite possible that good works of art, not meeting this demand, might in some instances be offered gratis to the Museum; and in such case we should be glad to hear that the committee had even gone so far as to say to the proposing donor, "Your work of art has its merits, but those do not include attractiveness of subject to our Manchester men, and we would rather you bestowed it elsewhere." Addresses on topics germane to the Museum are to be delivered, selections from books read out, and vocal and instrumental music performed. The Museum is to be opened on Sunday afternoons—another good and most essential point: drawings, casts, &c., are to be placed in schools and in working-men's clubs. Subscriptions are received on behalf of Mr. Horsfall by the St. Anne's Street branch of the Manchester and Salford Bank. "The central principle of the Museum," says the present programme, "will be that knowledge shall be used by those who have it for the good of those who have less."

AN exhibition of War Sketches of the *Illustrated London News* has, for some weeks past, formed an attractive feature of the entertainments at the Westminster Aquarium.

MAKART's great painting, *Katharina Cornaro*, after long wanderings, has at last found a place of rest, having been acquired by the Berlin National Gallery. It has been placed on the upper cross

wall of the great staircase, and a good view may be obtained of it from the landing of the upper flight of stairs. The purchase price is, according to the *Post*, 2,500*l.*

THE Vienna newspapers are jubilant over a pamphlet just published by Dr. Alfred Woltmann, of Prague, in which the learned Professor continues a dispute which has now been raging for some twenty years as to the authenticity of certain ancient art-productions in Bohemia, purporting to be the work of Czech masters. Dr. Woltmann considers that he has now settled the question as far as regards the six oldest illuminated manuscripts in the Bohemian museums. In all of these he asserts the initials of Czech artists to be forgeries upon works which, though undoubtedly ancient and full of value, are, like "all similar monuments of art in Bohemia," of German, French, or Italian origin. Probably the Czechs on their side will find a champion to answer Dr. Woltmann, and it seems likely that the whole question will not finally be laid at rest till it has lost the party and national feeling which both sides at present bring to its solution.

PROF. KÖHLER, the head of the German Institute at Athens, has contributed to the new number of the *Mittheilungen des Deutschen Instituts* the result of his enquiries as to the age of the antiquities recently found at Mycenae and Spata, and is strongly inclined to identify them as the work of a primitive Carian population, of which, hitherto, there has been no definite trace in the mainland of Greece. It had previously been suspected that certain objects of extreme antiquity found in the Greek islands were the work of the primitive race which is known to have had a considerable standing in the islands. But there was no definite proof; nor is there any more now. Prof. Köhler relies on a passage of Thucydides (i., 8), describing the contents of the Carian graves in Delos; but the vagueness of that passage is such that one cannot see how any discovery of antiquities could add to its historical value. For this and the other ancient records concerning the Carians, we may refer to the history of Caria in Newton's *History of Discoveries* (ii., part 1). The influence of the Carians is assigned by Köhler to about the eleventh century B.C., and it may well be that, as a dominating influence, it had, in fact, passed away by that time, yet it can scarcely be supposed to have ceased to exist altogether then, since we find (Herod., viii., 135), as pointed out by Brunn (*Chronologie der alt-griech. Künster*), an oracle of Apollo Ptoos near Thebes delivered in the Carian tongue to an agent of Xerxes, and since the statue of Apollo Ismenios at Thebes was a duplicate of the Carian Apollo of Miletus, both of which facts show a surviving intercourse with the Carians in very much later times. On the whole, no one can well take up the question of the Carians without feeling the force of the ancient proverb *ἐν τῷ Καρί κινδυνεύομεν*. In this country, also, the engrossing topic of Dr. Schliemann's discoveries at Mycenae has called forth several contributions which we cannot do more than notice here. Four, at least, of them have been written under the advantage of an actual inspection of the site and the objects yielded by it. The first in the field is Mr. Mahaffy, who makes a mistake when he says that Dr. Schliemann was the first to discover the remains of a late Hellenic occupation of Mycenae, satisfactory evidence of which was brought to the British Museum long ago by Inwood. The same mistake is repeated by the writer in the *Quarterly*, who, by a contrary process, a few sentences further on (p. 65), ascribes the origin of the Agora theory to Prof. Paley, when in fact the real author of it, as Mr. Mahaffy justly points out, is Mr. Simpson. Among minor matters—and it is only possible to notice those here—we may observe that the writer in the *Quarterly* expects too much if he thinks we can agree with him that the finding of a fragment of pottery inscribed with a dedication to "the hero,"

is evidence "which at once proves that in or near the Agora was a *heroon*, or chapel, in which vessels were dedicated to the service of some local hero." Again, to suppose, as the *Quarterly* does, that Homer could have gone into raptures at the sight of such animals and figures as those of Mycenae, will always seem an injustice to the poet so long as the present belief holds that he was acquainted with works of art imitated, if not brought from, Assyria, where, if there was one thing in which art excelled more than another, it was in the expression of anguish in animals of the chase when they are wounded. The writer in the *Edinburgh* has obviously worked at first hand throughout, and from the highly-sustained tone in which his views are expounded, everyone will see that we have here to do with a *Quelle* or "original source," towards which what future discussion there may be on the subject of Mycenae will necessarily always turn. In *Fraser*, Mr. Simpson confined himself mainly to the masonry of Mycenae, a subject on which few are so well qualified as he is to give an opinion. In *Blackwood* the question was not helped forward in any particular way. The *Contemporary*, on the other hand, had an article by Mr. Poole which, besides its general interest, will be remarkable in the discussion for the part which it assigns to Egyptian influence, a subject on which he is a special authority.

M. REBERT, the learned director of National Museums in France, calls attention, in the *Gazette des Beaux-Arts*, to the dangerous condition of the Mantegna cartoons at Hampton Court, which he appears to have visited quite recently. He says, "the water colours and the gum no longer adhere perfectly to the surface. In places they are falling off in impalpable dust, and for some years the damage has gone on increasing." "It is of course easy and simple," he adds, "to sit with crossed hands, but it is at the same time the means to assure, sooner or later, the irreparable destruction of these *chefs-d'œuvre*. The necessary operation is delicate, perhaps difficult, but evidently something ought to be done." This is indeed an emphatic warning from a most capable judge. "Dieu veuille," he concludes, "qu'on prenne le meilleur parti, et qu'on le prenne en temps utile!" We can only re-echo his sentiment.

THE two drawings in black crayon by J. F. Millet, which were sold at the Sensier sale some time ago, are admirably reproduced by Yves and Barret's process of photography in *L'Art* of last week. They represent merely a shepherd wending his way over a darkening plain, followed by his sheep, and a homely little shepherdess leaning on her crook while her sheep graze around her; but they are full of the sad sentiment and tender poetic feeling which Millet shed over all his works. These reproductions are likely to be highly prized by admirers of his art. An excellent etching by Le Rat, from a man's portrait by Dom Puligo, will be found in the same number.

THE STAGE.

THE version of M. Sardou's *Dora* which has been for some time in preparation was produced on Saturday last at the Prince of Wales's Theatre, under the title of *Diplomacy*. The play, which has been reduced from five acts to four, was very favourably received. We shall have occasion to refer to this and other pieces deserving of special attention in our usual article upon "Recent Plays."

THE forthcoming Report of the Royal Commission on Copyright will, we understand, recommend that an exclusive right of dramatisation shall be secured to novelists. American novelists already enjoy this right by express enactment of Congress; and French novelists are placed in an equally favourable position by the decisions of judges

under the general principles of law protecting property. It is important to observe that none of the practical difficulties which some objectors have imagined seem to have been experienced from the operation of this principle either in France or in the United States. Questions of literary piracy, it is true, generally involve more or less difficulty; nor is it possible to resolve any question of infringement of copyright, when the parties are obstinate, without a laborious comparison of the two works. But as a rule it would probably be no more difficult to determine whether a play has been manufactured out of a novel than to determine whether one novel had been made out of another, or one play out of another play. In fact, cases have already arisen in which our Courts have taken upon themselves to say that a play was founded on a novel, and on that express ground to forbid its publication without the consent of the original author. It is true that the Courts have at the same time declined to interfere with the performance of the piece, but that was only because performing an author's work is, under the present state of our law, not publication, and not forbidden, unless the work be a play.

THE character of Juliet seems to have an irresistible attraction for *débutantes* who are able to indulge in the expensive pastime of hiring a theatre for a morning performance. Miss Florence Sedley, who represented Juliet at the Globe Theatre on Wednesday morning last, furnishes us with a case in point. This young lady unhappily has at present so much both to learn and unlearn that it is impossible to commend her judgment in essaying thus to rise at one bound to the very summit of her art. There are, as is well known, several gentlemen who make it their business to prepare Juliets, Rosalinds, and Belvideras for the stage, and it is not unusual for these dramatic "coaches" to make all the necessary arrangements for a public performance such as that in which Miss Sedley took so prominent a share. Whether this was precisely the case on the present occasion we know not; but we have before observed that it would be as well that some part of the credit or discredit of inviting the public and the dramatic critics to attend representations of this kind should be assumed by responsible advisers. Miss Sedley is indebted to nature for a good voice, a graceful figure, and a not inexpressive countenance. It might be convenient to know who is to blame for her grievous misuse of these gifts; and particularly for those unceasing flourishes of the arms and hands, and those reiterated shrieks and frequent fits of prostration which rendered her impersonation of Juliet so fatiguing to witness. We are bound to add that Mr. Charles Warner's performance of Romeo tended by its noisy extravagance and superfluous energy rather to countenance than to rebuke the lady's misconceptions of the canons of histrionic art.

HERR MAURICE NEVILLE, the eminent actor, has just arrived in England from Amsterdam, where he has been performing with brilliant success. Herr Neville, by birth a Hungarian, has created a sensation in Germany during the last year by his performances of Shaksperian parts. At nearly all the Court theatres, but especially at Dresden, Meiningen, and Weimar, Herr Neville has been received with acclamation almost unprecedented. We understand that he has no distinct intention of appearing on the stage in England, but the London managers will be greatly to blame if they allow so distinguished a visitor to return to Germany without giving the English public an opportunity of enjoying his art. Herr Neville speaks excellent English.

SEVEN of the Historical Plays of Shakspeare have just been performed on successive nights at Vienna, with the greatest success. Herr Dingelstedt, under whose direction they were produced, appears to have expended extraordinary labour in perfecting both the scenery and the players.

"Each single actor," we are told, "was in his right place, and each did his whole duty there." The theatre was crowded on each of the seven nights with an attentive and enthusiastic audience.

MUSIC.

MUSICAL LITERATURE.

Letters on Music to a Lady. By Louis Ehlert. Translated by Fanny Raymond Ritter. (London: W. Reeves, 1877.)

On Purity in Musical Art. By Anton Friedrich Justus Thibaut. Translated by W. H. Gladstone. (London: John Murray, 1877.)

Stephen Heller: his Life and Works. From the French of H. Barbedette. By Robert Brown Borthwick. (London: Ashdown & Parry, 1877.)

A Book of Musical Anecdote, from every Available Source. By Frederick Crowest. In Two Volumes. (London: R. Bentley & Son, 1878.)

THE first of the books on the above list is at once interesting and exasperating. It is a mixture in about equal parts of excellent common-sense and sound views of art with the wildest rhapsody and the most meaningless rubbish. Herr Ehlert's *Letters on Music* are a series of essays on the chief developments of the art from Beethoven's ninth symphony down to our own day. His opinions are in general sound and free from one-sidedness, though with an evident preference for the modern school. He possesses many of the qualifications of a good critic, and, had not his evil genius prompted him to cultivate "fine writing," he would have produced a book which would have been of considerable value to the student. Unfortunately the insufferable affectation of his style materially detracts from the pleasure of the reader. Side by side with passages which show considerable discrimination are to be found whole passages of what a writer (I think an American) has aptly described as "clotted nonsense." A short account of the volume will justify this description. After an introductory letter, Beethoven's ninth symphony furnishes the theme of an interesting and appreciative study. Herr Ehlert well says:—

"One of the most admirable peculiarities of Beethoven is his logical power. Here I involuntarily think of Lessing, whose steel-clear mode of thought seems to be a natural necessity with him. It is as impossible to insert between two thoughts of his that follow each other a third that would not be superfluous or contradictory, and consequently false to either of the other two, as it would be to improve a Beethoven period, either by augmentation or diminution" (p. 9).

The following letter on "Specialty in Composition" is good in its matter, though in parts much disfigured by the faults of style referred to above. The letters on Mendelssohn, Schumann and Schubert are full of good sense where the author allows himself to write naturally. The critique of Berlioz is in its diction one of the most extravagant in the book, as witness the following extracts:—

"Something of the smell of blood clings to his scores; and it often seems to me as if the consciousness of a deadly crime, mad with that very knowledge, strikes the cymbals of this orchestra. . . . Sometimes it sounds like falling stars

still as thought; then like a polonaise of wild-fire; then like a May-fly's concerto; or, it rushes like the sea; the earth trembles under this orchestra; and hot, red clouds ascend and lie over the instruments like volcanic halos. . . . I know that poor Berlioz often buries his thoughts, led astray by their apparent death; and that when he has taken them out of the coffin again, he does not see that they have really died in the meanwhile, and bear two worms in their heads in place of two fine eyes" (pp. 134, *sqq.*).

Those who are able to make sense of the above rhapsody are certainly to be congratulated upon their acuteness. It is much to be regretted that the author should have chosen to wrap up thoughts which are occasionally of real value in so grotesque a dress; for the above is only one specimen out of many which might be given.

It would be difficult to find a more complete contrast to Herr Ehlert's volume than Thibaut's *Ueber Reinheit der Tonkunst*. First published at Heidelberg in 1825, it has for more than half-a-century held its place in Germany as a standard work in musical literature, though it has not, I believe, been previously translated into English. The present edition bears on its title-page Schumann's recommendation of the book, which some of our readers may remember:—"A fine book on music is that *On Purity in Musical Art*, by Thibaut. Read it often as you grow older." The author, an amateur, was Professor of Jurisprudence at Heidelberg, and conductor of an amateur choral society in that town. In his views he was a staunch musical conservative, without being a bigot. Mr. Gladstone correctly tells us in his Preface that the purity of music referred to is less technical than moral. The book may be described as an earnest protest against charlatanism and frivolity. It is easy enough to perceive that Thibaut's special objects of affection were the old Italian composers—especially those for the church—and Handel. For Bach he appears to have had more respect than sympathy, while modern composers are but seldom mentioned, and it is difficult to believe that our author found either Haydn, Mozart, or Beethoven very congenial to him. He insists with great emphasis on the necessity of a broad line of demarcation between sacred and secular music. In this he is undoubtedly right; but his zeal carries him beyond the facts when he says of Handel and others, that

"These authors never allowed their oratorios to travel away into opera; and, in truth, Handel's strict fidelity to the union of the solemn and the spirited elements, while at the same time he was doing, and was obliged to do, so much for the opera, deserves the highest admiration" (p. 54).

Everyone acquainted to any considerable extent with Handel's music is perfectly aware, not only that there is no difference whatever in style between the songs of his sacred and secular works, but that the composer frequently transferred airs from operas to oratorios—sometimes without a single note of alteration. The author's error is the more surprising as he shows in other parts of the volume evidence of a good knowledge of Handel's works. It is very characteristic of the tone of the writer's feelings that he speaks with, one might almost say, reprobation of Mozart's addi-

tional accompaniments to the *Messiah*, and that Cherubini's great Masses—two at least of which, those in D minor and A, are among the finest things in modern sacred music—are referred to in the following terms:—

"Examine his sacred publications, and a little reflection will at once show that his orchestral accompaniments conflict with his vocal parts. Yet his great name as an opera-writer has hitherto blinded his undiscerning admirers to his shortcomings in church music; although he himself would hardly set much value on those works, and would much more likely complain of having been the victim of the miserable Parisian taste" (p. 125).

In spite of the want of sympathy with the modern developments of music displayed in this passage, and in others that might be quoted, the general aim of the volume is so high, and its whole tone so excellent, that it is well worth reading. The translation, which is dedicated to the Bach Choir, is exceedingly good, though Mr. Gladstone ought to have known better than to print Gluck's name as "Glück." This has been done several times, and is therefore evidently not a misprint.

M. Barbedette's little sketch of the Life and Works of Heller, though not requiring a detailed notice, is a book which may be cordially recommended. Heller's life has been comparatively uneventful, and the biographical portion of the volume therefore occupies only a few pages. The rest of the volume is devoted to a disquisition on his style, and a brief analysis of his principal works. M. Barbedette, though enthusiastic, is not an indiscriminate admirer of all that Heller has written; in his criticisms he does not fail to specify those which he considers the weaker works of the composer. So far as my own acquaintance with Heller's music goes, I am inclined in nearly every case to endorse the opinions of M. Barbedette. The little volume, which is very tastefully got up, contains a portrait of Heller, and a facsimile of one of his manuscripts.

Mr. Crowest's *Book of Musical Anecdote* may be described as a kind of (very) commonplace book on music. To read straight through a collection of more than 500 detached anecdotes is nearly as trying as reading straight through a volume of *Punch*. Nevertheless, desiring to discharge my duty as a reviewer honestly, I commenced the weary task; I frankly confess that after reading a hundred pages I gave it up in disgust. A great number of the anecdotes (I speak, of course, only of the first portion, which may be presumed to be a fair sample of the work) are not worth preserving at all; while the editor's capacity may be judged of by three examples. On page 77 Grisi is spoken of as "Grizi" (which, however, may probably be a misprint); on page 92 Mr. Crowest shows his profound appreciation of Sebastian Bach by speaking of his "holding exactly the same position in respect to music as does Euclid to mathematics;" and, worst of all, on page 72 he utterly misses the point of an anecdote, apparently from an imperfect acquaintance with French. He relates Grétry's well-known comment on Méhul's opera of *Uthal*, in which, to produce a particular effect of local colour, violins were

dispensed with. What Grétry really said was, "I would give a louis to hear a *first string*;" but Mr. Crowest, being apparently unacquainted with the technical meaning of the word "*sauterelle*," translates, "I would give a louis to hear a cricket chirp just now!" Those who are fond of light musical chat, and who are by no means particular as to quality or accuracy, may probably like these two volumes.

Ebenezer Prout.

At the Popular Concert last Monday in St. James's Hall, Mdle. Marie Krebs was again the pianist. The programme included Cherubini's quartett in D minor (No. 3), a Gavotte, with variations, for piano solo by Rameau, and Brahms's great pianoforte quintett in F minor. Next Monday Verdi's string quartett in E minor is announced for performance.

THE Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, will give their next concert on Thursday evening, when Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* will be performed.

THE Philharmonic Society announces the dates of its concerts during the coming season. Four are to be given on Thursday evenings before Easter, and four on Wednesday evenings during May, June, and July. We presume that the experiment of morning concerts, tried last year, was found unsuccessful, as it is not to be repeated this season. The full prospectus of the Society is not yet issued; but Herr Joachim is advertised to play at the first concert on February 14.

UNDER the quaint title *The Box of Whistles*, Mr. John Norbury has published (Bradbury, Agnew and Co.) an illustrated book on organ cases which will interest all amateurs of the organ. The letterpress consists of jottings from the author's note-book concerning the principal organs in this country and on the Continent. Though he occasionally makes some remarks on the tone of the various instruments, he deals chiefly with their external appearance. The special value of the book, however, lies in the illustrations. It contains twenty highly-finished chromo-lithographs of some of the finest organ-cases in Europe. Among them may be specially named those of Rouen, Troyes, and Antwerp Cathedrals; of St. Paul's, Antwerp; the Oude Kerk, Amsterdam; the celebrated Haarlem organ, and that in the Church of St. Jan, Hertogenbosch (Bois-le-Duc); all of which are of remarkable beauty. The sketches have all been taken by Mr. Norbury, and prove his possession of no small artistic talent.

HALÉVY's opera *Les Mousquetaires de la Reine* was revived at the Opéra Comique, Paris, last Thursday week with great success; it had not been previously performed at this house for eleven years.

At M. Padeloup's concert last Sunday week Handel's *Ode for St. Cecilia's Day* was performed.

M. FRANÇOIS BAZIN, late vice-president of the Académie des Beaux-Arts, has been elected its president.

THE *Revue et Gazette Musicale* states that great care is being taken in all the arrangements for the concerts in connexion with the Exhibition. All the stringed instruments to be used in the orchestra are being constructed expressly by Messrs. Gand and Bernardel. In this way it is expected to attain a homogeneity of tone which could not be secured in any other way; it seems, however, doubtful whether the players will be in all cases willing to make use of strange instruments.

WAGNER's *Walküre* was produced at Schwerin on the 6th inst. with enormous success.

THE current number of the *Musikalisches Wochenblatt* contains a most interesting criticism of

Brahms's new symphony in D, by Dr. Theodor Helm of Vienna. He says that the work has no affinity of style with the composer's first symphony, in C major; but that it bears somewhat the same relation to it as Beethoven's fourth and sixth symphonies to his fifth and ninth. The general character of the work is described as "half pastoral, half legendary-romantic;" and there is no trace in it of the tragic element so noteworthy in its predecessor.

NEW PUBLICATIONS.

Anderson (W.), Exposure of Popery, with special Reference to Penance, &c., or 8vo	(Hodder)	2/6
Atkinson (F.), The Resurrection, and other Poems, or 8vo	(Skeffington)	6/0
Bible Scenes, depicted by Various Authors, 4to	(Virtue)	7/6
Carlyle (T.), Collected Writings, or 8vo	(Bosworth)	9/0
Clayton (L.), Story of Mission Work among the French in Belleville, Paris, 12mo	(Nisbet)	2/6
Clergy Directory, 1878, or 8vo	(Bosworth)	3/6
Colenso (J. W.), Student's Algebra, edited by J. Hunter, or 8vo	(Longmans)	6/0
Connelly (P.), Reason and Religion, with other Sermons, or 8vo	(Bosworth)	3/0
Daily Texts and Daily Mottos, sq.	(Hodder)	1/6
Denominational Reason Why, 10th thousand, or 8vo	(Houlston)	3/6
Dinners at Home, How to Order, Cook, &c., by Short, or 8vo	(Kerby & Edeand)	5/0
Estelle, by Author of "Four Messengers," 2 vols., or 8vo	(Bell & Sons)	21/0
Foster (M.), Text-Book of Physiology, 2nd ed., or 8vo	(Macmillan)	21/0
Freeland (P. W.), Ida Walton, or 8vo	(Remington)	3/6
Gladstone (J. H.), Spelling Reform from an Educational Point of View, or 8vo	(Macmillan)	1/6
Good Shepherd and his Lambs, sq.	(Holmes)	2/6
Gregory (A.), The Patriarch Jacob and some of the Lessons of his Life, or 8vo	(Nisbet)	5/0
Grover (J. W.), Conversation with Little Geologists on Six Days of Creation, fol.	(Stanford)	5/0
Hughes (T.), Alfred the Great, new ed., or 8vo	(Macmillan)	6/0
Johnson (S.), Dictionary of the English Language, roy 8vo	(Reeves & Turner)	10/6
Kettlewell (S.), Catechism on Gospel History, 12mo	(Rivingtons)	3/6
Kingley (C.), All Saints' Day and other Sermons, or 8vo	(C. Kegan Paul & Co.)	7/6
Kingsley (H.), Oakshott Castle, 12mo	(Chatto & Windus)	2/0
Lefroy (W.), Pleadings for Christ; being Sermons doctrinal and practical, or 8vo	(Rivingtons)	6/0
Lever (C.), Nuts and Nutcrackers, 12mo	(Chapman and Hall)	2/0
Little Scratchings, by L. M. P., 4to ..	(Kerby & Edeand)	3/6
Lloyd (H.), Miscellaneous Papers connected with Physical Science, 8vo	(Longmans)	16/0
Lupton (C. R.), Arithmetic, Key to, 12mo ..	(Longmans)	6/0
McClintock (J. R.), Songs and Popular Chants and other Verses, or 8vo	(A. H. Moxon)	3/6
MacKinnon (D. D.), Lapland Life; or, Summer Adventures in the Arctic Regions, or 8vo	(Kerby & Edeand)	5/0
McNair (F.), Perak and the Malays, Sarong and Kris, 8vo	(Tinsley Brothers)	21/0
Mathews (J. A.), Bessie Harrington's Venture, 12mo	(Nisbet)	3/6
Moore (T.), Prose and Verse, Humorous and Satirical, &c., or 8vo	(Chatto & Windus)	9/0
Moulton (L. C.), Swallow-Flights, 12mo ..	(Macmillan)	4/6
Nautical Magazine, vol. 1877, 8vo	(Simpkin, Marshall & Co.)	15/0
Oxley (T. L.), From Calais to Karlsbad, or 8vo	(Kerby & Edeand)	2/6
Packer (A.), How the Public are Plundered by Promoters of Companies, or 8vo	(Hamilton)	2/6
Palgrave (F. D.), House of Commons, or 8vo	(Macmillan)	2/6
Paton (C. J.), Freemasonry:—its Two Great Doctrines, the Existence of God, and a Future State, 8vo	(Reeves & Turner)	5/0
Pridham (A.), The Church or Assembly of God, or 8vo	(Nisbet)	2/6
Proctor (R. A.), The Universe of Stars, 2nd ed., 8vo	(Longmans)	10/6
Reaney (G. S.), Blessing and Blessed; a Sketch of Girl Life, or 8vo	(C. Kegan Paul & Co.)	5/0
Sadler (M. F.), Justification of Life, its Nature, &c., 12mo	(Bell & Sons)	4/0
Smith (H.), Irène Floss, and other Poems, 12mo	(Warne)	2/0
Smith (J. W.), Manual of Equity Jurisprudence, 12th ed., 12mo	(Stevens & Son)	12/6
Sophocles' Ajax, with Notes by C. E. Palmer, 12mo	(Bell & Sons)	3/6
Sophocles' Theban Trilogy, with Notes, &c., by Rev. W. Linnwood, or 8vo	(Longmans)	7/6
Spence (J. M.), The Land of Bolivar; or, War, Peace, and Adventure in the Republic of Venezuela, 2 vols., 8vo	(S. Low)	31/6
Stowe (Mrs.), Pearl of Orr's Island, 18mo	(S. Low)	3/6
Taylor (H.), Notes from Life: The Statesman, or 8vo	(C. Kegan Paul & Co.)	6/0
Taylor (J.) and Andrewes, Manual of Private Devotion, 12mo	(Rivingtons)	2/0
Triph Bar, vol. li., 8vo	(Bentley)	5/6
Tom (A. B.), County andorough Magistrates' List 1878, 8vo	(Butterworth)	9/0
Tomson (V.), The Relations between Ancient Russia and Scandinavia, &c.; Three Lectures, or 8vo	(J. Parker)	3/6
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TABLE OF CONTENTS.

	PAGE
SIME'S LESSING: HIS LIFE AND WRITINGS, by the Rev. MARK PATTISON	45
WORKS ON THE EARLY MIDDLE AGES, by J. BASS MULLINGER	45
ROSS'S MEMOIRS OF ALEXANDER EWING, by G. A. SIMCOX	46
RAE'S COUNTRY OF THE MOORS, by CLEMENTS R. MARKHAM	47
BARNETT SMITH'S SHELLEY: A CRITICAL BIOGRAPHY, by W. M. ROSSETTI	48
CASATI'S DOCUMENTS FROM THE ARCHIVES OF GENOA, FLORENCE, AND VENICE, by the Rev. M. CREIGHTON	49
CURRENT LITERATURE	50
NOTES AND NEWS	51
OBITUARY: DR. WILLIAM STOKES	53
NOTES OF TRAVEL	53
INDEX SOCIETY	54
MAGAZINES AND REVIEWS	54
SELECTED BOOKS	54
CORRESPONDENCE:—	
The "Old Masters" Catalogue, by Dr. J. P. Richter; "Here" and "There" in Chaucer, by Dr. B. F. Weymouth; Relics of Odinic Myths in Shetland, by Karl Blind; The Date of the "Flower and the Leaf," by F. J. Farnivall; "Quid Romae faciam?" by E. A. Freeman	55
SCIENTIFIC OBITUARY: T. V. WOLLASTON AND ANDREW MURRAY, by Prof. J. O. WESTWOOD	55
SCIENCE NOTES (ASTRONOMY, ZOOLOGY, PHILOLOGY)	56
MEETINGS OF SOCIETIES	57
CESNOLA'S CYPRUS, I., by C. T. NEWTON	58
NINTH WINTER EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY, II., by Prof. SIDNEY COLVIN	59
REPORT OF THE BRITISH ACADEMY IN ROME	60
SHAKSPEARE AND EUGENE DELACROIX, by PH. BURTY	61
NOTES ON ART AND ARCHAEOLOGY	62
THE STAGE	63
RECENT MUSICAL LITERATURE, by EBENEZER PROUT	63
MUSIC NOTES, NEW PUBLICATIONS	64-5

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LITERATURE.

THE IRISH RACE IN CANADA.

The Irishman in Canada. By Nicholas Flood Davin. (London: Sampson Low & Co.; Toronto: Maclean & Co., 1877.)

MR. NICHOLAS FLOOD DAVIN has an Irishman's enthusiasm for his race. Instead of at once plunging into his subject and telling his readers all that he thinks it worth while to communicate to them concerning his countrymen who have found a home in Canada, he occupies many pages with a dissertation on the history and genius of the Irish people. Of course St. Patrick figures in the twofold character of statesman and saint; and much rhetoric is expended on the O'Rourkes, the O'Briens, the O'Neills, and many other semi-barbarous worthies. Much, however, may be forgiven to a writer who, while showing a tendency to rhapsodise over the great men of his nation—without, perhaps, too much regard for their true place in history, or for the real quality of their deeds—displays in the more solid portion of his work a warm sympathy with the cause of freedom, and with the sufferings of his poorer countrymen. Mr. Davin, it must be confessed, has been completely successful in establishing the title of the Canadian Irish to occupy in one respect a position of superiority over their English and Scotch fellow-subjects. We believe the impression widely prevails that in Ontario the Scotch, and in Quebec the French, constitute a preponderating element in the population. This is true enough so far as the French Canadians are concerned. They continue to form a large majority in the older province, and, indeed, appear to have undergone but little change since Vaudreuil signed the articles of capitulation in 1760. But it is a remarkable fact that, not only in Ontario, but also in the other provinces, the Irish are more numerous than either the Scotch or the English. "In the four provinces of Ontario, Quebec, New Brunswick, and Nova Scotia there are 706,369 of English, 549,946 of Scotch, and 846,414 of Irish origin." In Ontario the Protestant Irish are twice as numerous as the Irish Roman Catholics, and thereby materially help to form a counterpoise to the great Catholic population of the province of Quebec. It does not enter into Mr. Davin's plan to throw any light upon the effect of the existence side by side of these two great communions; but, having regard to the aggressive temper of Ultramontaniam in Quebec, the friends of religious liberty have good reason to congratulate themselves upon the fact that the Irish vote in Ontario is em-

phatically given in the interest of Protestantism.

Mr. Davin's chief object is to show the distinguished part which Irishmen have played in the settlement of Canada, as well as in its military and political history. While we fully admit that he has accomplished his purpose, he has yet done so in a very inartistic manner. His pages are crowded with details of American and even European events which have only a remote bearing on the fortunes of Irishmen in Canada. Moreover, unless every man who emigrates and helps by the sweat of his brow to promote the successful establishment of a colony merits a niche in the Temple of Fame, Mr. Davin has greatly erred in recording the names of so many persons who had nothing to recommend them except that they had made a little money and were Irishmen.

Nevertheless, Irish settlers form the most notable figures in the history of the colony under British rule. Passing over military heroes like Guy Carleton and Fitzgibbon, who play a romantic part in Mr. Davin's narrative, we prefer to dwell on such a career as that of the late Colonel Talbot, who was a fine type of an early colonist, and whose services to his adopted country in its comparative infancy deserve even more than the space accorded to them in this work. Talbot, as an officer in the 24th Regiment, had been stationed at Quebec in 1790; and after the Peace of Amiens he returned to Canada, having previously obtained from the English Government a contingent grant of 5,000 acres. Mr. Davin states that the spot which he selected as the scene of his colonising experiment had first attracted his attention during one of General Simcoe's expeditions:—

"On arriving here, Talbot erected a tent on top of the hill, turned host, met the Governor at the tent door, and with that dignity which was part of his inheritance invited his Honour to the Castle of Malahide. 'Here, General Simcoe,' he said, 'will I roost, and will soon make the forest tremble under the wings of the flock I will invite by my warblings around me.' On the following morning they stood at the Forks, where London now stands, when General Simcoe said: 'This will be the chief military depot of the west, and the seat of a district. From this spot I will have a line for a road run as straight as the crow can fly, to the head of the little lake'—where Dundas stands to day."

Colonel Talbot lived a patriarchal life. He was a man of rough but paternal character, and always dealt with the settlers in a spirit of discriminating liberality. He built his so-called Castle of Malahide on a high cliff overlooking Lake Simcoe. Here he kept open house, constantly receiving visitors of every rank and class. Here also in the absence of a regular clergyman he was wont to conduct religious worship and even to baptise the children, devoutly passing round the whiskey bottle after each service.

"His mode of transferring land was peculiar. He was accustomed to pencil down the name of the settler, and this rough-and-ready way of giving a title was aided by his memory. A transfer was effected, not by elaborate conveyance, but by a piece of india-rubber and a stroke of the pencil."

The results of his fifty years' labour in the work of settlement may be seen to-day in twenty-nine townships, containing an aggregate of from 160,000 to 180,000 inhabitants. His success was attributable, not only to the care with which he selected emigrants, but also to his scrupulous good faith in monetary transactions. He yielded at last to a weakness for the bottle, but the censorious should remember that he lived at a time when Canadian gentlemen were "very fond of drinking to excess, their favourite beverages being Jamaica spirits, brandy, shrub, and peppermint."

From Mr. Davin's work we obtain some interesting glimpses of the early religious life of British America. It is worthy of mention that two very different systems of theological belief are mainly indebted to Irishmen for the root they have taken in Upper Canada. Bishop M'Donnell, ex-chaplain to the Glengarry Fencibles, on the disbanding of that regiment obtained 200 acres of land for every one of his comrades who was willing to cross the Atlantic. He arrived in 1804, when there were only two clergymen of his Church in Upper Canada, whereas in 1836 he could boast that by his exertions thirty-six churches had been built, and the number of priests multiplied eleven-fold. It is a curious fact that this martial prelate raised the first Glengarry Fencibles in order to assist in suppressing rebellion in Ireland; and that subsequently in Canada he was chiefly instrumental in raising a second force of the same name for the purpose of defending the colony in the American war of 1812. Methodism was introduced into Upper Canada by Nathan Bangs, but it owed much to Henry Ryan, "an Irishman of the Boanerges type, an O'Connell in the garb of a Methodist preacher, who was in 1805 appointed to the Bay of Quinte circuit." The Methodists had their full share of persecution. In Newfoundland their banner was unfurled by one Lawrence Coughlan, an Irishman. His enemies endeavoured to compass his death by bribing a medical man to poison him; but the doctor, instead of committing the murder, was actually converted by his intended victim to Methodism, and then revealed the plot. The Governor at last interfered, and showed his appreciation of Coughlan by making him a justice of the peace—an extraordinary compliment to pay to a travelling preacher. We regret that Mr. Davin does not disclose the nationality of either the Governor or the doctor.

Irishmen played an important part in the Canadian rebellion of 1837, and rendered services to the Crown which deserve to be held in lasting remembrance. It was an Irish working-man—one John Molloy—who at that period, by the force of his natural eloquence, materially assisted to confirm the loyalty of the humbler class of his countrymen. But it is on the career of Mr. Baldwin, the real founder of representative institutions in Canada, that Mr. Davin dwells with the greatest satisfaction. The son of an Irish emigrant, he early identified himself with the Reform party, and as long as he lived exercised a commanding influence over Canadian politics. His father wished to found a family, "the head of which

should draw a princely revenue from an entailed estate." The sequel to this was that it fell to the lot of the younger Baldwin to pass a law abolishing primogeniture. It would now be practically impossible for an aristocracy to take root on the soil of the Dominion. When an Irishman endeavoured to impress Colonel Talbot with a respect for his pedigree, the rough old settler contemptuously replied, "My dogs don't understand heraldry." And recently Mr. Mackenzie, the present Prime Minister, and the Hon. George Brown, his principal supporter, both declined knighthood on the ground that titles are inconsistent with Canadian ideas or institutions. Mr. Davin devotes one of his most interesting passages to a brief sketch of D'Arcy McGee. This unfortunate Irishman, besides being a brilliant speaker, was a man of poetic fancy; he contemplated writing an epic on emigration, and actually did write several poems of considerable power. Mr. Davin thinks that one of them suggested to Mr. Disraeli his famous metaphor of Ireland surrounded by "a melancholy ocean."

Although some parts of Mr. Davin's workmanship are open to criticism, he has yet written a book at once interesting and instructive. He has effectually defended his countrymen in Canada from imputations which are often cast upon them by persons ignorant of their real character. He has shown what excellent work Irishmen have done in Canada, and how largely the prosperity and freedom of the Dominion have been built up by their labours. He has, therefore, made a valuable contribution towards our knowledge of the history of the British provinces in North America.

F. W. CHESSON.

A New Testament Commentary for English Readers. By various Writers. Edited by Charles John Ellicott, D.D., Lord Bishop of Gloucester and Bristol. Volume I. (London: Cassell, Petter & Galpin, 1877.)

THIS Commentary, Bishop Ellicott's Preface explains, is especially designed for two classes of readers: first, those who, disturbed by modern criticism, have learned "to doubt the full authority of Scripture, but who would rejoice to have those doubts dissipated;" and, secondly, "that much larger class that (by God's blessing) doubt not, but desire more fully to realise and understand." For such readers the work seems well adapted. As regards the latter class, indeed, it is, of course, just possible that it may excite in their minds for the first time those doubts from which they have hitherto been so happily free; but by its learning, ability, and general fairness in the statement of objections; by the moderation of its tone, and sometimes almost pulpit persuasiveness of its style; by its boldness in grappling with some difficulties, and the graceful manner in which it glides past others, it should go far to meet the wants of those who are compelled to doubt and yet would fain believe. The work, in its notes, the introductions to the several Gospels and to the whole Testament, and the short essays on various points of interest, will be found

to contain everything necessary to enable the reader to understand and enter into the spirit of the sacred text, together with all the latest and most approved answers to sceptical objections; and whoever will commit himself unreservedly to the guidance here offered to him may depend on being brought safely to the consolatory conclusion that our four Gospels, as they now stand in the most approved text, came originally from the writers whose names they bear, and that they are, throughout, if not infallible or literally inspired, yet perfectly authentic and credible narratives. To say, however, that the authors have always done full justice to the opposite side, that they have been perfectly successful in their replies, and that they never resort to forced interpretations or gratuitous conjectures, would be too much. In regard, for example, to the vexed question of the day of the crucifixion, the ingenious suggestion that the celebration of the Passover must at any rate have extended over several hours, and that the priests and elders, yielding to the urgency of the case and in defiance of the law, kept theirs on the following morning, making it a breakfast instead of a supper, no doubt goes some way to reconcile St. John with the Synoptics; but, besides being very improbable in itself, it unfortunately involves the most complete self-contradiction in the evangelist's mode of reckoning time. The "sixth hour" in John iv., 6, we are correctly told, means twelve o'clock at noon; how comes it, then, to mean six o'clock in the morning in John xix., 14? And yet if it does not, we must resort to the still more violent supposition that the priests postponed their Passover till the afternoon of the day following the legal one, and that John records this without any hint of the irregularity of the proceeding! After all the real question is, what is the natural impression made on the mind of an unprejudiced reader—that the crucifixion took place, according to St. John, before or after the Jews' Passover? and that question the unprejudiced reader must answer for himself. Again, in the introduction to Matthew, the writer's argument for the identity of the Gospel described by Papias with our Matthew, on the ground of the improbability of a Gospel bearing Matthew's name vanishing out of sight and being superseded by a pseudonymous work, is vitiated by the omission, in this connexion, of Papias's statement that Matthew wrote in Hebrew. This is mentioned in the next column, but here it is surely too much to say that "there is no evidence of the existence of such a Hebrew Gospel," in face of the fact that such a Gospel was not only known to St. Jerome, but believed by him at one time to be the original Matthew, and that this view is held by some respectable modern scholars. Probably, no one believes the original Matthew to have vanished; no doubt it remains embedded in our first canonical Gospel, but its identity with it, in view of the testimony of Papias and for various other reasons, can scarcely be affirmed. But it is unnecessary—indeed, here impossible—to enter further into questions which will probably remain matters of controversy till the end of time, and on which it cannot be expected that much new

light will be thrown. Enough, perhaps, has been said to show the character of a work which, after all, contains a great deal of useful information, clearly conveyed, and which is written in an earnest and temperate spirit. Some of the introductory essays—for example, those on "The Text of the New Testament," and "The English Versions of the New Testament"—are excellent summaries, brief, but for the general reader sufficient, of what is known on the subject. Others, as has been seen, contain matter for criticism. An Excursus on Demoniac Possession gives a very fair statement of the facts of the case, but when the reader asks to what conclusion he must come, he finds himself involved in a cloud of vague generalities. On the whole, the work of the Revs. E. H. Plumptre, D.D., and H. W. Watkins, M.A., the authors of the Commentary on the first three Gospels and on St. John, respectively, is, perhaps, as well done as any work written so entirely in the interest of a foregone conclusion could be; and dealing, on the whole, fairly with difficult points, while keeping strictly within the lines of a moderate orthodoxy, it is calculated to prove acceptable to a large number of readers.

ROBERT B. DRUMMOND.

London in the Jacobite Times. By Dr. Doran, F.S.A. (London: R. Bentley & Son, 1877.)

THE volumes of Dr. Doran begin with an anecdote which may remind us of the introductions to the historical novels of fifty years ago. "In the last morning of Queen Anne's life a man deep in thought was slowly crossing Smithfield. The eyes of a clergyman passing in a carriage were bent upon him." The perplexed wayfarer, whose mind was saddened by thoughts of the coming triumph of the partisans of Ormond and Bolingbroke, proves to be the Dissenting minister, Bradbury; the clergyman was Bishop Burnet. The bishop was able to lessen his anxious friend's distress by imparting to him the mortal illness of the queen, and to promise that he should receive the earliest news of an event which could not be far distant. That same day the bold Dissenter electrified his congregation by praying for the health of their new sovereign, George I.

This incident may be taken as a fair sample of the contents of these volumes. The reader will probably open them in the vain hope of finding a description of London in the years when the Jacobites had not lost all faith in the return to the throne of the king over the water. English literature already possesses numerous volumes, of great antiquarian merit, describing the churches of our chief city, the illustrious men and women who have been baptised, married, and buried within their walls, and the distinguished inhabitants who have trodden its streets. It still lacks a work which will present us with a series of pictures of London life at the chief epochs of our national history, and show the "leaps and bounds" of its marvellous growth. Anyone taking up these handsome volumes in the expectation of finding this want partly remedied

will close them again with a profound feeling of disappointment that Dr. Doran has preferred to chronicle the incidents—low and trivial as they often are—of Jacobite life in London. Interesting and amusing gossip he will find in abundance; with these volumes before him, even a weeping philosopher might put aside his principles for an idle half-hour at least. Their pages are instinct with life, and the scenes are painted with as much vigour as if the author had himself beheld them. In the charm of novelty the first volume far surpasses its successor. The second deals chiefly with the rebellion of 1745, and the trials of the Scotch lords who shared in it; and these are tales which have been told and retold by many practised pens. The inglorious Jacobite rising of 1715, and the subsequent careers of its leaders—always excepting the stirring story of the escape of Lord Nithsdale and the heroic devotion of his wife—have not yet been worn threadbare by the literary compiler, and we can still read with pleasure the details of the treason of Counsellor Lyster and the trial of Atterbury. At this epoch, too, the attachment of the lower classes in London to the cause of the Stuarts, and their hatred to the Hanoverian favourites, were but little diminished; the loyalty of the army was still regarded by its leaders with suspicion; and the temper of the clergymen of the Established Church was shown by a suggestion to borrow the Dutch custom that the clergy “should preach only from texts prescribed for them by the civil authorities.” Jacobitism was as yet a living fact in English life, and its partisans laboured energetically for the support of their king by the pamphlet and the newsletter. Possibly the most amusing anecdotes of Jacobite conspiracy, and the most striking illustration of the undercurrent of Jacobite life in England supplied by Dr. Doran’s labours, will be found in the details of prison life in Newgate in 1716; the arrest of Wyndham and his confederates; the painting of the face of Judas in the altar-piece of Whitechapel church in imitation of the well-known features of the ex-Jacobite Kennett; and the punishment which Atterbury tried to inflict on the Whig curate at Gravesend for the crime of preaching to a detachment of Dutch soldiers without having first obtained episcopal permission. But the history of the last century is saturated through and through with scandal and gossip, and everything that can be culled from fashionable diarists or frivolous letter-writers, with any reference to the life of the Jacobites, has been reset and repolished by the art of Dr. Doran. He has borrowed Lady Cowper’s pictures of the quarrels of the rival courtiers and of the angry divisions of the Court ladies on the relative merits of their favourite divines and dramatists. He has based his history of the short-lived rebellion of 1715 chiefly on Patten’s narrative of the treason which that traitor had laboured eagerly to spread, but for which he managed to avoid paying the penalty by the simple expedient of turning king’s evidence and helping to slay his former comrades. The account of the trial of Atterbury is derived from the *Lives of the Jacobite prelate* and the letters of his sympathising friend, the poet at

Twickenham. Horace Walpole’s letters, the autobiography of “Jupiter” Carlyle, and the diary of Byrom, the Jacobite satirist and shorthand teacher at Manchester, reflect day by day the hopes and fears which agitated the hearts of residents in England during the march to Derby and the trials of the rebellious peers at Westminster Hall. The assertions of authorities like these, even when their names are not specifically mentioned, can easily be identified and rated at their true value by the literary student. Too often, however, the doubtful statements and bold theories of Dr. Doran could only be critically tested after a lengthened perusal of such vague authorities as a Whig journal or a Tory newswriter; and the reader anxious to investigate the sources of many of the anecdotes which throng these pages will lack the assistance of even those imperfect guides. Why a history of *London in the Jacobite Times* should begin with the last morning of Queen Anne’s life it is difficult to tell. Were there none sorrowing for the fall of the Stuart dynasty during the reign of the Dutch William? Were there no Jacobite intrigues in the reign when even the queen herself was more than half-suspected of a desire to recognise the heir to her throne in her banished brother? Dr. Doran’s object in bringing his work down to the present time is easily explained. His aim has been to reproduce, with some slight additions, the article—ascertained a few weeks ago to have been written by the author of the *Life of the Jacobite engraver Sir Robert Strange*—which appeared in the *Quarterly Review* of June 1847, destroying without hope of resurrection for any reasonable mind the silly claims of some insignificant pretenders to the questionable honour of descent from the Young Chevalier. His labours would fitly have ended with the destruction in the childless decease of that unhappy prince of the hopes of the few Jacobites then left to cherish the cause of the Stuarts.

Dr. Doran’s knowledge of the literature of the past century, and his previous publications on that portion of our country’s history, would naturally have led us to expect from his pen a work of more careful editing than this. An unusually large number of misprints might without much labour be pointed out in these volumes. Keen, Chiselden, Mussey, Cuthcart, Wreag, Marchmont, are some of the variations of spelling for the illustrious, or illustrious-obscure, of bygone years. The recollection of the “Browne medals” at Cambridge should have prevented an error in the spelling of the name of that venerable Whig physician whose poetical epigram on the gift of Bishop Moore’s library to the University of Cambridge extorted an unwilling meed of praise from the Tory Johnson. There are more serious faults than these. It is surely a mistake to speak of Thomson’s attachment to the petty Court at Leicester House as “almost servile worship of the reigning family” when the poet’s play—the performance of which was prohibited by the Ministers of George II.—contained many plain allusions to the monarch’s hatred of his eldest son. It is certainly unjust to the blameless memory of “humble Allen” of Prior Park to repeat a

pamphleteer’s coarse suggestion that his fortune was acquired chiefly by his practice of opening the letters which passed through the post-office. Dr. Doran pays a just tribute to the memory of Mr. James Yeowell, “the last Nonjuror, if not the last Jacobite, in England,” for his unflagging ardour in filling the pages of *Notes and Queries* with the fruits of his profound research, but a better compliment to his memory would have been in avoiding the error of dignifying the laborious antiquary William Oldys (whose life he illustrated with ample learning) by the titles of “Sir William Oldys, Gentleman Usher of the Black Rod.” The statement that Peploe of Preston was rewarded for his devotion to the Hanoverian cause by the gift of the see of Carlisle must have been penned in temporary forgetfulness of the part which that active divine played, as Bishop of Chester, in counteracting the treasonable inclinations of Dr. Deacon and Byrom at Manchester. When Edward Harley walked out of the House of Commons without voting for the Tory resolution for Walpole’s removal from the Royal counsels, with the generous remark that he would forget that statesman’s injury to his noble relative and return good for evil, he alluded to the first Earl of Oxford and not to the insignificant peer who succeeded him in the title. The career of the “Jacobite Johnson” should be familiar in all its bearings to a writer on the London which he loved so fondly; but Dr. Doran calmly disposes of the Doctor’s life in 1745 with the assertion that he was “quietly engaged on his Dictionary.” Could we acquiesce in the truth of this statement it would be an easy and pleasant solution of a question which has puzzled the minds of many famous critics. Boswell himself could only point out the curious fact that Johnson’s literary career for the years 1745 and 1746 was almost a blank, and hesitatingly suggest that he was possibly occupied with his proposed edition of Shakspeare. Hazlitt, in that delightful essay on “Persons one would Wish to have Seen,” so brimful of glimpses of the wayward wit of Charles Lamb, declared his wish to converse with Johnson and obtain from his own lips an explanation of his life in those eventful years. That Dr. Doran should print such an assertion is the more extraordinary as the passage in Boswell to which we have just referred is actually transferred in another place to his own pages. Again, as Dr. Doran states that Johnson reviewed Tytler’s (misprinted Tyler’s) vindication of Mary Queen of Scots in the *Gentleman’s Magazine* after he had accepted a pension from George III., it may be well to point out that the review appeared in 1760 and that the royal pension was not granted until 1762. The discovery of errors like these in the passages where it is possible to test the accuracy of the work does not tend to increase our confidence in the correctness of the statements which must be taken on trust. A guide who has a tendency to lead us astray in the roads with which we are acquainted will not be followed with blind confidence in those which are unknown. The animation of the style and the pungency of the anecdotes will make *London in the Jacobite Times* a pleasant companion in an

idle hour; but is that the only object with which Dr. Doran has raised from their graves so many buried events of the last century? W. P. COURTNEY.

History and Poetry of the Scottish Border.
By Professor Veitch. (Glasgow: Maclehose, 1878.)

MR. VEITCH has undertaken a work which is certainly needed—namely, the literary, ethnological, and political history of the Scottish border. His book, it is true, is only a study; a thorough history would require, not merely immense research, but the space of several volumes. The Celtic or Teutonic names of rivers and hills enable the author to decide the proportions in which members of different races have, at different periods, occupied the “hopes” and “haughs” of the lowlands. The Teutonic names, Whiteside Hill, Deid-for-Cauld Hill, Cauld-shiel, Blaw-weary, Glower-ower-em, and so on, certainly sound very flat in comparison with the Celtic towns, in meaning and music so rich and magical. Such are Cardrona, Rodono, Traquair, Penvenna, Caer-lee. The Germanic settler looked to the comfortable or uncomfortable aspect of a place; the Celt gave such names as Ardnamurchan—the headland of the great ocean—that linger still in the recesses of the hills like the last echo of Arthur's horn. Leaving questions of philology, Mr. Veitch treads with a good deal of assurance on the debatable ground of Arthurian history. He finds the scene of the “last battle in the west” “possibly on the Carron,” and is anxious to hold that King Arthur was a Scotchman. We cannot pretend to enter into controversy with Mr. Veitch and Mr. Skene, or to unriddle the topography of Nennius. It is better that Arthur should be a Scotchman than a Solar hero, and so far Mr. Veitch's interpretation is welcome. The argument on page 84, that there is no trace of living Scotch legend which can have originated the Arthurian names of places on the borders, is certainly worth notice. It would follow that the designations have come down “from a time and people that are almost prehistoric.” To most inhabitants of the borders, and most travellers there, the more certain later history and poetry have a greater charm. It may be admitted, however, that Mr. Veitch (p. 137) has given a poetic definiteness to the figure of Merlin the Wild, following along the winding burns the lady of shadows and sunshine, whom later poetry recognises as Nimue or Vivien. When Mr. Veitch (p. 140) makes Merlin the Clough of the period, and calls this idea of his own “a far finer conception than anything either in Malory or Tennyson,” his pleasure in his proper thought carries him rather far. Is not this version of Merlin's lays a little American in tone? Merlin is addressing the apple-tree—

“While my reason was not aberrant I used to be around its stem.”

“Up and around” is all very well in the works of Mr. Walt Whitman. Mr. Veitch might have given us a translation of his own better than that which he quotes.

To come to later times. Mr. Veitch (p. 161) does not convince us that Satchells was wrong in his theory of the early greatness of Buccleugh, as attested by the forest chapel hard by the Rankel burn. His view of Edward I. (p. 218), if a kindly Scot may say so, is grotesque. Mr. Veitch must know very well that Edward acted within his legal right—and well within it—and to Simon Fraser he showed great clemency. Mr. Veitch complains that “we are very apt to interject into ancient actors and thinkers modern ideas,” but he himself does more. He judges Edward's policy by those laws of private morality and equity which, even now, are far indeed from being sovereign in the relations of States and statesmen. Let it be admitted that Wallace was as good a man as, or better than, any Greek klept of the War of Independence, and that Edward was a civilised statesman, with an almost pettifogging love of legality, and with a temper that could be cruel. To call him “a murderer in the first degree” is less excusable than to style Wallace *latro quidam*. As for the Scottish nobles, theirs was a thoroughly Servian policy. Mr. Veitch actually plays the Jesuit to excuse Simon Fraser's breach of his oath (p. 221).

After the lapse of six hundred years, we can still enjoy losing our temper over the English supremacy. Michael Scott is a hero about whom no one quarrels, and Mr. Veitch gives us a good account of this old Border scholar, and of Thomas of Ercildoune, the maker of a poem which was to his age and pastoral country what the Homeric hymn to Aphrodite was to classical antiquity. The Fairy Queen found Thomas as the Cyprian met Anchises—

σταθμοῖσι λελειμμένον οἶον ἀπ' ἄλλων—

and from this meeting he, like the Trojan prince, got good things and evil. Among fragments of domestic history, the view which Mr. Veitch shows us of the inner arrangements of a border tower is the most interesting (p. 272). He is an independent witness to the authenticity of the ballad of “Johnnie Armstrong” (p. 293). As to “Tamlane,” and especially as to the line, “The north wind tore the bent,” we have painful doubts. Compare the version in Monk Lewis' *Tales of Wonder* with that in the *Border Minstrelsy*, and discrepancies of a suspicious sort will appear. It is unlikely that the “courtly makers” of Sir David Lyndesay,

“That ballatis brevis lustely, and lays
Quhilkis to our prince dailie they do present,”

were authors of the Border *Volkslieder*. Their “balladis” perhaps had the *envoi du prince*, and were of the French form of the ballade. The *Volkslieder*, on the other hand, are in the least artificial metre, and moreover many of them are found much the same in Spain, Denmark, France, and Greece, current in the mouths of the people. They have their place, with *Märchen*, among things born from the hearts of the peasants of Europe. The chief feature—to take one example—of “The Douglas Tragedy,” the gleam of the wounded lover's blood on the moonlit burn, and his assertion that it is the shadow of his red cloak, we have

found in either France or Denmark, but have lost our reference. The incident on p. 384 is French; Gérard de Nerval printed the *chanson* in *Les filles de feu*. Puymaigre, we think, gives variants. Mr. Veitch carries his history of border poetry through the eighteenth century, and includes the late Thomas Davidson's very beautiful verses. If we differ from him about Edward I., he has our heartiest sympathy when he laments the “uncleanness with greediness” that defiles with brutal apathy the streams of the border. This is a subject on which one can hardly write calmly. Is there no hope that the gentry of Teviotdale and Ettrick, Scotts, Maxwells, Hamiltons, Johnstons, Armstrongs, will concern themselves to defend, even at the eleventh hour, the purity of the waters where their fathers achieved adventures renowned in song? By the way, has Mr. Veitch lighted in his studies on anything about Gualtere Scotto, a borderer, who was a printer in Venice about 1540? He is a member of the country side not to be lost sight of by Lowlanders. Mr. Veitch's volume is not too large for the knapsack of the tourist, and may be heartily recommended to all who care to follow Teviot or Tweed above the polluting manufactories to their shy sources in the lochs and moors. A. LANG.

Geschichte Frankreichs. Von Karl Hillebrand. 1830–1871. 1. Theil, 1830–1837. (Gotha: Perthes, 1877.)

THE history of France, which belongs to the great collection *Geschichte der Europäischen Staaten*, begun by Heeren and Ukert, and now continued by M. Giesebrecht, was brought by MM. Schmidt and Wachsmuth down to 1830. The contemporary portion has been entrusted to Herr Karl Hillebrand, a most fortunate choice. In his numerous works Herr Hillebrand has given proof of a remarkable versatility of talent and of an uncommon aptitude for work. He is the author of a book of historical criticism on the history of Florence in the time of Dino Compagni, of another on Contemporary Prussia, and of numerous studies on German, English, French, and Italian history and literature of the nineteenth century. He has travelled throughout Europe, and speaks and writes English, French, German, and Italian with equal ease. Having lived for many years in France as a refugee, he naturalised himself there, and assiduously frequented literary and political circles, and, after the war, showed in his book *Frankreich und die Franzosen* that he understood how to see, to observe, and to remember with clearness. Moreover, since 1870 Herr Hillebrand has so far become a devoted partisan of the new German Empire that we may trust him not to show towards France any sympathy that might wound German sensibilities; while at the same time his knowledge of political men and things in France serves to put him on his guard against all such attacks as are groundless and out of place.

It is to this peculiar position of Herr Hillebrand that his book owes a portion of its originality. Half French, he writes with visible impatience against France, against the temperament, character, and ideas of French-

men; of old an advanced Liberal, and having formerly changed his country on account of his political opinions, having lived in France in the midst of Republican friendships and connexions, he treats the Republican party with a severity, and even with a bitterness and hostility, which reveal themselves on every page.

In this hostile attitude toward the France of July and the advanced parties, we are conscious at the same time of national prejudice, and of that exaggerated reaction which is always experienced by converts with regard to the opinions that they have given up. For the most part this hostility shows itself only by a scornful, ironical manner, more easily felt than described; but at times it breaks out in a more marked fashion, as, for instance, when he writes respecting the supposed desire of France to annex Luxembourg:—"Vielleicht dürfte Frankreich, als Preis seiner Uneigennützigkeit—muss doch jede Tugend ihren Lohn haben—auf die wichtige Grenzfestung Anspruch erheben;" when he calls the policy of France, with regard to Piedmont, "argwöhnisch-neidisch," with nothing to justify this characterisation; when he emphatically compares the intervention of France in Spanish affairs in 1822 with that of Austria in Italy in 1831, when the former was solely a military demonstration intended to prove to Russia that France was capable of action and of the formation of alliances, while the latter was an act of oppression accompanied by odious violence. The eulogium on Mazzini, p. 438, contrasts strangely with the scornful severity reserved for French republicans, and, two pages farther on, Herr Hillebrand quite gratuitously attributes to King Louis Philippe the desire to annex Savoy. It is impossible not to remember that the author has for some years past devoted a portion of his powers, as it is quite lawful that he should do, to bring about a friendly feeling between Italy and Germany, and consequently the estrangement of Italy from France. The harsh judgments pronounced on the Duc d'Orléans (pp. 477, 588) and on the Duc de Broglie (pp. 503-504), in which he takes no account of the difficulties that the personal policy of the king caused him, are explained by the fact that the Duc d'Orléans and the Duc de Broglie had very little sympathy with Prussia. Finally, there is a very significant passage in which Herr Hillebrand allows us to see the feelings of scorn with which constitutional principles now inspire him:—

"Mehr als je schien Europa in zwei Lager getheilt; mehr als je überredete sich die Eitelkeit der liberalen Staatsmänner, die Weststaaten vertraten die Civilisation, Aufklärung und gesundes Staatswesen gegenüber dem barbarischen, geknechteten, in Unwissenheit schmachenden Ost Europa, und selbst in Berlin gewöhnten sich die Liberalen mit neidischen Augen nach den mit Cortes oder Ständen beglückten Hauptstädten Spaniens oder Badens zu blicken. Es brauchte Jahrzehnte, bis die Hohlheit dieser ganzen Anschauung von der gebildeten Welt Europa's erkannt wurde."

It does not seem that Europe has been so convinced of the emptiness of these conceptions, since, with the exception of Russia, she has everywhere adopted the constitutional régime, and since, undoubtedly, it is

in that régime that Russia herself will seek the remedy for the vices of her administration. But it is the fashion with statesmen of Herr von Bismarck's school to look upon the parliamentary system as a plaything with which to amuse nations. We are not surprised therefore to find Herr Hillebrand saying a little further on "that all social and political ties are in danger of being broken when the soldier subordinates his obedience to family considerations, to nationality or humanity, to individual convictions, or to enthusiasm for ideas."

This hostile and depreciatory disposition with regard to the men and the country whose history is being told is by no means a good preparation for the task of the historian. It imparts to the whole narrative an air of meanness and absurdity which detracts from the importance of facts and of ideas. It is not to Herr Hillebrand that one should turn in order to understand the enthusiastic and generous element in the movement of 1830, nor how the Liberal movement, repressed by every Government, ended by transforming Absolutist Europe into Constitutional Europe. We must not ask of him to explain to us how there might be something legitimate and noble in the aspirations of the Republican party, or even of the Left of the Chamber, nor expect him to treat them with as much equity as he has shown to Mazzini. At the same time Herr Hillebrand has too acute an intellect, and is too conscientious a worker, to give an offensive and aggressive expression to his prejudices, and not to bring to the study of the history of Louis Philippe both great penetration and the fruit of deep and original research.

These original researches consist for the most part in the use made of diplomatic documents contained in the archives of Turin and of Berlin. These certainly are not the archives with which it is most important to be acquainted; the true sources of information, the most abundant as well as the most authentic, are to be found in Paris, in Vienna, in London, and in St. Petersburg. Nevertheless, while playing a subordinate part, Berlin was mixed up with all the great European affairs; and as to Turin, its ambassadors, above all, the ambassador at Vienna, Count Pralormo, were so strictly pledged to the policy of Austria, that their information supplements to some extent the Viennese documents. The principal inconvenience resulting from the exclusive employment of these two sets of documents is that in so doing it is impossible to escape the prejudices of the ambassadors who wrote these despatches, especially when, like Herr Hillebrand, one shares to some extent in the same prejudices beforehand. Thus in all that concerns the English alliance, which was at that time the true policy of France, Herr Hillebrand reflects the ill-humour which it occasioned in the Prussian Court; and his opinions of Louis Philippe and his Government seem frequently to be affected by the excited and totally unjust estimate of the Piedmontese Minister in Paris, the Comte de Sales.

But how much valuable information has Herr Hillebrand drawn from these sources, hitherto so little utilised! Never until now

has it been shown anywhere with so much force, so much detail, and such full proofs, what was the fundamental characteristic of the government of Louis Philippe, the slow and persevering labour by which he succeeded in freeing himself from all those Ministers who sought to carry out in its sincerity the maxim that "The king reigns, but does not govern," and by which he changed parliamentary into personal government. The king's ill-will towards Casimir-Périer, his intrigues against the Duc de Broglie and M. Thiers, the manner in which he made use of Sebastiani and of Montalivet, while waiting for him who was to be the true Minister after his own heart, Guizot—all this is demonstrated with a precision that leaves nothing to be desired. What was only known in the rough is here exhibited in detail. All the affair of the Duchesse de Berry is related with great skill; the diplomatic intrigues that were mixed up with this chivalrous and ridiculous business are completely brought to light, and in particular the attitude of King Charles Albert is for the first time clearly explained.

The most remarkable part of Herr Hillebrand's book is that which is devoted to Casimir-Périer and the Belgian affair. Casimir-Périer is the only statesman of Louis Philippe's reign who finds favour in Herr Hillebrand's eyes; but this preference is certainly justified. Casimir-Périer was a truly statesmanlike intellect, characterised by clearness of idea and frankness in word and deed. Without prejudices, and not having committed himself to a particular set of traditions or doctrines, he carried out a practical policy, being convinced both of the necessity of maintaining authority, and of respecting the laws of liberty. Raised to the Ministry at a moment when the Government was the object of the attacks of its enemies at home and of the mistrust of all Europe, he succeeded both in silencing the malcontents and in dissipating the suspicions entertained abroad, and, by a firmness equal to his prudence, secured a real prestige to the new monarchy. All this portion of his work Herr Hillebrand has executed in a masterly manner.

M. Thiers and M. Guizot are not treated with the same sympathy, which is fair enough, but they have given Herr Hillebrand the opportunity of drawing two excellent portraits, which form a truly artistic parallel (pp. 391-395). I will quote from the portrait of M. Thiers:—

"Ganz anders der kleine, lebhaft Marseiller, in dem sich die Nation, trotz aller seiner Fehler, sofort wiedererkannte. Die Leichtigkeit, mit welcher das Wort von seinen Lippen floss, ohne je in Rhetorik auszuarten, die Klarheit und Fülle, mit der er seine Gedanken entwickelte, die Verständlichkeit dieser seiner Gedanken, die Kunst, mit der er auch die verwickeltsten Fragen leicht fasslich darlegte, schmeichelten dem Hörer, indem sie ihn belehrten; er vermeinte, das Alles selber so machen und sagen zu können, und kannte in der That fortan die Frage, um die es sich handelte."

Die Weltanschauung, wie das Temperament des Mannes waren nicht französisch und nicht modern, und dieses corrigirte jene. Thiers war ganz rationalist. Die demokratische Monarchie des Kaiserthums schien ihm, wie den Meisten jenes Geschlechtes, sehr verträglich mit einer parlamentarischen Verfassung; an den Errungen-

schaften der Revolution, in Bezug auf Bürgerliches Recht, hing er mit Wärme und Ueberzeugung; er war begeistert für nationale Grösse. Bei alledem war er, wie viele seines Volkes, unbewusst ein Freund der Routine, und der Convention; argwöhnisch gegen jede Neuerung; ängstlich feithaltend am Bewährten," etc.

Herr Hillebrand's book is not a consecutive and compressed history of the reign of Louis Philippe, in which events in all their complexity are linked together in their chronological succession, with exact indications of their action and reaction upon one another. It is a series of studies and of pictures in which the facts are grouped after their kind. The first two chapters treat of home politics up to the fall of Lafitte (March 1831). Chapters 3 and 4 are concerned with foreign politics up to the occupation of Ancona (March 1832). The fifth chapter deals with home politics during the ministry of Périer (March 1831 to May 1832). The sixth chapter is devoted to the affairs of the Duchesse de Berry, and the seventh and eighth to the conspiracies and acts of violence up to the beginning of 1836; Chapter 8 takes us back to home politics after the death of Casimir Périer (1832-1836); and Chapter 9 is occupied with Louis Napoleon's rash enterprise at Strasbourg, and the formation of the Molé Ministry. The last chapter is entirely taken up with Algerian affairs.

If Herr Hillebrand continues his work on the same plan, he will need at least five volumes to reach 1870. His energy is not unequal to the task, and although we occupy a different standpoint, and differ from many of his opinions, we cannot but hold it a fortunate circumstance that so important a work should be undertaken by so talented and competent an author. Never has his skill as a writer been shown to more advantage, and we willingly overlook his Gallicisms, "Er hat als unter sich gewürdigt," "Jemanden sondiren," "Diese stupide Aeusserung." They give the greater piquancy to a book at one German in feeling and French in the talent it displays.

G. MONOD.

CURRENT LITERATURE.

Poems from Sir Kenelm Digby's Papers in the Possession of Henry A. Bright is the title of a new Roxburghe volume, edited and presented to the society by the owner of the papers. They are, it is true, but few in number, and many of them have already appeared in print; but to the members of the Roxburghe Club, who delight to be the owners of choice volumes, this will not outbalance the satisfaction of having some pieces which have hitherto remained unknown. As Mr. Bright can trace the ownership of his papers up to Sir Kenelm Digby himself, he has rightly printed them entire, classing them into "Poems in Sir Kenelm's autograph;" "Poems in Honour of his Wife," the beautiful Venetia Stanley; and "Miscellaneous Pieces." Mr. Bright contents himself with simply giving the poems, with footnotes—partly his own, and partly those of Mr. G. F. Warner, to whom he submitted the papers for examination—and with prefacing the whole with a short Introduction. With regard to the latter, we would gladly have seen something more full. Mr. Bright gives us but a scanty outline of the knight's career. Although Kenelm Digby's is a name which everyone knows, we venture to say that few are acquainted with the details of his life and the peculiarities of his character—a character com-

pounded of great qualities and grave faults, one which promised much and did next to nothing. There is little of Digby's own in this volume to detain us, his contribution being but six out of the nineteen pieces, none of which, however, have ever appeared in print. The first is a dedication in prose to Venetia Stanley of a translation of Tasso's *Amyntas*. Of the translation itself, unfortunately, nothing appears to be known. Then follow two sonnets, a piece on Solitude, a translation from the *Pastor Fido*, and an elegy on his wife written after her death in 1633. The following stanzas are selected from the last piece:—

"Buri'd in the shades of horrid night
my vexed soule doth groane, exil'd from light;
and ghastly dreames
are now the sad theames
that my frighted fancy feedes it selfe withall.
And to add afflictions wth new paine
despairing thoughts possesse my restlesse braine,
persuading me
that I nere shall see
her that onely can my past blest houres recall.

Therefore untill my soule wth freedome may
meete thine within her house of clay,
nought else shall satisfy
but still I
alone
will groane
this dolefull elegie."

The lines beginning "Shall I like an Hermett dwell," an imitation of Wither's poem, which are printed among the miscellaneous pieces, will attract more attention. They are, indeed, well known; for ever since the year 1734 they have been honoured by being ascribed to the pen of Sir Walter Raleigh, and, in spite of the doubts of successive editors, have hitherto found a place among his works. This honour they must in future forego, as Mr. Warner's note, we think, conclusively proves that they owe their existence to Sir Henry Goodere, or Goodyear, of Polesworth, in whose hand he shows the present copy to be written. Sir Henry was a versifier who treated friends whom he delighted to honour with copies of his various effusions; and the surmise that the verses before us were sent to Digby as a half-playful remonstrance against his infatuation for the fair Venetia is probably correct. At the end of the volume is a note, in the form of Appendix, which will prove of value to any future editor of Digby's *Private Memoirs*. Herein, by the aid of a letter discovered in the Public Record Office, the "Mardontius" of those Memoirs is identified with Edward Sackville, Earl of Dorset; and thus a chronological difficulty is met which has sprung from Aubrey's gossip about certain relations between Venetia Stanley and Richard, Earl of Dorset, Edward Sackville's elder brother, and upon which Sir Harris Nicolas has based his defence of the lady. In closing this notice we should say a word in praise of an excellent autotype from an engraved portrait of Sir Kenelm which stands at the beginning of the volume.

The Art of Beauty. By Mrs. H. R. Haweis. (Chatto and Windus.) In one of those interesting and intimate letters which Balzac wrote to one or other of the long succession of women whose half-social, half-sexual charm he was so very keen to appreciate, he summed up his view as to the first necessity of life in the exclamation *nous ne sommes que par l'amour*. Had he lived in quite our day he would have found the first necessity summed up for the many by *nous ne sommes que par l'argent*, and for the very few by *nous ne sommes que par la beauté*. To the very few belongs Mrs. Haweis. To exist she must have beauty. Mrs. Haweis, in her own devotion to beauty, appreciates quite inadequately the place given to the body even by those who do not profess exactly her creed. To say of general society "we have begun to think of the mind almost to the exclusion of the body" is to under-

stand very little the spirit of our leading classes, of whom a much more acute and accurate observer of them remarked in one of the happiest of his touches of satire that they resembled the Greeks in that they excelled in physical exercise and knew no language but their own. And when, again, she says "it is not wicked to take pains with oneself," she would appear to be writing under an impression equally mistaken, the only "pains with oneself" which any but the most ascetic or the most hypocritical have ever declared "wicked" being, not pains with the natural body, but pains to overload the body with that which is artificial. Her book on Beauty was written at many different times and has little unity. Its weakness is that its members hang but loosely together; its strength is in the writer's interest in the subject of which she treats. As a consequence, her volume contains among shrewd things and practical hints some inaccuracies, many trivial observations, and not a little which may be politely spoken of as dangerously near to the silly. But sometimes one is fairly surprised. How, for instance, Mrs. Haweis came to include in a volume which ought above all things to have been practical such chapters as those entitled "A Garden of Girls" it is difficult to imagine. The frothiest journalism, in its social comment, has never afforded an example of cheaper writing. They might easily have been accepted as "middle articles" for more than one weekly paper. Generally, however, there is no long spell of quite unsatisfactory work, for sometimes the touch of a finer hand breaks in upon the shabby English and the thin thought. Mrs. Haweis is not at her strongest in furniture or decoration—a theme of which the treatment must be very personal and individual, adapted to each particular case, difficult to generalise about, and upon which the greatest living authority has shown his wisdom by thus far declining to utter himself in any book. But, roughly speaking, Mrs. Haweis is sound, in accordance with the newer lights. In decoration, she, like her fellows and forerunners, has the good sense to insist on the first importance of backgrounds. A background, in room-decoration, is the beginning of everything: without a background everything is spoilt. She is just, generally, in her remarks upon colour. But she does not understand the quiet excellence of eighteenth-century English furniture—the charm and the real appropriateness of its simplicity, sobriety, and homeliness. And she makes an extraordinary mistake, as to matter of fact, when she writes of Chippendale, the famous cabinet-maker, as a man of the earlier part of our own century. Chippendale's book, published when he was already famous, appeared thirty years before our century began. On dress, though occasionally whimsical, Mrs. Haweis is more steadily right; and, when correct in her strictures, is correct with a good deal of humour. Both her strictures and recommendations are illustrated by little pictures from her hand; and we confess we prefer her in her piquant group of the classical, the sham-classical, the mediaeval, the Watteau, and the wine-glass styles, to her in her ideal figure of the liberal and slender-limbed damsel gathering wild crab-apple blossoms as she stands by some grey Greek sea. There are silly women in London society who stand in need of her unpleasant reminder of the difference between the natural ribs and spine and the fashionable ribs and spine. And there are women in the hands of the ill-educated dressmakers who may learn from Mrs. Haweis the importance of not contradicting, by the fashioning of any garment, the proper lines of the body. Again, Mrs. Haweis is on the side of health, as well as of beauty, when she condemns the modern shoe. The foot which has worn modern boots or shoes for even half-a-dozen years is already a deformed foot, as artists know—the muscles have no play. As a preventive for the rising generation, Mrs. Haweis suggests sandals. Her dream is of sandals with woollen hose. But

she forgets London, and London in November. The Greek dame did not go shopping in rich brown fogs, or cross the pavement in black winter rains.

AN interesting volume has just been published at Dresden under the auspices of the Queen of Saxony. It is called *Caritas*, and contains numerous contributions from German poets, scholars, and artists. The object of the collection is to add, by its sale, to the funds of a convalescent hospital established by "Mother Simon" at the end of the late war, and after her death taken under the protection of the Queen of Saxony, the Empress of Germany, and other illustrious ladies. The hospital stands on the left bank of the Elbe, near to the three large castles, where many on passing may have seen the white flag waving with the red cross. Among a large number of articles in prose and poetry we may mention the following as likely to interest readers in this country also:—A sketch from the life of Stephenson, called "The Bravery of Genius," by M. M. von Weber, the son of Carl Maria von Weber, the composer of the *Freischütz*; most successful translations from the Chinese Shi King, by Victor von Straus und Torney, the translator of Lao-tze; an important article on Tasso and the Counter-reformation by Hettner, the author of the well-known History of Literature of the eighteenth century, English, French, and German; an article by Prof. Max Müller, on old times and old people, giving his views on Schliemann's discoveries at Mycenae, and new translations from the Veda; a curious account of old customs and popular poetry in the Saxon Erzgebirge, by W. von Biedermann; a very clever play, "Caught by the Rain," by Dr. Koppel-Eiffeld; and an account of his journey to Constantinople by F. von Oriegern, who was deputed by the Queen to conduct a number of trained nurses to the Turkish hospitals. There are some good poems by Bodenstedt, Mathilde Wesendonck, Adolphe Stern, Robert Waldmüller, and others; and interesting photographs of the Queen of Saxony, &c. The book is printed and bound with great taste, and published by E. Pierson, Dresden.

WE have received a pamphlet, entitled *British India* (Manchester: Ireland and Co.), containing the speeches of Sir Arthur Cotton and the Right Hon. John Bright, delivered in the Manchester Town Hall on December 11, 1877, with reference to famines and the means of their prevention. A corrective to the views and facts therein recklessly put forward will be found in two documents of a very different character that have arrived in this country by the last mail from Calcutta. These are the speeches delivered in the Legislative Council on December 27 by Sir John Strachey and Lord Lytton, announcing the future financial famine policy of the Indian Government. Sir John Strachey, the Financial Minister of Council, stated that the railway receipts during the famine year from October, 1876, to September, 1877, increased by no less than three and a quarter millions sterling; and that the trading classes engaged in the importation of grain are estimated to have reaped a clear profit of six millions sterling. Lord Lytton, in his speech on the same occasion, entered at greater length into the comparative advantages of Railways *versus* Irrigation. He pointed out that "Madras is, on the whole, the best irrigated part of India;" and that no feasible scheme of irrigation could add more than a narrow margin of about 20 per cent. to the area already artificially watered. It were much to be desired that decisive facts of this kind, deliberately arrived at by responsible officials, should be circulated in this country as widely as the crude theories of Sir A. Cotton, and also that the great influence of Mr. Bright had not been already pledged to the wrong side. Lord Lytton thus sums up the question:—

"Whether the value of the increased produce will, in any particular case, be sufficient to justify the

requisite outlay of capital on providing irrigation; whether the necessarily limited amount of capital available for purposes of improvement is best applied to irrigation works; or again, whether the physical conditions of the locality admit of irrigation at all—to these and many similar questions no general answer can be given. Each case must be decided in reference to its own merits, and on a careful review of many conflicting considerations."

NOTES AND NEWS.

A BOOK which will considerably interest old Oxford men is about to be privately issued to subscribers by the butler of Brasenose College—namely, a complete collection of the Shrove Tuesday *Brasenose Ale Verses*, so far as they can be discovered. These verses, which are the only survivors of the old *Terrae filius* style of composition that are now to be found in Oxford, are annually presented "by the butler," together with the strong spiced ale which they ostensibly glorify, at the Shrove Tuesday dinner. A copy dating from the end of the seventeenth century has been preserved by Hearne; but, unfortunately, all those written during the eighteenth century are lost, as they were spoken and not printed. The first copy of the verses of this century is Heber's, which has recently been discovered. The book, which will be much more carefully "got up" than the imperfect collection which was made twenty years ago, is edited and the allusions explained by a member of the college; Mr. Roberts of Boston is the printer, and an etching of the old Hanaper cup belonging to the Principal has been capitally executed for the frontispiece by Mr. W. M. McGill. The butler would be glad if intending subscribers would apply to him at once.

MESSRS. MACMILLAN AND CO. will shortly publish a *Life of George Combe*, by Mr. Charles Gibbon. Mr. Combe's well-known work *The Constitution of Man* is only second in popularity to Bunyan's *Pilgrim's Progress*, over 100,000 copies having been sold in this country, while it has been translated into six modern languages. The author was an early and zealous advocate of compulsory and unsectarian education for the people, and on this subject he corresponded with Cobden, Archbishop Whately, W. E. Channing, Horace Mann, &c. On such matters, too, he was consulted by the Prince Consort and Baron Stockmar, to whom in 1844 he presented an interesting Report on the Education of the Prince of Wales. The work contains a fragment of autobiography, and throws much light on the condition of religious thought in this country during the first half of the present century.

VICTOR HUGO's *Histoire d'un Crime* is being translated into Spanish by Señor Castelar.

THE February number of the *Law Magazine and Review* will contain an article by Sir Travers Twiss, Q.C., on the life and writings of the famous Italian jurist, Albericus Gentilis—the pioneer of Grotius, as he has been termed—who was Regius Professor of Civil Law in the University of Oxford in the reign of Queen Elizabeth. His most important work, on the Right of War, has been recently republished at the Clarendon Press, Oxford, at the expense of a committee under the honorary presidency of H. R. H. Prince Leopold, and it has been edited by Dr. T. Erskine Holland, the Chichele Professor of International Law. The article will contain interesting matter from MSS. in the British Museum, hitherto unpublished.

MR. R. H. HORNE, the venerable poet of *Orion*, has received from the Mikado of Japan two splendid volumes of Japanese poetry, veritable *livres de luxe*, in acknowledgement of his *Ode to the Mikado*, published in 1873. The volumes contain a series of lyrical pieces, by various authors, celebrating the Mikado's famous tour through his dominions for the purpose of ob-

serving and reforming all traditional abuses. As Mr. Horne's *Ode* treated of the same subject from a Western point of view, the gift has a peculiar appropriateness.

MESSRS. MACMILLAN AND CO. will shortly publish a popular edition of Cobden's speeches, uniform with their people's edition of the speeches of Mr. John Bright.

MISS HELEN ZIMMERN's book on Lessing, which has been advertised for the last year-and-a-half by Messrs. Longmans, will be ready in a few days.

WITH reference to our paragraph last week about the preservation and arrangement of municipal records, we may add that the Corporation of Leicester have appointed Mr. J. Cordy Jeaffreson, an inspector under the Historical MSS. Commission, to arrange, &c., their very valuable collection of muniments. Mr. Jeaffreson has already made a lengthy Report to the Commissioners on the papers, which will be printed in one of their annual Reports to Parliament. An account of the records of Somerset preserved at Taunton has also been drawn up by the same inspector.

LADY DUFFUS HARDY's new novel *Madge* will be shortly issued by Messrs. Hurst and Blackett.

WE notice that the new edition of *The Moor and the Loch*, long expected by those who have met with Mr. John Colquhoun on their sporting excursions in Scotland, is at last announced by Messrs. William Blackwood and Sons. The third edition of this work has been out of print for some years, and the veteran author has taken the opportunity to revise his materials and to incorporate with them his other well-known books, *Salmon Cuts and Stray Shots*, and *Sporting Days*. The new edition of *The Moor and the Loch* promises to be a complete encyclopaedia of Scottish sport, written by a man who, of all others, by experience, skill, and taste, is perhaps best qualified to do justice to such a subject.

THE Marquis of Ormonde has recently afforded the Royal Commission on Historical Manuscripts access to a further portion of the valuable archives at Kilkenny Castle. These manuscripts—which are of high importance to English as well as to Irish history—will be examined and reported on by Mr. J. T. Gilbert, F.S.A., in continuation of his previous work in other sections of the same archives, already published by the Commission.

THE Delegates of the Clarendon Press will shortly publish, through Messrs. Macmillan and Co., the third and concluding volume of Prof. Stubbs's *Constitutional History of England*. It consists of four chapters, dealing respectively with "The Houses of Lancaster and York;" "The Clergy, the King and the Pope;" "Parliamentary Antiquities;" and "Social and Political Influences at the close of the Middle Ages."

THE same publishers have in the press *Chapters of Early English Church History*, by William Bright, D.D., Regius Professor of Ecclesiastical History, and Canon of Christ Church, Oxford. The first chapter treats of the ancient British Church, while the rest of the volume is occupied with the age of the conversion of the Old-English people to Christianity.

By the death of Mrs. Fanny Bury Palliser, at 33 Russell Road, Kensington, on January 16, the artistic world has been deprived of a willing and able worker. The first edition of her *History of Lace*, a complete and valuable work abounding in illustrations, was published in 1864, and a second followed in 1869. Some years previously she had assisted her eldest brother, Mr. Joseph Marryat, in revising the second edition (1857) of his elaborate volume on pottery and porcelain. In 1874, when the china-mania was raging with unprecedented fury among fashionable collectors, she published a *China-Collector's Pocket Companion*, remarkable for its fullness and accuracy of detail. A small

volume, admirably illustrated, on *Brittany and its Byways*, appeared from her pen in 1869; this is one of the most pleasing, if not the most profound, of the score of travellers' books published on that delightful district during the last ten years. She was a sister of Captain Marryat, and aided by her recollections of the varied incidents in her brother's career the *Life of that well-known novelist* which was published in 1872. Mrs. Palliser had for several years been a valued contributor to these columns on her favourite subjects.

To the literary appreciation of Sir William Stirling-Maxwell which appears elsewhere we may add some particulars of the bibliography of his works. After graduating at Trinity College, Cambridge, he spent several years in investigating the art-treasures of Spain. His discoveries in the collections of that interesting country furnished the materials for the *Annals of Artists of Spain* (1848, 3 vols.), a work full of amusing anecdote. The *Cloister Life of Charles the Fifth*, a perfect picture of the daily occupations of the great emperor after his seclusion in the monastery of Yuste, describes with greater detail and accuracy events which were imperfectly treated by Robertson. The *Court life of Philip IV.*, a monarch resembling our own Charles I. in his love and patronage of art, forms the centre of *Velazquez and his Works*; the only objection that can be brought against this volume is that it contains a somewhat exaggerated estimate of that great Spanish painter. These were the chief literary works of his life; but, like other literary gentlemen possessed of ample means for the pursuit of their favourite hobbies, he indulged in the pleasure of printing many works of artistic interest for the instruction and gratification of his friends. He distributed in this way in 1846 an edition of forty copies of *Songs of Holy Land*, and in later years an *Essay towards a Collection of Books relating to the Arts of Design*, and also a similar essay of *Books relating to Proverbs, Emblems, Epitaphs, &c.* His own library at Keir supplied the books described in these curious bibliographical volumes; and the adornment of that family mansion suggested his printing a selection of proverbs in various languages (*Lenmata proverbialia*, 1851). The *Armorial Bearings of the Stirlings of Keir* (1866), *Cyphers designed for Alexandra Princess of Wales* (1864), and *Examples of Ornamental Heraldry of the Sixteenth Century*, 2nd Series (1867), were also printed by him for private circulation. From 1870 to 1877 he busied himself in reproducing the engravings of Nicholas Hogenberg and other artists of the sixteenth century descriptive of special scenes in the life of Charles V. The following are the names and dates of his publications on that subject:—*Chief Victories of the Emperor Charles V. designed by Martin Heemskerck* (1870), 200 copies; *The Turks in 1533 . . . by Peter Coeck of Aelst* (1873), 100 copies; *Entry of Charles V. into Bologna* 1529 (1875), 100 copies; *Procession of Pope Clement VII. and Charles V. after the Coronation at Bologna* 1530 (1875), 250 copies; and *Solyman the Magnificent going to Mosque* (1877), 100 copies. For the Philobiblon Society he edited in 1862 the *Marquis of Villars' Memoirs of the Spanish Court*, 1678–82. It will be difficult to find a worthy successor for the place which Sir W. Stirling-Maxwell occupied in arts and letters. He was a member of the Historical MSS. Commission, a trustee of the British Museum and the National Portrait Gallery, a member of the Senate of the University of London, Hon. Secretary for Foreign Correspondence to the Royal Academy, and the President of the Holbein Society; but this list, long as it is, does not exhaust the whole of the honourable positions which marked the general appreciation of his tastes and talents.

WE understand that at a special meeting of the Council of the Royal Geographical Society, held on the 21st inst., it was unanimously resolved to invite Mr. H. M. Stanley to give an account of his discoveries at a meeting of the society, and a

deputation was also appointed to congratulate him personally on the brilliant success which he has achieved. Should Mr. Stanley accept the invitation, it is probable that the meeting will be held in St. James's Hall at an early date. Mr. Stanley will also be invited to attend a grand banquet to be given in his honour by the society.

THE *Athenaeum Belge* announces the death on the 7th inst. at Liège of M. Ch. Grandgagnage, author of a *Dictionnaire étymologique de la Langue wallonne*; *Mémoire sur les anciens Noms de Lieux de la Belgique orientale*; *Vocabulaire des Noms wallons d'Animaux, de Plantes, et de Minéraux*; &c.

PROF. ADAMS has kindly promised Mr. Furnivall to calculate afresh the date of Chaucer's Canterbury journey, as drawn from the facts mentioned in the links before the Man of Law's and Parson's Tales. The German astronomer, Prof. Scherk, having had the wrong reading of April 28 given him instead of April 18, in the Man of Law head-link, calculated that the journey took place in 1393, whereas Tyrwhitt, Brae, and other English critics have always maintained 1388 to be the year. We shall now have the question set finally at rest by Prof. Adams's decision.

WE are glad to hear that Prof. ten Brink's *History of Early English Literature* is likely to be translated for American readers by Mr. H. M. Kennedy, now at Leipzig.

MR. ROWLAND HILL of Bedford, a provincial "reader" of note, will give an evening reading from Shakspeare, Aytoun, Dickens, Poe, &c., on Monday the 28th inst., at the Picnic Rooms, Warwick Street, Eccleston Square, S.W.

MISS ISABEL MARSHALL of Bedford has undertaken to make for the Chaucer Society a Rhyme-Index to the *Minor Poems* of Chaucer, on the plan of Mr. Henry Cromie's Rhyme-Index to the *Canterbury Tales*. The MS. of each poem that Mr. Furnivall chooses as the best in his Parallel-Text edition will be taken by Miss Marshall as the basis of her Index. Every poem's rhymes will be printed separately, as well as in the general Index.

MR. F. D. MATTHEW's edition of the hitherto unprinted prose works of Wycliffe has just gone to press for the Early English Text Society. The first tract of "The Leaven of the Pharisees" refers to Bishop Spencer's crusade in 1383, and has some very interesting passages about the ways and vices of the friars. One of these not only aptly illustrates Chaucer's description of his Friar—

"His tyset was ay farsed ful of knyves
And pyynes | for to yeven yonge wyves,"

but shows that pet dogs were also among the presents that the religious made to the fair sex:—

"þei becomen pedleris, berynge knyves, pursis, pyynys, and girdlis, and spices, and sylk, and precious pellure, and forouris for wymmen, and þerto smale gentil hondis, to get love of hem, and to have many grete giftis for litil good or nought."

THE authorities of Harvard College propose to issue by subscription a catalogue of scientific serial publications in all languages, which has been prepared by Mr. S. H. Scudder, librarian of the American Academy of Arts and Sciences. This work aims at including the Transactions of all societies and independent journals in every branch of natural, mathematical, and physical science, excepting only the applied sciences—medicine, agriculture, technology, &c. The different institutions or periodicals are arranged under the towns in which they are established or published, and the towns follow an alphabetical order under their respective countries. The work will be comprised in an octavo volume of about 300 pages.

MR. SKEAT will finish his edition of the short alliterative *Alexander* for the Early English Text Society this year. To distinguish it from the other Alexander poems he will call it "Alexander's Visit to the Gymnosophist," or, for a short

title, "Alexander and Dindimus." This text is from the Bodley MS. 284. Another *Alisaunder*, from MS. Greaves, 60 Mr. Skeat edited for the society in 1867. A third, from Ashmole 44, and Dublin D. 4. 12 is to follow.

THE Dutch religious and miscellaneous writer, Joan Pieter de Keyser, died at Arnheim on the 1st inst. He was born in 1818, at Rotterdam. The works of De Keyser are very large in bulk, but he added nothing important to the literature of the Netherlands.

M. C. VOSMAER has published a new and enlarged edition of his curious poem *Londimius*, in which he describes, in vigorous Dutch hexameters, a visit to London.

DR. J. A. H. MURRAY, of Mill Hill, is to write the article on the English Language in the next volume of the *Encyclopaedia Britannica*. His diagram of the pedigree of the language was laid before the Philological Society, of which he is one of the vice-presidents, at its last meeting. He maintains that "Old-English," as some folk are pleased to call Anglo-Saxon, is not the parent, but only the great-uncle of modern English, which has sprung from the Midland dialect, and is not the direct descendant of Anglo-Saxon.

SINCE 1845 the British Museum has possessed a specimen of what Shakspeare meant by Hamlet's *tables*, in which he was to set down "that one may smile, and smile, and be a villain;" but until now, we believe, attention has not been called to the interesting little oblong memorandum-book, in its well-worn stamped brown leather cover, from which the original gilt has been nearly all worn off, and which is fastened by a couple of clasps at its free outer edge. The book is about two and a-half inches by four, dates 1581, and is entitled *Writing Tables, &c., &c.* It contains some six leaves of thick ass's-skin, on which memoranda can be written and then rubbed out with a wet handkerchief; and with these are several leaves of blank paper, with others of printed prayers, tables of roads and distances from and to the chief cities—like those at the end of Harrison's *Description of Britain*, and a short History or Annals of England—incomplete in the Museum copy, and another which is now in the hands of Mr. George Bullen, the deputy-keeper of the printed books in the Museum, to whom we owe the sight of these Hamlet *tables*. There must be many of these books still about in England, and second-hand booksellers should be on the alert to save the copies yet undestroyed. We hear that Mr. Henry Irving will have a copy of the Museum book made.

M. R. CHANTELAUZE's book, *Le Cardinal de Retz et l'affaire du Chapeau*, announced in our Paris letter of the 22nd ult., has been published, not by M. Plon, but by M. Didier.

M. DE SLANE has almost completed a very considerable work; he has now left to examine only fifty of the 5,000 Arab MSS. of the Bibliothèque Nationale, a catalogue of which he undertook six years ago. Fifty sheets have been printed off of the third volume of the *Arab Historians of the Crusades*, a publication of the Institute for which he has enlisted the co-operation of M. Fagnan, of the Bibliothèque Nationale. M. Fagnan, who has been commissioned to catalogue the Persian MSS. of the same library, has also nearly accomplished his task.

IN the *Theologisch Tijdschrift* for January, Dr. Kauwenhoff treats of the "new beginning" of theological studies in Holland, now that the connexion between the theological faculties and the Reformed Church has been severed. He asks for lectures on the non-Christian religions. Dr. Matthes clears up a dark phrase in 1 Sam. i. 16, which he renders, agreeably to the Biblical usage, "give not thy servant into the hand of a bad woman" (i.e., give me the promise of a child, lest I be put to shame before Peninnah). Dr. Rovers calls attention to the numerous weak points of M.

Renan's new volume. Dr. Blom finds in the Apocalypse some pointed allusions to the Epistles to the Corinthians. Dr. Oort finds much fault with Dr. Kalisch's *Bible Studies* (too favourable to Balaam). Dr. de Goeje notices an Arabic theological text, and culls from *The Prayer-Book Interleaved* a discovery, due to Dr. Schiller-Sainsbury, that the Christian division of the Bible into books and chapters was not first adopted from the Christians by the Jews, but was known 150 years earlier to R. Shelomo ben Ismael. Dr. Kuennen reviews some Dutch and German works on the Old Testament.

AMONG arms Russian literature has been somewhat hushed during the past year, except in one branch, that of journalism. The leading newspapers, which, even under the great impulse given to them by the Franco-German war, did not sell more than from fifteen to sixteen thousand copies, have reached the hitherto unheard-of climax of circulating from twenty-five to thirty thousand. Books, also, dealing with topics of the day have commanded a sale. But purely literary or scientific work has not met with a warm reception. The chief events of the literary year have been the publication of Tourguènev's *Nov*, or "Virgin Soil," and Count Tolstoy's *Anna Karenine*, both of them being works which depict the moral and political tendencies of Russian society. Several other meritorious works of fiction have appeared, some of them devoted to an account of the home life of the Russian clergy, a subject which has only of late attracted the attention of novelists; and numerous contributions have been made to Russian historical and scientific literature. The year closed sadly with the death of the poet Nekrasoff, one who may be classed with Pushkin and Lermontoff, the chief representatives before his time of Russian song. Poetry has for some years been at a discount in Russia. The younger generation turns its attention more to the prose of politics, economics, science, and philosophy, than to any kind of verse. No one seems to be likely, for some time to come, to fill the place which Nekrasoff has left vacant.

WE hear that the demand for the new volume of Mr. Theodore Martin's *Life of the Prince Consort* is so great that Mr. Mudie has found it desirable to make up his number to two thousand copies.

THE *Indian Antiquary* for December last contains a further instalment of the fragments of Megasthenes translated by J. W. McCrindle, consisting in this part chiefly of the description of Indian animals preserved by Aelian. The next article is part of Miss Tweedie's translation of Weber on the Krishna's Birth-festival; in which the influence of Christian pictures of the Madonna upon Indian representations of Krishna and his mother, Devaki, is clearly traced, and the argument supported by interesting plates. The third paper is on the rock-cut temples at Bādāmi in the Dekkhan, the numerous sculptures found in them being reproduced in photolithography. Two short articles—the first by Mr. Burgess on Hemādri, and another on a Syrian grant of the ninth century—conclude the letterpress; and several plates of inscriptions treated of in former numbers are also included in this issue.

MESSRS. EYRE AND SPOTTISWOODE are about to issue an Appendix to their well-known *Sunday School Teacher's Bible*, containing articles by the Revs. T. K. Cheyne, A. H. Sayce, and Canon Tristram, Dr. Stainer, Sir J. D. Hooker, and Mr. F. W. Madden.

SIR WILLIAM STIRLING-MAXWELL, BART., M.P., K.T. SCOTLAND has lost her first man-of-letters. He died, after a few days' illness, at Venice on January 15. He was in the habit of travelling without a servant, and the only particulars known of the sad event have been transmitted by Mr. Rawdon Brown—an habitual resident in that

city, well known for his researches in connexion with an interesting portion of English history—who fortunately was his personal friend. I use the word "man-of-letters" designedly, in distinction from that of scholar or writer. Sir William's scholarship was that of the ordinary liberal education of our time, retained and cultivated in maturer years. His style of writing was not especially good, and exhibited little, if any, of the wit and liveliness which distinguished his conversation; but as a man who made literature the employment, the pleasure, and the consolation of his life, who used his great wealth and free time in collecting interesting material to be used by himself or others in accurate representation of the history of the past; and who loved to associate with men of intellectual culture in those relations of perfect equality and mutual respect which alone give to such society its full meaning and utility—his loss will be severely felt, not only in his own country, where literary tastes are so widely diffused, but in all our most important departments of letters and art. Having in his early years lived a good deal abroad, especially in Spain, he was little known in London till the appearance of his work on *Art and Artists in Spain*, a singularly serious and careful production for a first literary effort, for such it may fairly be considered, notwithstanding the publication of a volume of verse, which rather indicated literary taste than poetical ability. It was mainly a judicious compilation of matter carefully drawn from original sources, and confirmed by large personal observation. The book has not been reprinted, and has become almost a bibliographical curiosity. Had the author lived we might have expected a revision, which would have made it a chief authority on that interesting period of art. *The Cloister Life of Charles V.* was another product of his studies in the Peninsula. That great historical figure seems to have deeply struck his youthful imagination; we owe to this impression the costly reproduction of almost all that the art of the engraver has done to transmit to posterity the deeds and legends of the Emperor who fills so large a space in history, down to the ghastly reality of the sarcophagus in the Escorial opened by Mr. Layard. There is another extensive work which he then projected, and which I fear remains to this day unfinished, although it is known that the author lately announced its speedy completion—*The Life of Don Juan of Austria*. A large number of important prints have certainly been engraved, and the public will await with anxiety the intimation of the state in which the letterpress has been left.

In all Sir William's historical studies there was a happy combination of interest in events and their artistic delineation; and, without his being himself what is called an artist, his fine and precise drawing much aided the reality of the impression. This talent was especially useful in matters of heraldry, in which he was remarkably proficient, and to which he attached great value, as a clue to the personal identifications of the past. His wealth, early inherited, and largely augmented in after-years, enabled him to bring about himself a magnificent collection of historical material; the Spanish library is unrivalled in Europe, even in public institutions. But although eminent in this branch of study, he did not indulge in it to the exclusion of others; the history of his own country had its full share of interest, and he could discuss the everlasting subject of Mary Queen of Scots as abundantly as Mr. Burton or Mr. Hosack.

This is not the place to speak of him in his relations to local affairs, in which his participation was especially valuable, both for its own sake and as a proof that an active country gentleman is not the worse for being something more. His shorthorns and Clydesdales were in their way quite as famous as his books. In party politics he took little interest, though a good deal influenced by personal considerations wherever he

conceived there had been a breach of private honour or an act of public iniquity. He bore a deep ill-will to Lord Palmerston for his condonation of the *coup d'état*, and his hatred of Louis Napoleon, whom he regarded as the inheritor of the principles of the Buonaparte family, broke out into a reproduction of the documentary evidence of Cantillon's attempted assassination of the Duke of Wellington, a crime which was approved and rewarded in the will of Napoleon I.

Though a charming and generally cheerful companion, Sir William exhibited the melancholy side of the humorous temperament even antecedent to the two great calamities that befell his later years. Having remained long unmarried, he attained but for a short time the possession of full domestic happiness, when he lost by a disastrous accident a wife whose admirable nature thoroughly sympathised with his own. In the middle of last year he was united to a lady whose friendship he had long enjoyed, and with whom he might have looked forward for years to come to a community of tastes and interests. She was struck down a few weeks after marriage, and he, affected in health and hopes by this pressure of calamity, has shortly followed her.

There was one distinction in Sir William's character which will remain prominent in the mind of his sorrowing friends: an unconsciousness not only of his own importance but of his own deserts that I have never seen in any other man who had a rightful claim to anything. I remember Mr. Rogers remarking of some young man whose modesty had been praised, "I don't see that he has anything to be modest about." Sir William's modesty was simply the absence of any thought of self: he probably knew as well as others the extent or even superiority of his own attainments, but he never thought about it, he was quite ready to give information when wanted, and to serve in any way for the extension of knowledge to anyone else, or to bodies of men. He would address a Scotch university as simply and naturally as he would talk to a dinner-table. Thus his public speaking was rather below the mark, as he did not give to it the requisite study and concentration. It was in the same spirit that he received any honour that came in his way, and some surprise has been expressed that he assumed a baronetcy which came to him under such a peculiar title that doubts of its validity might be entertained. But he examined the subject with the same historical impartiality that he would the devolution of a Spanish *grandeza*, and accepted it at once after the legal confirmation of the Lord Advocate of Scotland. Thus, again, he was undoubtedly gratified by the offer of the Order of the Thistle—an all but peculiar appanage of the Scottish peerage—being tendered to him by the same Prime Minister who had offered the Grand Cross of the Bath to Mr. Thomas Carlyle, and thus by an act of the executive abrogated the supposed exclusion of literary merit from the decorations conferred by the Crown. He has left two young sons by his first wife, Lady Anna Leslie-Melville, to transmit a name which English literature will retain, and which has been very dear to his own generation.

HOUGHTON.

NOTES OF TRAVEL.

M. WIENER is publishing an account of his recent scientific expedition to Peru and Bolivia (1875-77) in the current number of the *Tour du Monde*, his narrative being illustrated by fine original drawings.

THE precipitous cone of the Pao d'Azucar, which guards the entrance to the harbour of Rio de Janeiro, was ascended successfully by four men on the 2nd of last month, who planted the Brazilian flag on its summit, and announced their presence to the town by burning Bengal lights. According to tradition, the first to gain this height was a bold "middy," who hoisted the British flag on

the peak, and lost his life in an attempt to take it down again to satisfy the enraged authorities.

SOME useful notes on the meteorology of Mexico and on the recent earthquakes of Jalisco and the eruptions of the volcano of "Ceboruco" appear in the latest part of Guido Cora's *Cosmos*.

THE Royal Geographical Society have recently received two interesting and valuable presents from very different quarters of the globe. The one is an album (presented by General Kaufmann, Governor-General of Turkistan), containing a collection of photographs of specimens of the different races inhabiting the Russian possessions in Central Asia. These will be found especially useful by those who are interested in the study of anthropology and ethnography. The other accession to the society's collections consists of two large portfolios of photographs (presented by Mr. Eccleston Du Faur, of Sydney), illustrating the scenery of the Blue Mountains, a range which skirts the whole of the coast of New South Wales, at a distance of some thirty miles from the sea. Mr. Du Faur has also sent a tinted lithograph, in which he has endeavoured to give some idea of what is known as "Govett's Leap Gorge."

By last accounts from the West Coast of Africa, the members of the Portuguese expedition, which was to have started for the interior some months ago, were still at Benguela, engaged in making preparations for their departure for Bihé.

THE Friends' Foreign Missions Association have just published a map of Madagascar, compiled from the labours of Grandidier, Cameron, Mullens, Sewall, Sibree, Houlder, Kestell-Cornish, Shaw, Moss, and Grainge, and from observations made by William Johnson, of the Friends' Mission in the island. It is worthy of notice that this map was copied for transfer by Rajemisa, who has been trained at the Friends' Foreign Mission School at Ambolijatovo, and was lithographed at the Friends' Mission Press at Antananarivo.

WE hear that M. Largeau, whose return from the Algerian Sahara we recorded on January 12, is engaged in putting his notes in order with a view to the publication of an illustrated work. He proposes also to prepare a hydrographical and archaeological map of the Sahara.

M. CHARLES HERTZ, secretary of the Société de Géographie Commerciale de Paris, has been for some time on the West Coast of Africa, the object of his journey being of a geographical and commercial nature.

SEÑOR E. URICOECHEA proposes to publish by subscription (Paris: Maisonneuve) a work entitled *Diccionario de Voces de Historia Natural Americanas* in one volume of about 400 pages, if sufficient support be promised within a reasonable time.

FROM a brief paper contributed by M. Garnier, of Zanzibar, to the newly-published number of the *Bulletin* of the Société de Géographie de Marseilles, we gather that M. Broyon, son-in-law of Mirambo, King of Unyamwezi, left Saadani in the early part of October, on his return to his adopted home. He had with him seven bullock-waggons, drawn by forty-six bullocks in all, and was able to proceed but slowly; but he hopes to get on better when the bullocks are more accustomed to the waggons. M. Broyon is accompanied by two French missionaries who are going to establish a mission in the M'Guru country, at a place called Munda, or Mahonda, which is about forty leagues distant from the coast. M. Broyon has promised to send M. Garnier some information for the guidance of the Belgian expedition.

LIEUTENANT DE SEMELLÉ, whose intended expedition was referred to in the ACADEMY of November 17, p. 470, was to start on January 15 for the mouths of the Niger, to ascend this river as far as the confluence of the Benue, and then to work up the latter stream to its source. From thence M. de Semellé in-

tends to make eastward for the Shari river, and, having explored as much as possible of its course, to journey on to Lakes Albert and Victoria, finally striking the east coast about Mombasa or Melinda. The lieutenant has received the necessary permission from the French War Office to undertake this expedition, which is conducted entirely at his own expense.

MAGAZINES AND REVIEWS.

THE *Westminster Review* has two considerable literary articles: one on Charlotte Brontë, in which the writer absorbs and utilises Mr. Wemyss Reid's *Monograph* and Mr. Swinburne's *Note*; and one on Lessing. The former is a powerful though somewhat clumsy attempt to construct a real Charlotte Brontë out of the fresh materials supplied by Mr. Reid, and out of what the author believes to be the autobiographical portion of Charlotte's novels. A secondary purpose of the article is to strike a mean between the coldness or detraction of some critics and the "liberality of flattery and lavishness of praise" which Mr. Swinburne has lately poured forth—praise which defeats its own object because of "the snarling comparisons" by which it is supported. In this we hold the writer of the article to be in the main successful, though he appears to us to be wrong in his sharp antithesis between the realism of Charlotte and the imagination of Emily Brontë. Charlotte, he says, "always sketched from the living model;" her work is "patient artistic copying." Emily's, however, "are as true to life . . . and yet they are the real children of the imagination." Surely the true contrast is between Emily's imaginativeness and the life-portraiture, not of Charlotte, but of Anne Brontë: between *Wuthering Heights* and *The Tenant of Wildfell Hall*. The article on Lessing is, of course, suggested by Mr. Sime's interesting volumes, of which the writer says that they "cast quite into the shade anything of the same kind which has for the last dozen years been attempted in a similar direction among us." The writer is such a genuine student of Lessing that it is natural that he should rank any adequate biography of Lessing very high; but he should remember that "the last dozen years" have seen several works of the same kind which are hardly cast into the shade by Mr. Sime—such as Mr. Pattison's *Casaubon* and Mr. Morley's *Rousseau*. This, however, is not a fair specimen of the tone of this thorough and exhaustive article. On the contrary, it is very temperate, very judicious; and if the author thinks that a good Life of Lessing is *ipso facto* better than a good Life of other people, he does not therefore put Lessing where Prof. Hermann Grimm would put Goethe. Here is one of the passages that best indicates the writer's view:—

"Lessing was not only a great teacher, a reformer, a liberator, a witness for the ideal, alike in individual life and in the State, but he was a great creator, if not directly in the sphere of imagination and passion, yet in a field that contributes to that other most immediate and helpful elements. He knew that he did not possess the higher attributes of the poet, and modestly disclaimed inspiration; but he was more of a poet than he claimed to be, else the lessons he taught could never have penetrated so deeply, nor the general taste have been so permanently raised through his effort and example."

Again, quoting from another critic, the writer says:—

"Lessing's intellect, like his style, was clear, sharp, precise; he would tolerate no vagueness, and he hated rhetoric; a keen, analytic, healthy intellect, practical in all its aims, decisive in its movement, inspired by the sincerest love of truth, but never inspired by imagination."

Thus we are prepared for the view that "Lessing's influence has been wider and more healthily pervasive throughout the whole field of culture than that of any other German"—than that of Luther, Leibnitz, or Goethe, for Lessing's faculties were,

"on the whole, ordinary faculties," although they were faculties so evenly developed side by side as to make the total an extraordinary one. We may add that the article gives a very full account of Lessing's career, and dwells with especial copiousness on his theological writings, going in both departments to other and original sources as well as to Mr. Sime's biography.

THE contributions which the veteran American poets, Longfellow and Whittier, make to the magazines this month will not greatly add to their reputation. Longfellow's "Leap of Roushan Beg" (*Atlantic Monthly*) is one of the class of sensational Oriental lyrics that were admired in Moore's day; Whittier's two so-called sonnets on "Thiers" (*International Review*) do not put the obvious thoughts suggested by that name in a form that will be classical; nor does the same writer's "Seeking of the Waterfall" (*Atlantic Monthly*) seem a very happy enforcing of the truth that search is sometimes better than attainment. What is best in the American periodicals this month is, as usual, that part which is occupied with domestic politics and recent American history. Such an article as that which a South Carolinian writes on "The Results in South Carolina" is worth almost all the rest of the *Atlantic Monthly*. The paper on "Reminiscences of the Civil War," which the Confederate General Richard Taylor publishes in the *North American Review*, is both historically valuable and written in a racy style of which the New Englanders have by no means a monopoly. General McClellan's article on Kars and Plevna has also the value which must attach to any military Report from the hand of that distinguished soldier. For the rest, the American magazines seem to us to be not very strong this month. The only paper on which we should be inclined to dwell would be Mr. W. W. Story's, "On the Origin of the Italian Language" (*North American Review*); but as Mr. Story promises a further discussion of the subject in the next number, we need do no more at present than state that the article is mainly an assertion of the theory of Cesare Cantù, "that modern Italian is the ancient Latin vernacular, or *lingua rustica*, not changed essentially, but simply modified by time and accident." This view is clearly opposed to that of Prof. Max Müller, who holds that the Romance languages, one and all, grew up among "tribes thinking in German, and trying to express themselves in Latin;" and to that of Sir G. C. Lewis, who—writing, it is true, before Cantù—denounced the opinion as "absurd" and "without evidence."

DR. SCHLIEMANN'S discoveries are so truly a matter for specialists that it is not likely that other persons will have much to say upon them that is worth saying. Mr. Bayard Taylor (*North American Review*) confesses that he writes as a layman; but as he writes from New York he has had the advantage of examining, since Dr. Schliemann's book on Mycenæ appeared, the Osmola collection of Cypriote antiquities; and he has been "surprised to find so many of them identical with those found by Schliemann at Mycenæ." "The diadems of gold-leaf," he says, "the wreaths of laurel leaves, the golden buttons (some of them showing exactly the same ornamental patterns in *repoussé* work), the bronze hatchets and sword-blades, are not to be distinguished from the same objects among the Mycenaean spoils; while there is scarcely a type of pottery, or a form of the rude terra-cotta idols, contained in the latter, which is not matched by something from Idalium, Golgoi, or Curium."

Mind begins its third year with every promise of continued efficiency. It has been said that some of its articles in the past have been better fitted for lighter popular magazines than for a scientific journal. This criticism will not apply to the present number. All the original articles are careful and elaborate studies on properly philosophical questions. Even Prof. Oliphant,

whose fertility of imagination and facility in the manipulation of language sometimes tempt him to forsake the sober paths of strict scientific argument, appears in this number (if we overlook a rather bad pun) as a thoroughly disciplined reasoner. His essay "On the Nature of Things-in-Themselves" is an ingenious and neatly-presented argument in favour of the doctrine (said to be first distinctly worked out by Wundt) that all reality is mind, or, as the Professor calls it (suggesting rather forcibly a certain chemical substance said to be especially brain-forming), "mind-stuff." Mr. Clifford is an idealist so far as to hold with Berkeley that all objects (which he happily terms "social objects") are states of consciousness of my own and other minds. Still we believe in a reality external to our individual minds—namely, other minds, which, in contradistinction to objects, are styled "ejects." The author's argument is simply that we have no business to affirm reality (mind) in the case of certain objects (*e.g.*, human brains) and to deny it of all other objects ("inanimate" objects, molecules of matter). He thinks, too, that the doctrine of evolution, by teaching the continuity of material objects, forces us to affirm the universal presence of "mind-stuff" as the *ding-an-sich* answering to objects or objective impressions. A final argument attempts to show that just as an object—*e.g.*, a candlestick—is represented in the spatial order of its parts in the cerebral changes which are produced in the act of seeing it, so the noumenal candlestick must answer to the noumenal action of the brain—that is, the percipient's mental image. But would not the same reasoning prove that there was a noumenal candlestick answering to the retinal image, and in fact an infinite number of such realities correlated with the successive steps of the physical and physiological process intervening between the candlestick and the brain? One may hope that henceforth Mr. Clifford's enemies will refrain from classing him with the Materialists. Mr. Sully begins an account of the present phase of the question of visual perception in Germany by classifying the principal facts brought to light by recent physiological research. Although these phenomena are familiar enough to German students of the subject, it is doubtful whether English psychologists have yet mastered them in their full significance. There is little doubt that they will serve to give a new turn to the explanation of our knowledge of visual space. The editor has a compact and searching criticism of Mr. Lewes' latest doctrine on the relation of body and mind, in which he takes occasion to urge some forcible objections, from the psychologist's point of view, against certain versions of the Reflex Theory and that of Automatism. Mr. Venn is singularly happy in his way of treating so well-worn a theme as "The Use of Hypotheses," through pointing out the influence of the aesthetic and other feelings, and of practical considerations on the habit of introducing impossible hypotheses in historical narratives, &c. Very noteworthy, too, is the turn he gives to his exposition by objecting to the Kantian criterion in ethics that "I do in part because all others *do not*, and I should begin to change my practice if I saw them begin to imitate generally my example." A paper on "The Philosophy of Ethics," by Mr. A. J. Balfour, is a closely-reasoned definition of the province of ethical speculation in the general scheme of knowledge. Prof. Land gives us a brief history of academic philosophy in Holland, which favours the belief that the speculative interest is likely to be more lively outside than inside the universities. The subordinate matter in the present number, in the shape of critical notices and notes, is as good as it is wont to be. We would call special attention to Mr. Grant Allen's objection, from the evolutionist's point of view, to the theory of a gradual development of the colour-sense in man, recently unfolded by Mr. Gladstone leaning on Dr. Magnus; as also to the Editor's

choice bit of friendly sarcasm *à propos* of the way in which Prof. Jevons sets about testing J. S. Mill's philosophy.

SELECTED BOOKS.

General Literature.

- COLLIGNON, M. Essai sur les monuments grecs et romains relatifs au mythe de Psyché. Paris: Thorin.
McNAIR, F. Perak and the Malays, Sarong and Kris. Tinsley Brothers. 21s.
REGNAULT, A. Etudes historiques et morales sur les prisons du département de la Seine et de la ville de Londres. Paris: Guillaumin.
SPENCE, J. M. The Land of Bolivar. Sampson Low & Co. 81s. 6d.
WILLIAMS, C. The Armenian Campaign. C. Kegan Paul & Co. 10s. 6d.

History.

- ACRÉ, B. Histoire des persécutions de l'Eglise. La polémique païenne à la fin du II^e siècle. Paris: Didier. 7 fr. 50 c.
HARMACH, A. Die Zeit d. Ignatius u. die Chronologie der Antiochenischen Bischöfe bis Tyrannus nach Julius Africanus u. den späteren Schriftstellern. Leipzig: Hinrichs. 2 M.
RANK, L. v. Historisch-biographische Studien. Leipzig: Duncker & Humblot. 11 M.
THOMSEN, V. The Relations between Ancient Russia and Scandinavia. Parker. 3s. 6d.
VIRCK, H. Die Quellen d. Livius u. Dionysios f. die älteste Geschichte der römischen Republik (245-260). Straßburg: Schatz. 2 M.

Physical Science.

- BRUNS, H. Die Figur der Erde. Berlin: Schlesier. 4 M.
GERHARD, B. Systematisches Verzeichniss der Marco-Leptodacteren von Nord-Amerika. Berlin: Friedländer. 4 M. 50 Pf.
HOFF, J. H. van 't. Ansichten ü. die organische Chemie. 1. Lfg. Braunschweig: Vieweg. 4 M. 50 Pf.
LARTET, L. Exploration géologique de la Mer Morte, de la Palestine et de l'Idumée. Paris: Bertrand.
LASSWITZ, K. Atomistik u. Kriticismus. Ein Beitrag zur erkenntnistheoret. Grundl. der Physik. Braunschweig: Vieweg. 3 M. 20 Pf.
LLOYD, H. Miscellaneous Papers connected with Physical Science. Longmans. 16s.
MARTIUS, C. F. P. de. Flora brasiliensis. Ed. A. G. Eichler. Fasc. 74. Leipzig: Fleischler. 30 M.

Philology, &c.

- BAER, K. E. v. Ueb. die homerischen Lokalitäten in der Odyssee. Braunschweig: Vieweg. 6 M.
BRUGSCH-BEY, H. Dictionnaire géographique de l'ancienne Egypte. 8^e Livr. Leipzig: Hinrichs. 25 M.
IBN JA'IR Commentar au Zamachsharî Mufassal. Hrag. v. G. Jahn. 3. Hft. Leipzig: Brockhaus. 12 M.
JELLINEK, A. Bet ha-Midrash. Sammlung kleiner Midrashim u. vermischter Abhandlgn. aus der Midrasch jüd. Literatur. 6. Thl. Wien: Brüder Winter. 5 M.
STUDIES zur griechischen u. lateinischen Grammatik. Hrag. v. G. Curtius u. K. Brugman. 10. Bd. 2. Hft. Leipzig: Hirzel. 4 M.
VOYAGES (des) merveilleux de Saint Brandan, etc., légende du XII^e siècle publiée d'après le manuscrit du Musée britannique, par Francisque-Michel. Paris: Claidin. 7 fr. 50 c.

CORRESPONDENCE.

THE "OLD MASTERS" CATALOGUE.

London: January 21, 1878.

Dr. Richter's letter upon the Old Masters Catalogue is very much to the purpose. It can only be by an oversight that those who compile these catalogues do not give the signature and date whenever such appear upon a picture. The catalogues are preserved and form indexes for future reference which would have far greater value if facts of signature and date were invariably recorded. I would go further and urge that it would be no very serious addition to the labours of the compiler, if references were also given to Smith's Catalogue or to some other acknowledged authority.

Will Dr. Richter re-examine the signature on *The Jewish Rabbi*, No. 169? Is not the whole of the name *Rembrandt* given? This picture is one which Dr. Waagen attributed to Solomon Koningh, whose peculiarities of touch and manner he believed it illustrated. I am glad to find that Dr. Richter considers it a true Rembrandt. I read the last figure of the date, as well as one can read it in a January light, as 7 not 4, and this accords, I think, more nearly with its probable time as evidenced by the technique. *The Jewish Rabbi*, No. 167, is possibly by the hand of Govaert Flinck, as is also the *Portrait of a Young Man*, No. 264, ascribed to Bol.

There is another name under the name "Rem-

brandt" in No. 271, *Portrait of an Old Woman*. The Rembrandt is evidently a forgery; as is also the date 1654—a date which in no way accords with the work itself. Dr. Richter reads the under signature *J. Leveck*, and considers the execution of the portrait to resemble that in the *Portrait of a Young Man*, No. 264, signed J. Leveck. Comparing the two pictures, I fail to see the similarity. No. 264 appears to me more like a copy of some other work; while No. 271 is taken from the life, and is, I believe, by Ferdinand Bol, whose signature, as I read it, can be distinguished beneath the *Rembrandt*. There are, under the latter part of this name, three long letters looped at the top—one is below the *b*, another rises above the *a*, the third is under the *d*. We know that Bol was very careless in his use of capitals (see his etching of a *St. Jerome*, Bartsch 3). There is hardly room for the letters of *Leveck*; there is for the hidden letter in Bol's signature "f. bol."

While speaking of these Dutch Masters there is another matter to which I should like to draw attention—the unfortunate practice of placing them in broad and elaborate gold frames. The bright gilding is in most cases fatal to the beauty of the picture; for instance, what can more completely kill the effect of the superb picture No. 170, known as *Rembrandt's Mill*? The prevailing hues of the painting have no chance whatever in competition with the shining gilt frame. It is the same with most of Ostade's works, and with all in fact which show a prevailing yellowish orange or golden brown tone. Crome and Stark both suffer in this way; but it seems to be a rule which hardly admits exception that a heavy expanse of gold shall surround a picture, no matter whether it is a suitable setting or not; they know better in Holland, where some of Rembrandt's finest works are framed in black. Let anyone try the experiment of placing a black coat sleeve against such a picture as I describe, cutting off the yellow gold light, and then mark the contrast. There are some pictures in the National Gallery which would hardly be recognised if the gilt frame were removed, so extraordinarily would they gain by its absence. Unfortunately, bright gold decoration seems at present to be a passion, and, with many, a picture is hardly thought presentable until it is surrounded with a frame of sparkling gold leaf more or less fantastic and costly.

CHARLES HENRY MIDDLETON.

THE NEW CATALOGUE OF THE "LIBER STUDIORUM."

25 Westbourne Square, W.: January 22, 1878.

I am anxious to include in a Catalogue of Turner's *Liber Studiorum*, which I hope shortly to publish, information as to the present whereabouts of the original drawings for the work. Out of the one hundred of these I am unable to trace sixteen, though in one or two cases they have passed, not long ago, through the hands of dealers, who recollect the fact of selling them, but not the name of the purchaser.

If you will do me the favour to publish the list below of these missing drawings, it will no doubt be seen by some of their owners, to whom I shall be greatly indebted if they will give me an early notice of any in their possession:—

Basle; Windmill and Lock; Inverary Pier, Loch Fyne; Mildmay Sea Piece; Calm; Mer de Glace; Solway Moss; Calais Harbour; Watercress-Gatherers; Aescalus and Hesperie; Church Interior; Ben Arthur; Stork and Aqueduct; Flounder-Fishing; Narcissus and Echo; The Felucca.

W. G. RAWLINSON.

A MUSICAL ANECDOTE.

London: January 22, 1877.

In one of his criticisms on Mr. Crowest in last ACADEMY Mr. Prout is ingenious but not correct; Mr. Crowest—in this instance, at least—is neither

ingenious nor correct. "Sauterelle" never meant the first string of the violin; but then Grétry did not say "sauterelle." What he said was, "Je pense que je donnerais volontiers six francs pour entendre une *chanterelle*," which is quite a different thing. The anecdote is given in Fétis, vol. vi., p. 60, note. G. GROVE.

MR. SWEET AND "GLOSSIC."

14 Trädgårdsgatan, Upsala: January 10, 1878.

I am glad that Mr. Nicol's letter has saved me from the unwelcome necessity of engaging in a lengthy phonetic controversy with Mr. Ellis. My main object in writing now is to express my regret at having unintentionally misrepresented his views. As a partial excuse I may urge the difficulty (almost impossibility) of keeping half-a-dozen or more systems of phonetic notation in the head without confusion, as I have had to do in preparing my *Handbook of Phonetics*. Even if I had confined myself to the study of Mr. Ellis's *Early English Pronunciation*, I should have had to acquire four different notations, two of them of an extremely complex character, besides the two I have employed myself. To these must further be added the different systems of foreign phoneticians, not to mention Mr. Bell's *Visible Speech*, in its three forms of Print, Script, and Shorthand. I may also remark that, although I have carefully studied Glossic (the alphabet which I misrepresented), I have never worked it practically, as I have Palaeotype (Mr. Ellis's first alphabet), Visible Speech, and my own Narrow and Broad Romic.

In spite of my practical familiarity with Palaeotype, I have had great difficulty in avoiding confusion between it and my own Narrow Romic, owing to the fact that the latter is essentially a modification of Palaeotype, formed on the same principles, although differing in many details. Hence it is that I have to plead guilty to a misrepresentation of Palaeotype as well, which I will point out at once. I allude to the note on p. 102 of the *Handbook*, in which I have wrongly accused Mr. Ellis of inconsistency in the use of the symbols (e) and (o). I had already left England when I discovered the mistake, and I hurriedly added the correction given in the Errata, instead of re-writing the note, as I ought to have done, in this form:—"An instance of inconsistency in Palaeotype is its use of (e) and (o) to denote narrow, while (i) and (u) denote wide, vowels." Of course, this inconsistency is much less serious than that which I at first laid to Mr. Ellis's charge, and I should be glad if Mr. Ellis as well as all others who use the book will cancel the passage entirely.

As regards my estimate of Glossic, I may state that I consider it the best alphabet possible on the principle of retaining the present values of the letters, and my criticism is really directed not so much against Glossic itself as the principle on which it is based.

And now a few remarks on the pronunciation of *r* in English. Mr. Ellis defends his retention of the first *r* in *farther*, on the ground that the *ar* of *farther* and the *a* of *father* have different properties—namely, that when *ar* (in Glossic *aar*) is written, the reader may insert a trilled *r* even when no vowel follows, and must insert it when a vowel follows. To begin with the first case, what does this permissive insertion of *r* in *farther* amount to practically? I never myself make the slightest distinction between *farther* and *father*, and I certainly claim to be an educated speaker of normal Southern English, nor do I hear any other pronunciation from my fellow-speakers. On the contrary, the slightest approach to a consonantal *r*—not to speak of a trill—after the *a* of *farther* at once suggests to my ear a foreign or broadly dialectal (Scotch, &c.) pronunciation. Again, if an English speaker is unable to pronounce a given sound in a foreign language, we may infer with certainty that the sound does not exist in his native pronunciation. Now, it is a notorious fact

that the great majority of Englishmen do pronounce such pairs as the German *bat* and *bart* in precisely the same way. When foreigners, as well as many native observers, hear a faint approach to an *r*-sound in *farther*, they are simply misled by the diphthongising tendency of English; it has nothing to do with the *r*, but is merely an inseparable accompaniment of long *aa* in English, and is as distinct in *father* as in *farther*, in *papa* as in *far*. Of course, as Mr. Ellis says, most people would object strongly to being told that you must not trill the *r* before a consonant, but, as they are generally incapable of observing the facts of their own or other people's pronunciation with any accuracy, their views are of little value. They generally argue very much in this way:—"It is vulgar not to trill the *r* of *farther*; I am not vulgar; therefore I trill the *r* of *farther*." It would have been simpler if Mr. Ellis had said that most people object to being told that they do not trill the *r* of *farther*. Mr. Ellis goes on to say, "I don't think Mr. Sweet himself would object to sounding it in this way, if the trill were not obtrusive." Certainly not: on the contrary I should rejoice to hear the *r* restored everywhere as in Scotch, but I think that the retention of letters after the sounds they represent have been lost is simply to abandon all control of pronunciation, and thus indirectly to encourage changes in pronunciation (see *Handbook*, pp. 193, foll.).

The permissive insertion of *r* simply amounts to this—namely, that some dialects of English insert it, and others, including the standard literary and social dialect, do not. I consider that the trilled *r* before a consonant is English in exactly the same sense as *coom oop* for *come up* is—namely, that from a philological point of view it is dialectal English, while from a practical point of view it is not English at all. The fact that some English speakers insert the *r* is not of the slightest help to those who do not: for them Glossic is an unphonetic alphabet which requires to be supplemented by spelling-lessons.

The case with the final *r* of *father* is somewhat different. Although the *er* of *father* and the *a* of *idea* have exactly the same sound, there is this difference, that if they are followed by a word beginning with a vowel, the *r* of *father* is necessarily sounded; so that the writer has only to apply this test, and is saved the necessity of consulting his spelling-book, although it is, strictly speaking, unphonetic to write the *r* of *father* anywhere except before a vowel. Unfortunately, however, this test is by no means infallible; and many, even educated, speakers would, according to Mr. Ellis's rule, be justified in writing *idear*, *sofer*, as well as *father*, both before vowels and in all other positions. A Welshman with whom I was talking once asked me abruptly, "Why do you say *idear* of?" I answered that although I was aware that the said pronunciation was widely spread, I thought that I was free from it myself. I was, however, somewhat cheered when my critic not only remarked "J. does it too," but also went on to enumerate a considerable number of university dignitaries who, by example if not precept, sanctioned the same euphonic insertion.

HENRY SWEET.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, January 28.—5 P.M. London Institution: "Some Additions to our Knowledge of Shooting Stars," by Prof. R. S. Ball.
8 P.M. Society of Arts: "Explosions in Coal Mines," by T. Will.
8.30 P.M. Geographical.
TUESDAY, January 29.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.
8 P.M. Civil Engineers: Discussion on "Dynamo-electric Apparatus."
8 P.M. Anthropological Institute: Anniversary.
WEDNESDAY, January 30.—8 P.M. Society of Arts: "Art Manufactures of Japan," by Dr. C. Dresser.
THURSDAY, January 31.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: Lecture by Sir John Lubbock, Bart.
8.30 P.M. Royal.
FRIDAY, February 1.—8 P.M. Philological: "The Bulgarian Language, with special Reference to the Palaeo-Slavonic," by W. R. Morfill.

8 P.M. Society of Arts: "The Destruction of Life in India by Wild Animals," by Sir Joseph Fayer.
9 P.M. Royal Institution: "The Telephone," by W. H. Preece.

SATURDAY, February 2.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.
3 P.M. Physical: Annual General Meeting.

SCIENCE.

Coleoptera Sanctae Helenae. By T. Vernon Wollaston, M.A., F.L.S. (London: J. Van Voorst, 1877.)

In this volume Mr. Wollaston, whose lamented decease we so lately recorded, completed his investigation of the Coleopterous fauna of the Atlantic islands. In former works the beetles of Madeira, the Cape Verde, and Canarian archipelago, which he had himself collected with the greatest assiduity, were described by him with a minuteness of detail which leaves but little hope of any material additions being hereafter made to our knowledge of the insects of this order. A glance at the map of the globe will show the peculiar interest attached to the careful investigation of any portion of the natural productions of these islands, especially with reference to the great question of the geographical distribution of animals and their possible descent from progenitors living in long-past ages, when these outlying portions of the present world may have been connected with the mainland on either side of them. From this point of view St. Helena is especially interesting, being not less than 1,200 miles from the nearest point of the African continent, and 1,800 from that of South America, as well as 700 from the small and barren island of Ascension to the north; while its complete isolation is shown by the fact that no sea-bottom has been reached a mile and a-half from its present coast.

"From whatever point of view we look at these questions—and there are many which at once suggest themselves along the distinct, but ultimately converging, lines of thought—the statistics of an oceanic rock, far removed from the ordinary effects of immigration and change, and bearing more or less of the impress which was stamped upon it by its aboriginal forms of life, have an interest about them which it is scarcely possible to overrate."

Entomologists are too well acquainted with Mr. Wollaston's very careful mode of description of the insects which he undertook to make known, to require the assurance that the present work is equal to its predecessors in the clearness of its specific analysis of the 203 species of beetles which he ascertained to inhabit the island of St. Helena. Entomologists are further well aware that from the very varied nature of the habits of the immense number of known species of beetles, a general estimate may be made of the Flora, and even to some extent of the Fauna, of any particular country. Thus, for instance, the absence of ladybirds from any given locality is a proof that plant-lice (Aphides and Cicadellinae) are wanting, and the absence of the latter is an equal proof that but few flowering plants inhabit the district. The enumeration, therefore, of the number of species belonging to the different families of beetles in this island exhibits some very curious and unexpected results from an economic point of view. In the first place not a single species of water-

beetles has been discovered, although the island affords every condition necessary for their subsistence, and although the streams and pools must have been far more abundant formerly than now. Of the 203 species of beetles found in the island, fifty-seven may originally have been conveyed to the island through various external media. Seventeen others are doubtful natives; so that there remain 129 which there is every reason to suppose "are the veritable descendants of the 'autochthones of the soil,'" and of these at least three-fourths belong to the great family of the weevils, which live upon timber and other vegetable matter. Thus, as Mr. Wollaston observes,

"a minute island which has been almost cleared of its native timber (said to have been once luxuriant), and which presents, except in a few favoured districts in the interior and on the summits and inaccessible slopes of the high central ridge, scarcely more than a blackened mass of basaltic rock and hardened volcanic mud, is, nevertheless, more richly stocked, even now, with wood-boring weevils and foliage-loving anthribids than probably any other spot of equal area (whether insular or continental) in the world!"

It is, however, very singular that the other vegetable-feeding families are not at all or but slightly represented in the existing species of beetles in the island; that there has not been discovered a single longicorn species (*Cerambyx*, Linn.), only three Phytophaga (*Chrysomela*, Linn.), two lamellicorns (*Scarabaeus*, Linn.); and, as may be more easily conceived, the necrophagous species (*Silpha*, Linn.) are equally rare, only one having been found. In his Introduction Mr. Wollaston elaborates this interesting subject very fully, especially with reference to the comparative relationship of the aboriginal 129 species to the faunae of the west coast of Africa, the east coast of South America, and the other islands of the Atlantic, summing up his observations thus:—

"To a mind which, like my own, can accept the doctrine of creative acts as not necessarily 'unphilosophical,' the mysteries [of the existence of these species in such an island], however great, become at least conceivable; but those which are not able to do this may, perhaps, succeed in elaborating some special theory of their own, which, even if it does not satisfy all the requirements of the problem, may at least prove convincing to themselves."

J. O. WESTWOOD.

A History of Roman Literature, from the Earliest Period to the Death of Marcus Aurelius. By Charles Thomas Cruttwell, M.A., Fellow and Tutor of Merton College, Oxford. (London: Griffin, 1877.)

THIS manual marks in a signal and satisfactory manner the increasing interest felt in ancient literature. It gives in a very readable—indeed, almost popular—form, a biography of the chief Roman writers, an account of their works, and an estimate of their position. It holds a middle place between the brief manual of Dr. Schmitz and the elaborate history of Teuffel.

Teuffel's work, admirable as it is, is too complete to be attractive. It is a work of reference. Mr. Cruttwell undertakes to make Latin literature interesting, and he has succeeded. Not a dull page will be found

in the volume. We fully believe that it will be read not only by students at the universities and public schools, for whom it is primarily intended, but by that increasingly numerous class of readers who look for the most available instruction in subjects which they can only hope to approach from a distance, and in which they have no special training—e.g., artisans and women.

Mr. Cruttwell is, as may be supposed, no mere epitomiser. He holds pronounced views of his own on all the great writers who come before him. In general, we believe, his criticisms will be felt to be sound, even where they are not accepted as complete or final. Take, for instance, his estimate of Horace's Odes. Mr. Cruttwell well says: "The poetry of his language consists not so much in its being imaginative as in its employing the fittest words in the fittest places." But when he goes on to mention the unjust comparison of the love odes to scentless flowers, and, indignant at the outrage, asserts (p. 292), "Aroma, bouquet: this is precisely what they do not lack," many readers will feel that the falsity of the first criticism has led Mr. Cruttwell into a contradiction no less false. Horace's Odes are neither scentless nor aromatic; and nothing is gained for real criticism by either comparison. Again, Mr. Cruttwell is perhaps right in preferring the Epistles to the Satires; but we cannot agree with him that the rhythmical movement of the Epistles is "rippling rather than flowing," still less that it is "a delicious movement." "Rippling," "flowing," "delicious"—each word is valuable in special departments of poetry; hardly in that half-prose poetry to which both the Satires and Epistles belong.

As a good specimen of Mr. Cruttwell's work we would mention the account of Caesar—the best, we venture to think, that has yet been written by an Englishman. It is fresh, brief, and, though written throughout *con amore*, free from any trace of exaggeration. A note on p. 192 contains a remark of Prof. Rolleston's correcting Caesar's statement that the beech and pine do not grow in the South of England, which will be interesting to many readers who care more for Caesar's account of the early state of our island than for the details of his campaigns.

The utility of the work is much increased by the various appendices added to the chapters—e.g., on the Menippean Satires and *Logistorici* of Varro; on the poems of Cicero and his brother; on the *Acta diurna* and *Acta Senatus*; on the similes of Virgil, Lucan, and Statius. To most students the *Testamentum Porcelli* will be new; and the translation of Quintilian's criticism on Roman authors will be serviceable to the many who would not be likely to look at the original.

We notice the following slips which it might be worth while to remove in a new edition. "We possess no fragments of Calvus" (p. 232). The few lines which remain will be found in Lachmann's Catullus. Sulpicia does not make the *i* of *iambo* long, but, if the verse is genuine, scanned it like Horace's *Iule* (iv. 2). On p. 303, the lines from Propertius are inaccurately printed: *Virgilio custodit* should be *Virgilium custodis*, *Troianaque* should be *Troiani*; on p. 304, *movistis*

should be *vestri mouere tumultus*; on p. 305, the story that Propertius' poems were re-discovered in 1451 is disproved by the fact that they were known to Petrarch. On p. 458, the words *περὶ τῶν ἐν τοῖς βιβλίοις σημείων* should be translated "on the marks of notation in books," not "on the significance of rare words." Nor can we see Mr. Cruttwell quoting as accepted Conington's translation of *quam forti pectore et armis* ("broad chest and shoulders") without a protest as decided as we remember making to its author many years ago.

In the lines by Cornelius Severus on Cicero's death quoted in Seneca's *Suasoriae* (vi., 26), a MS. in the British Museum (Sloane 777) enables me to suggest an emendation which will be welcome to those who admire the fine finish and exalted tone of this hitherto little-known fragment. They are given by Mr. Cruttwell on p. 312. In v. 9, *sacris exulta quid artibus aetas*, the MS. gives *euicta*, i.e. *euecta*; the same MS. in v. 22 gives for *non fecerat hoste Philippo* the far more forcible *non fecit in hoste Philippo* (this last as Bursian). R. ELLIS.

SCIENCE NOTES.

BOTANY.

Acetabularia mediterranea.—In the *Botanische Zeitung* for November Professors de Bary and Strasburger contribute an account of the life-history of *Acetabularia mediterranea*. That part of the work for which we are indebted to Prof. de Bary has remained unpublished for five years, owing to its incompleteness and the impossibility, caused by his other labours, of finishing it, and has now appeared along with Strasburger's, since the work of the latter is fortunately supplementary. This happens at a fitting time, immediately after the publication by the same journal of Rostafinski and Woronin's account of the life-history of *Botrydium granulatum* (see ACADEMY, October 20, 1877), between which and the *Acetabularia* close affinity exists; the resemblance is, indeed, so close that it will perhaps be sufficient to indicate the points, so far as the new synonymy proposed in the present paper applies to them. Prof. Strasburger calls the swarm-spores *gametes*, and the spore which begets them is consequently transformed, not into a *sporangium*, but a *gametangium*. The product of the pairing of the *gametes* is called a *zygote*. Prof. Strasburger suggests that this last name should be applied to the similar body occurring in the *Conjugatae*, and that its name (*zygospore*) should be dismissed, since that formation is not the equivalent of a *spore*, but of a fertilised ovum. In the *Chlorosporeae* (e.g., *Botrydium* and *Acetabularia*) we have to do, then, with *swarming*, and in the *Conjugatae* with *stationary gametes*. Prof. de Bary suggests that the former be called *planogametes*, and the latter *aplanogametes*. Rostafinski's word *Isospore* (used in his work on *Botrydium*) is rejected in favour of the *zygote* on the same grounds on which *zygospore* is held to be unsuitable in the *Conjugatae*. Far as these papers go in the amount of detailed information, the true systematic relations of *Acetabularia* and *Botrydium* cannot be determined without a more complete knowledge of the other *Siphoneae*.

An interesting point is raised in the above paper, as to the union of swarm-spores. Dr. Dodel and Fräulein Carolina Port record that during their work on *Ulothrix* they never saw the conjugation of microzoospores of the same mother-cell; Cramer states that this may happen, however, in *Ulothrix*, between microzoospores the mother-cells of which belong to the same plant. The Dodel-Port statement was directly proved by the isolation

of the products of single mother-cells, and the Cramer experiment was similar as regards the plants. In *Acetabularia* both the Dodel-Port and Cramer statements were proved indirectly. In *Hydractylon*, on the other hand, Rostafinski has seen the small swarm-spores pair when yet in the mother-cell or immediately after their emission. In all these instances, the conjugating bodies are, even when examined with the utmost powers of microscopic vision, apparently similar, and the sexual distinction which exists between them lies concealed within the molecular sphere. It is not expressed in the form but it is established in the being of the contents of these organisms; and, though it may seem that spores of identically the same form and constitution unite, it must still be borne in mind that, however indistinguishable these may be, the union is between spermatozooids on the one hand, and ova on the other, and the proof of this sexuality lies in the product of the union.

In the third part of the second volume of the *Beiträge zur Biologie der Pflanzen*, edited by Prof. Cohn, there are, as in its predecessors, a number of highly-interesting researches. Dr. Schroeter contributes *Bemerkungen und Beobachtungen über einige Ustilagineen*, in which valuable service is rendered in the form of the more accurate systematic disposition of several critical species. The extent of Dr. Schroeter's labours more specially directed to this family adds weight to his remarks. The *Aperçu systémat. des Ustilaginées*, by Prof. Fischer von Waldheim, went far to clear up the confusion which existed in the arrangement of this family, and the present paper by Dr. Schroeter affords more material for the monograph of the family which is shortly expected from Prof. Fischer's pen. In the same part we have the description by Prof. Sorokin of two new species of *Entomophthora*, which are found growing on common insects and are closely allied to the fly-fungus (*Entomophthora muscae*). One species, *E. conglomerata*, Sor., grows on three different species of *Culex*, and the other, *E. rimosa*, Sor., on *Chironomus*. Then follows more *Untersuchungen über Bacterien* by Dr. Koch, in which the methods of examination, preservation, and photographing of *Bacteria* are discussed. That his methods of examination are excellent does not require our testimony; but, if the photographs published at the end fairly represent the results of his efforts in this direction, we can scarcely believe that he has been successful. No better proof could be given of the superiority in microscopic matters of a careful drawing to a photograph than the contrast between Dr. Schroeter's and Prof. Sorokin's plates and Dr. Koch's. The same part contains the results of Dr. L. Just's experiments on the effect of high temperatures on the retention of the germinating power of seeds. The experiments were conducted on seeds of different degrees of dryness and humidity. It was found that seeds which are soaked with water offer a greater resistance to the damaging effects of high temperatures than the naturally juicy parts of plants (stalks, leaves, &c.), and the explanation of this is easily found in the fact that the more seeds have been dried the greater their resistance is, while the drying of the juicy parts of plants causes their destruction. The highest temperatures that many seeds can bear in a dried state are between 120° C. and 125° C., and this varies according to the species, and in a slight degree the individual seeds. If seeds do not lose their germinating power in boiling water, this is to be explained only by the natural protection of the covering of the seeds against the entrance of the water into the inner tissue. The damaging effects of high temperatures on soaked as well as on dried seeds resemble on the whole the effects of increasing age under natural conditions on the beginning of germination (delayed), the length of time that process lasts (protracted), and the percentage of seeds which germinate at all (diminished).

THE memoir (noticed in the ACADEMY of October 20) of Drs. Rostafinski and Woronin on *Botrydium granulatum* has been reprinted from the *Botanische Zeitung*, and is now published with five beautiful plates.

PHYSICS.

At the meeting of the Académie des Sciences on January 7 it was announced that M. Pictet had determined the density of liquid oxygen to be very nearly the same as that of water, a result which had been predicted by M. Dumas from chemical considerations. In addition to this important result, in another experiment M. Pictet used polarised light to determine the presence or absence of solid particles of oxygen in the liquid streams which he obtained. The jet was illuminated by means of the electric light, and observed with two Nicol prisms. A strong polarisation was obtained, indicating the presence of solid particles, which in all probability were solid particles of oxygen.

The Phonograph.—There seems to be no doubt that Mr. Edison of New York has succeeded in realising an instrument by which articulate speech can be recorded on a strip of tinfoil with all its modulations and inflections, and reproduced as articulate speech after any interval of time, without any loss or variation of its original character. The apparatus by which these results are effected is of no great complication. A thin circular metallic membrane or diaphragm has a blunt steel point attached to its centre. The membrane is placed in a vertical position, and when set in vibration by the human voice, or by any other means, causes the steel point to move to and fro in a horizontal line. A cylinder with a screw-groove cut on its surface, is placed immediately in front of this point, and by means of a screwed spindle can be made to move along the membrane in such a way that the steel point always finds itself over the groove. If the cylinder be covered with a sheet of thin tinfoil and rotated with constant velocity by a clock-work arrangement, the tinfoil will receive a succession of indentations in consequence of the vibratory motion of the membrane, the character of the marks so made depending on the nature of the exciting sounds. Thus can be obtained a metallic record of any sentence, or number of sentences, involving every peculiarity of the voice which gave utterance to them. The record has now to be translated by being reconverted into sound; this is done by means of the third portion of Mr. Edison's apparatus, which consists of a conical tube, open at the larger end and closed at the smaller by a tightly-stretched paper membrane. Just in front of this is a light flat steel spring, held in a vertical position, and terminating in a blunt steel point projecting from it. The spring is connected with the paper diaphragm by means of a silken thread, which is placed just sufficiently in tension to cause the outer face of the diaphragm to assume a slightly convex form. This apparatus is placed on the opposite side of the cylinder to the metallic membrane and point above mentioned. The steel point of the translating apparatus is advanced towards the cylinder until it rests without absolute pressure in the first indentation. If now the clockwork be set in action again, the cylinder will move forward at the same rate as before; the steel point will follow the line of impression and will vibrate in periods corresponding to the impressions previously produced on the foil by the point of the recording apparatus. Vibrations of the requisite number and character being thus communicated to the paper diaphragm, precisely the same sounds will be evolved that in the first instance were required to produce the impressions formed on the tinfoil. The voice of the original speaker is thus heard issuing from the end of the conical tube, tinged, however, with a slight metallic or mechanical tone. In using the machine for the purpose of correspondence, the

metal strips are removed from the cylinder and sent to the person with whom the speaker desires to correspond, who must possess a similar machine to that used by the sender. The person receiving the strips then places them in turn on the cylinder of his apparatus, applies the translator and puts the cylinder in motion, when he hears his friend's voice speaking to him from the indented metal. The sender can make an indefinite number of copies of his communication by taking a plaster of Paris cast of the original strip, and rubbing off impressions from it on a clean sheet of foil.

Dr. Kerr's Experiments.—Mr. J. J. Mackenzie, at the instance and in the laboratory of Prof. Helmholtz, has been repeating the celebrated experiments of Dr. Kerr, in which the latter found (*Phil. Mag.*, 1875) that, when a beam of plane polarised light passes through a dielectric medium in a state of electric tension, the plane of polarisation is rotated. Mr. Mackenzie has obtained only negative results. He used a glass plate about half-an-inch thick, with tinfoil on its two sides, which were connected, the one with a powerful Ruhmkorff coil or Holtz machine, and the other with earth. This was supported and covered with two larger glass plates and placed between two Nicols, as in Dr. Kerr's experiment, the source of light being a lamp. The electric action produced no change in the dark field, nor was such obtained when polarised sunlight was used to give greater sensibility, and a leaf of mica thick enough to give the violet colour was interposed between the glass plate and the analyses. Experiments with oil of turpentine likewise gave negative results. Mr. Mackenzie, therefore, concludes that the phenomenon observed by Dr. Kerr is not produced by electric tension itself, but possibly in a secondary manner, through the heating thus caused, and he considers that this supposition is confirmed by the fact that in Dr. Kerr's experiments it was only after about thirty seconds from the closing of the circuit that the action reached its maximum; it also disappeared slowly. Mr. Mackenzie is not the first who has repeated Dr. Kerr's experiments without success. They require care and patience; and the experimental skill of Dr. Kerr is not readily acquired. Mr. Mackenzie does not appear to have obtained the result established by Dr. Kerr, even after thirty seconds from closing the electric circuit, and therefore his conclusion is hardly warranted.

New Galvanic Pile.—M. Jablochhoff (*Comptes Rendus*, lxxxv., p. 1052) has devised a form of galvanic pile in which carbon is the active electrode. Since carbon is not attacked by any liquid at ordinary temperature, it was necessary to employ some substance to act on the carbon which only becomes liquid at a tolerably high temperature. Fused nitrate of potassium or sodium was consequently used, the passive electrode being platinum or iron. The electromotive force of this element is stated to be between two and three times that of a Daniell, the electromotive force of a Grove or a Bunsen being about 1.8 Daniells. During the action of the element there is a large disengagement of carbonic acid and other gases, and M. Jablochhoff has devised an arrangement by which these gases may be stored up, in order to render them available as a motive power.

THE death is announced of M. Antoine-César Becquerel, the eminent physicist, in his ninetieth year. He commenced life as an officer of engineers, and saw active service in Spain and France; but in 1814 he left the military profession, and thenceforth devoted himself to scientific pursuits, particularly to the subject of electricity. In 1829 he became a member of the Academy of Sciences, and in 1837 Professor of Physics at the Museum of Natural History. The Academy of Sciences awarded him its *médaille cinquantenaire*, and our own Royal Society the Copley medal. He contributed a number of Memoirs to the

Comptes Rendus and the *Annales de physique et de chimie*; and among his more important works are a *Traité de l'électricité et de magnétisme*, *Traité d'électro-chimie*, *Traité de physique appliquée à la chimie et aux sciences naturelles*, beside various treatises written in collaboration with his son, M. Alexandre-Edmond Becquerel.

MEETINGS OF SOCIETIES.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, January 11.)

DR. HUGGINS, President, in the Chair. A paper was partly read, "Suspected Repetition of Second Outbursts from Radiant Points, and on the Long Duration of Meteor Showers." The writer, Mr. Denning, has determined numerous radiants from the paths of 2,690 shooting stars observed by himself between April, 1876, and December, 1877, and from the catalogue of the Italian Meteoric Associations, and he states that in some well-marked cases the period of activity of the same radiant extends over four months. Captain Tupmann raised the obvious objection that, as the Earth moved in four months through a third of her orbit, the radiant point of any meteoric system must necessarily greatly shift in such a length of time.—Mr. Wentworth Erck showed a portable equatorial mounting for small telescopes, which may be attached to any window sash or to any post or rail. The mounting packs into a space of $9 \times 4 \frac{1}{2} \times 1$ inches, and weighs less than 3 lbs.; yet it was stated to have been found quite strong enough to carry a $3\frac{1}{2}$ telescope of 50-in. focus. Mr. Erck also spoke about some improvements in a Solar Spectroscope just made by Mr. Grubb for Prof. Young, and was followed by Mr. Browning and Lord Lindsay with explanations of their contrivances for gaining similar advantages.—Mr. Common gave an account of his observations of the satellites of Mars and Saturn, made with his 18-in. silvered glass reflector. He had observed the outer satellite of Mars on nine evenings between September 11 and October 16.—An extract of a letter from Mr. Ellery to the Astronomer Royal was read, according to which the Melbourne observers had not succeeded in their search for the satellites.—Mr. S. Waters had prepared a chart to illustrate the distribution of stars in the southern hemisphere according to Herschel's gauges; and some lithographic copies of it were handed round.—Mr. Christie read a note on Specular Reflexion from Venus. He stated that some observations which he had lately made, while Venus was a crescent, entirely confirmed those which he had made on some previous occasions, with the object of testing Mr. Brett's hypothesis of specular reflexion modified by atmospheric diffusion. The position of the brightest point of the disc, determined with all possible care, agreed with that assigned by this hypothesis, while it was incompatible with any theory of reflexion from an unpolished surface. A long discussion ensued, in which the correctness of Mr. Christie's inferences was disputed by Mr. Ranyard, Mr. Neison, Captain Noble, and others, while the hypothesis of specular reflexion appeared to be considered by Mr. Brett and Mr. Christie as proved.—Lord Lindsay communicated the observations of the transit of the shadow of Titan across the disc of Saturn, made at his observatory on December 25.—Mr. Glaisher read a letter of Prof. Asaph Hall referring to his observations of the satellites of Mars.—The titles of numerous other communications had been read at the beginning of the meeting.

METEOROLOGICAL SOCIETY.—(Wednesday, January 16.)

H. S. EATON, Esq., President, in the Chair. The council in their Report express their gratification at the increase in the number of the fellows and stations of the society; the greater size of the quarterly *Journal*, and the higher value placed on it by foreign scientific societies; the augmentation of the library; and the addition to the sum hitherto contributed by the Meteorological Council; as well as at other evidences of vigour and progress manifested during the year. The number of fellows now amounts to 417.—The President then delivered his address: During his tenure of office the alliance between the Meteorological Council and the society had been further cemented, the society supplying the Government with certain statistics and getting some assistance from the Council in return. This arrangement had been completely successful, and the President

considered it calculated to foster the growth of climatic meteorology under the auspices of the society, and likely to remove any jealousy on the part of the public towards a Governmental department so peculiarly constituted as the Meteorological Council. After criticising some of the work undertaken by the last-mentioned body, Mr. Eaton exhibited curves of the results of the hourly observations of the barometer and thermometer for the year 1876, at Valencia, Armagh, Glasgow, Aberdeen, Falmouth, Stonyhurst, and Kew, these being the stations established in 1868 for determining the meteorological constants of the British Isles. The curves showing the combined diurnal and semidiurnal variation of atmospheric pressure might be referred to one of two distinct types. In one of them the minimum of pressure was most pronounced in the morning; in the other, in the afternoon. The former type was found at the maritime stations of Valencia and Falmouth; the latter, at inland stations, such as Kew. The diurnal range of the temperature of the air was closely related to the pressure. It was least at the maritime stations, reaching only $4^{\circ}8$ at Falmouth, and attaining a maximum of $9^{\circ}3$ at Kew. A resolution was adopted to the effect that ladies be admissible as fellows of the society. The officers and council for the current year were afterwards elected.

ENTOMOLOGICAL SOCIETY.—(Wednesday, January 16.)

PROF. J. O. WESTWOOD, M.A., F.L.S., President, in the Chair. The members of the council were elected for the present year.—An address was read by the outgoing President, in which reference was made to many of the less accessible entomological memoirs of the past year. The address was ordered to be printed; and the meeting terminated with a vote of thanks to the officers of the society.

ROYAL SOCIETY.—(Thursday, January 17.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On Cobra Poison," by A. Pedler; "On Repulsion resulting from Radiation," Part V., by W. Crookes.

FINE ART.

Cyprus: its Ancient Cities, Tombs, and Temples. A Narrative of Researches and Excavations during Ten Years' Residence in that Island. By General di Cesnola. (London: John Murray, 1877.)

(Second Notice.)

PAPHOS yielded little in proportion to the expectations which the celebrity of the site warranted, but at Kurium General Cesnola made a discovery to which there is, perhaps, no parallel in the annals of archaeology.

The site of Kurium is covered with ruins, which, strange as it may seem, had never been explored before General Cesnola's visit. Noticing eight shafts of granite columns lying together in one spot, he dug here and found a tessellated pavement which is evidently of the Roman period. Finding that one part of this pavement sounded hollow, he dug below it and came on a gallery cut in the rock, nearly four feet high and eleven feet long, one end of which had evidently communicated by steps with the building above. At the other end was a doorway carelessly closed by a stone slab. Penetrating through this doorway, the excavator found an oven-shaped cavity filled with fine earth to within a few inches of the roof. When this earth was cleared away sufficiently to explore the cavity, another doorway appeared in the opposite wall, beyond which was a second chamber. This was in like manner cleared, when it was found that the second doorway led into a third chamber, and that again into a fourth. Three of

these chambers are of nearly the same size, measuring twenty-three feet by twenty-one; the fourth, which is set at right angles to the others, is something smaller in dimensions. Communicating with this fourth chamber was a passage which has only been as yet explored for thirty feet. These four chambers contained no sepulchral remains; their true character was revealed to General Cesnola by the discovery of a gold bracelet in the lowest layer of earth in the chamber first discovered (marked C in his Plan). Carefully clearing out and sifting this earth, he extracted from it that wonderful collection of gold bracelets, earrings, rings, gems, and other precious objects, which now adorn the Museum at New York, and which might have enriched our own national collection. Such a discovery would alone have been sufficient to content an explorer for the rest of his life; but General Cesnola's good fortune did not end here. The second chamber (D of his plan) contained upwards of 300 articles in silver and silver-gilt—cups, bowls, dishes, ewers, massive armlets and bracelets—not scattered along the floor as in the Golden Treasury, but placed on a ledge about eight inches above the pavement along the eastern wall. The vases stood by themselves, the sixty bracelets in three heaps, the bowls and dishes stacked, one inside the other, in nine heaps, the top one in each case containing earrings, rings, armlets, and fibulae.

Three silver-gilt bowls, one inside the other, were placed apart by themselves. On the inside of all these subjects had been engraved, but two of them were so much oxidised that it was impossible to separate them. The contents of the next chamber (E) were not so valuable, consisting chiefly of vases in alabaster, and figures and groups in terra-cotta. The last and smallest of the chambers (marked F in the plan) contained a variety of objects in bronze or iron. Here were found large bowls with handles in the form of lotus flowers; the remains of a bronze throne, ornamented with bulls' heads, lions' heads and claws; candelabra, vases, cups, mirrors, spear-heads, and personal ornaments—such a store of metal, in short, as we may imagine to have been laid up in the treasuries of kings in the Homeric age. It is to be regretted that the rock-cut gallery leading from this chamber could only be explored by General Cesnola for about thirty feet, owing to the narrowness of the passage and the foulness of the air. At different distances in this gallery were found seven bronze caldrons. The gold objects found in Chamber C are of various periods, and ranging probably from B.C. 700, or earlier, to the time of Alexander the Great, or perhaps a century later. Among the most precious objects in this treasure are the two solid armlets inscribed with the name Eteandros, King of Paphos, in Cyprian characters. This name has been identified with the Ithunder in the cuneiform list of Cyprian kings who brought tribute to the Assyrian king Esarhaddon, B.C. 672 (see George Smith's *History of Assyria*, pp. 129, 130).

Another very precious object is the gold bowl, ornamented inside with two concentric rows of palm-trees, at the feet of which antelopes and aquatic birds are reclining. This is probably, as General Cesnola sup-

poses, of an earlier date than the armlets. The engraved cylinders and the scarabs set in gold or silver swivel-rings form a most interesting series, containing specimens of Assyrian, Egyptian, Phœnician, and early Greek engraving, a classification and description of which will be found in an Appendix by Mr. King. There are some suggestive and useful remarks in this Appendix; but what does Mr. King mean by saying (p. 355) that Dipoenos and Scyllis lived in the thirtieth Olympiad, B.C. 750 (*sic*), quoting Pliny as his authority for this statement, and inferring from the passage which he cites that the Medes were ruling in Crete at the time when Dipoenos and Scyllis flourished there? Pliny in the passage in question says nothing of the kind; he states that those sculptors flourished Ol. 50, B.C. 580-77, and the words *etiamnum Medis imperantibus* are only added to mark the date as preceding their conquest by Cyrus—not at all in reference to any rule of the Medes in Crete.

The three most interesting cylinders in the Cesnola Collection are published by Mr. Sayce (*Journal of Biblical Archaeology*, v., p. 441). The design of one of these he describes as a priest standing in adoration before a deified hero, behind whom stands Rimmon, the Air God. A kneeling suppliant is placed between the priest and the object of his worship, and in the field are three symbolical animals, together with the sun and group of stars. Mr. Sayce recognises in the cuneiform inscription the name of Naram-Sin, whom he identifies with a Babylonian monarch whose date he states to be the sixteenth century B.C., and whose name occurred on a vase discovered at Babylon by M. Fresnel. As he is designated on the cylinder as a god, Mr. Sayce considers this a proof of the apotheosis of the Babylonian kings, and in this case he thinks the deification may have taken place during the lifetime of Naram-Sin. These, however, seem hardly sufficient grounds for ascribing this cylinder to the sixteenth century B.C. The inscription on another cylinder is in Accadian, which Mr. Sayce considers a proof that it is considerably older than the one bearing the name Naram-Sin. The third cylinder published by Mr. Sayce he does not consider earlier than the eighth or seventh century B.C., from the mixture of Semitic proper names with Accadian words. The inscription is a dedication to the moon-god by one who held the office of "Recorder of the year."

The draped bearded figure in this design is considered by Mr. Sayce to be a priest. Above him are two sphinxes very clearly to be recognised on the cylinder, but which Mr. King strangely enough converts in his description into gryphons.

With the exception of pl. i., No. 4, the remainder of the Kurion cylinders are probably Cyprian imitations of Assyrian prototypes. The extreme rudeness of their designs reminds us of the primitive lentoid gems found in the Archipelago, and also of the representations of animal life in the Mycenaean antiquities. Among the Egyptian gems is one with the cartouche of Thothmes III., but, as there is ground for supposing that this cartouche was repeated on scarabs

of a later period than the reign of that king, we must not regard its occurrence here as very trustworthy evidence as to the antiquity of the series among which it was found.

The number of scarabs in the Kurion treasure which we may class as Phœnician with more or less of certainty is probably larger than exists in any public museum at present, even if we do not include all placed under this head by Mr. King, and fig. 8, pl. vi., and figs. a. b. d. and 22 in pl. viii. may be as probably the work of native Cyprian as of Semitic artists. On the other hand, No. 4 in plate v., classed among the Egyptian series, seems rather a Phœnician gem. The subjects of these gems are well worth studying from the curious mixture of Egyptian figures and symbols, and may help some day to solve the problem, what were the deities worshipped by the branch of the Semitic race who engraved these scarabs? The Greek scaraboids in this treasure, though few, are of peculiar interest, because they form the connecting link between the more archaic scarabs and those later scaraboids, mostly of the fourth century B.C., of which so rich a collection has been obtained from the tombs at Kertch for the Museum of St. Petersburg.

The Rape of Oreithyia by Boreas (pl. ix., fig. 1) and the Rape of Persephonè, if such be the subject (*ibid.*, fig. 2), deserve all the praises bestowed on them by Mr. King. I do not quite share his enthusiasm for the Victory (*ibid.*, fig. 4). The figure with two horses (*ibid.*, fig. 5) is evidently Pelops, a rare subject, which appears also on a lentoid gem obtained by Dr. Schliemann from the site of the Heraion near Mycenae. By far the finest specimens of goldsmith's work in this treasure are the large spirals (*helikes*) terminating in gryphons' heads (pl. xxviii.), which show a vigour of design and a refinement of execution worthy of the best age of Greek toreutic art. These spirals seem too large to have been worn in the ears, and may have served to ornament tresses of hair; it is, however, certain that earrings of this form were worn.

On page 297 is an earring identical in type with those found at Tharsos in Sardinia. By an inadvertence which might have been avoided, the engraver has placed this same type upside down on pl. xxvii. On a pendant (pl. xxv.) may be recognised the same sphinx which occurs as an ornament on the high crowns of the terra-cotta figures found at Kition, which have been already noticed. The crystal phial with its golden lid fastened by a chain, and the agate sceptre-head, are two objects unique of their kind. If the sceptre-head with which Ulysses smote Thersites was of this form, no wonder that his back showed so speedily the marks of punishment.

Of the silver objects found in this treasure by far the most precious is the silver-gilt bowl with friezes in embossed or *repoussé* work, arranged in concentric circles round a central group of a winged figure killing a lion; the encircling friezes are full of groups and symbols which have evidently been adapted by a Phœnician artist from Egyptian prototypes. In the chamber containing objects of bronze a bowl in that metal was found, ornamented inside with a circle of

palm-branches radiating from a common centre, within which are four antelopes embossed in relief (p. 337).

I have now noticed the principal objects in the Kurion treasure; but the work before me gives only a meagre idea of the extent and variety of this wonderful collection, which may be truly called a museum in itself.

The question here presents itself—When was this treasure deposited, and by whom? From the inscription on the armlets of Eteandros, and the general nature of the objects which filled the four chambers, we may safely assume that this treasure represents the accumulated votive-offerings of several centuries stored in vaulted chambers, in which they were found arranged, not pell-mell, but according to metals. Such underground chambers, called by the Romans *favis-sae*, were, for greater security, placed under or near the temples of which they guarded the treasures, just as the gold of the Bank of England is stowed under the Bank; and General Cesnola's account of what he found at Kurion throws new light on the discovery at Budram of which I have given the particulars (*Hist. of Discoveries*, ii., pt. 1, p. 327). There were found under the ruins of vaulted chambers layers of terra-cotta figures and lamps, which I describe as lying "assorted like articles in a shop, many specimens of the same type occurring together;" and a similar discovery took place at Paestum in 1821 (see *Bullet. dell' Inst. Arch. Rom.*, 1829, p. 189, and "Annali" of the same work, 1835, p. 50). Though there is no direct evidence that a temple stood over the vaults at Kurion, the granite shafts lying on a tessellated pavement above them are, so far as it goes, evidence to that effect. It is much to be regretted that General Cesnola did not make a more complete exploration of the site where the treasure was found. He states that it was impossible to penetrate further into the gallery running due east from the chamber F, on account of the foul air and want of space; but this difficulty might surely have been overcome by gentle blasting of the rock so as to open up a passage through the upper soil. At present we have no proof that the four chambers found are all that exist in the rock or that contain treasure, and some future excavator, following General Cesnola's track, may light upon more precious *keimelia*, for what was found is not more in intrinsic value than the piety of two generations might have contributed.

The question when this treasure was deposited cannot be determined till we have a more full and precise description of the objects which it contained than is to be found in the work here reviewed. The earrings (pl. xxv.), and the ring with Cupids (p. 310), I should not consider earlier than the time of Alexander the Great, and that careful study of the objects which is only possible after their final arrangement in a museum may disclose other evidence of even later date, but, as this treasure is (unfortunately for European students) now at New York, we must be content to wait till further light has been thrown on its origin and date by transatlantic archaeologists. In the

meantime Mr. King appears to have solved this problem by a short and easy method. He assumes (pp. 359, 367, 387) that, when the Persians with the aid of Stesantor quelled the revolt of Onesilos and the other kings, Kurion was besieged and sacked. Considering that its king, Stesantor, on this occasion went over to the Persians, it is hardly likely that they would have rewarded his treachery by sacking his capital, though it might be inferred from the language of Herodotus (v., 115) that all the cities of Cyprus were then besieged and taken except Salamis, which surrendered to its former king. In any case there are many objects in this treasure which must have been deposited long after this Persian conquest.

I regret that the limits of this article prevent me from doing justice to General Cesnola's discoveries on other Cyprian sites. The marble sarcophagus found at Amathus (pl. xiv., xv.), with its frieze so closely resembling some of the reliefs brought from Xanthus by Sir C. Fellows, seems, judging from the style of the sculpture, a work executed when Persian influence was predominant in the island; but the strange figures at either end of the sarcophagus are not accounted for by this supposition, and have yet to be explained. Equally well worthy of study are the embossed silver bowl and fragments of a richly-ornamented buckler from a tomb on the same site (pp. 276-281); the sarcophagus with a battle-scene and other reliefs in a style which we can hardly call other than archaic Greek, and the silver-embossed bowl found at Golgoi (pp. 110-117); the ivory relief in an Egyptian style (p. 233); and the Cyprian and Phoenician inscriptions (pl. 1-12). General Cesnola's excavations have, moreover, contributed very rich materials towards the history of fictile art in Cyprus, as Mr. Murray has shown in his Appendix.

A cursory survey of all the new evidence which the energy and sagacity of General Cesnola has thus brought to light confirms a conclusion to which previous discoveries in Cyprus had already pointed. Here, as in Etruria and many parts of the Hellenic world, that peculiar mixture of Egyptian and Asiatic art which we call the Phoenician style is to be found on the most ancient sites, intermixed with remains which we have good ground for considering as examples of archaic Greek art. But while in those places where the Greek population was sufficiently strong to predominate over all previous settlers and gradually to efface all exotic influences—as, for instance, at Rhodes—we find Greek art gradually asserting itself as a distinct growth till it reaches its mature perfection, no such development can be traced either in Etruria or Cyprus, and, in place of it, we find in both countries archaic art gradually degenerating into a feeble conventional style which it is convenient to call the Hieratic, but which might also be designated the Pseudo-archaic. A glance at the position of Cyprus on the map explains why it never became truly Hellenic.

Its proximity to Tyre and Sidon, the convenience of its harbours and its mineral wealth, must have attracted Phoenician settlers at a very early period; it was probably

the first of those stepping-stones by which their traders traversed the vast expanse of waters between Tyre and Carthage. On the other hand, Cyprus was too near the great Asiatic and Egyptian monarchies not to fall under the dominion of the conqueror who for the time being was master of the eastern shores of the Mediterranean; and thus, if we except the heroic episode of Euagoras, the Hellenic settlers in Cyprus take no prominent part in ancient history, and here, as in Lycia and Pamphylia, we find the native language and system of writing in use at a comparatively late period, because Hellenic civilisation was not strong enough to suppress the use of these languages and characters as it must have suppressed the Carian and other written or unwritten tongues.

C. T. NEWTON.

THE WELLINGTON MONUMENT IN ST. PAUL'S.

WE have had the pleasure of seeing the late Mr. Alfred Stevens's Wellington Monument, in St. Paul's Cathedral, uncovered by the courtesy of Mr. Collmann, the architectural decorator, to whose devotion and artistic knowledge the completion, or quasi-completion, of this grand national monument is partly due. It is a not unusual fact in this country that art fails of public patronage, and has to be encouraged by private individuals; but it certainly does seem strange that, when the right man has by chance been publicly selected to commemorate a great national hero or event, grave obstacles should be thrust in his way, such as cutting off six of the twenty thousand pounds voted for this particular monument. The undertaking thus became a matter of positive pecuniary difficulty for the sculptor, and might have involved his ruin, had not Mr. Collmann generously undertaken the responsibility of completing the work. Whether another sculptor might have executed it more economically or expeditiously is a separate question; that this is a grand national monument is undoubtedly the fact. It stands forth magnificently in St. Paul's (where unfortunately there is no other monument to rival or indeed to compare with it) in spite of its cramped position in the place allotted by the Dean and Chapter, unworthy alike of the hero and of the art, and sadly requiring as it does the equestrian statue on the summit. Every effort ought to be made to obtain permission for erecting this figure before the model of it left by Stevens is injured; there are certainly precedents in churches abroad for the erection. The recumbent figure of Wellington reposes in grand dignity; a perfect likeness, showing all the strength of his character in his face, and yet with a sublime quiet. The figures on the wings—on the one side Valour and Cowardice, on the other Truth and Falsehood, or, in a more extended sense, Virtue and Vice—show most signally the artist, the man of idea. The grand thought and action of Truth struggling with Falsehood whose double tongue she wrenches from his gullet, with her foot on his chest, are admirable, and her expression beautiful. It may, however, be suggested that there is some falling-short from perfect drawing in the right arm. The second group, Cowardice crouching under his shield at the feet of Valour, is full of spirit and power; we bore zealous testimony to the transcendent excellences of this group when it was exhibited at the Royal Academy in 1876. Valour and Truth are female figures; Falsehood and Cowardice males: a rather unusual but fully justifiable form of representation.

The architecture of the monument is perfectly adapted to St. Paul's: the English Renaissance classic, with refined symmetry and grace in the foliated columns. Stevens's love of his art, and of choiceness in workmanship, was

such that, if he found a single flaw in a nearly-completed column, he would cast it aside, thus sacrificing in each instance an item of 60*l*. The effigy of Wellington appears to be raised somewhat too high on a series of layers; each of them significant in purpose, yet one or other might well have been dispensed with, thus lowering the figure, and simplifying with advantage the general structure of the sarcophagus, and its rôle in the entire composition.

The frieze of cherubim, if not in itself very original, is gracefully introduced, and the individual heads (each pair differing from every other pair, and even the two members of any one pair not both visible together) are sculptural work of the rarest loveliness; and the whole comes appropriately for the Christian hero who certainly here has a monument unsurpassed at least by any of modern Europe.

We had on the same occasion the satisfaction of again seeing the other work by Mr. Stevens in this Cathedral, the mosaic of Isaiah in one of the spandrels under the dome. The energy and grandeur of the action of the prophet, turning and resting on one arm to read the tablet of God's word brought by an angel, are unsurpassed; the sweep of this angel's drapery is superb in line. This mosaic, it must be allowed, is less than adequately supported, in point of idea, by the only other one at present executed, the figure of St. Matthew. It would be a worthy decoration of St. Paul's if the remaining spandrels were filled in with other such work as this by Mr. Stevens, who, indeed, as we are aware, left behind him two or three of the required designs. The general scheme of decoration (bating some of the painted glass, but including one moderate-sized window on the right of the entrance-door) speaks well for English taste and judgment in these matters, and shows in fact a marked superiority to similar work on the Continent.

PHILIPP VEIT.

PHILIPP VEIT, the celebrated German master—who seems almost to belong to the past, so completely is his name associated with those of Cornelius, Overbeck, Schadow, and the other regenerators of painting in Germany—died on the 18th of last month at the good old age of 83.

Philipp Veit was born at Berlin on February 13, 1793. His mother was a daughter of Mendelssohn, and after the death of her first husband, Veit's father, she married Friedrich von Schlegel, who became his stepson's first instructor, and doubtless inspired him with his own enthusiasm for art. Afterwards, young Veit studied for some time at Dresden, and then went to Rome, where he joined the band of devoted German artists who were at that time seeking to found a new school of art on the old basis of the Christian faith. Veit became one of the leaders in this movement, and early executed some great religious paintings, the chief, perhaps, being his fresco in the Villa Bartholdy of the *Seven Years of Plenty*, painted as a companion subject to Overbeck's *Seven Years of Dearth*.

Veit returned to Germany after a long residence in Rome, and accepted the position of Director of the Städel Institute at Frankfurt, a position, however, which he was obliged to resign in 1843 in consequence of religious differences. He then removed from Frankfurt to Sachsenhausen in Hesse Cassel, and from thence of late years to Mainz, where his death took place. All Veit's important works are either religious or symbolical in their signification. He never fell from the high ideal he had set before himself in youth, but remained true to the last to the lofty principles enunciated by Cornelius and his school. One of his greatest works, *Christianity as the Guardian of the Fine Arts*, is in the Städel Institute, and another, *The Ascension of the Virgin*, in the cathedral at Frankfurt.

ART SALES.

THE more important sales of pictures by Messrs. Christie, Manson and Woods have hardly yet begun, though the firm has put forth for the season a programme of the usual varied interest. At the same time there is an absence, for the present, of announcements of Art sales likely to cause sensation among the general public as well as among connoisseurs. The attention of experts during the recent weeks of what is practically the dead season in London has mainly been directed to art auctions abroad. The Sensier sale of pictures and drawings by the great men of the French school of landscape art and of rustic figure painting has already been mentioned. It contained also a fine collection of the etchings of Méryon and of Millet. Those of the latter artist are perhaps without some of the technical qualities of a great master-etcher, and may chiefly be valuable as truthful memoranda of the thoughts and subjects of the admirable painter.

THE sale of the very remarkable collection of an eminent student of art, M. van der Kellen—who has been, as we announced some time ago, appointed to the curatorship of the Print Department of the Amsterdam Museum—took place also this month. It was a specially Dutch collection: that is to say, the collector had aimed rather as a student than as an amateur difficult to please. His cabinet, therefore, was full not only of national rarities but of impressions by many Dutch masters not always carefully chosen. Thus his assemblage of Rembrandts and Lucas van Leydens was generally poor in quality, while on the other hand his possessions among the works of less-known masters were abundant and in some cases rare. M. van der Kellen's book, *Le Peintre-Graveur hollandais et flamand*, has amply justified the line he chose to pursue as a collector. Several national museums have recognised by purchases made at this sale the rare historical value of many of the pieces brought together by the industry of M. van der Kellen; and it is worthy of note that in several cases very large sums were paid by the public collections of Berlin, Brussels, and other places, to secure what are rare historical records of local events. This sale was also, as may be surmised, remarkable for the exhibition of more than one artist hitherto little known. Thus there fell to M. Thibaudau's bid of 301 florins a set of etchings by one Coclers, born at Maestricht in 1740, and gifted with very various and individual talents as an artist in landscape, portraiture, and genre subjects. There occurred also a view in Amsterdam, etched by that exquisite Dutch painter of cities, Van der Heyden—and probably the only etching known to have been executed by the artist. The Brussels Library bought some extremely rare local prints, such as *Le Moulin au fer à Louvain* and *La Danse des Epileptiques de Bruxelles*. For 280 florins was sold the extremely rare historical print of the *Battle of the Boyne* by Dirk Maas. Four engravings by Peeters of the first half of the seventeenth century, never chronicled at all until by M. van der Kellen himself, were bought as great rarities by the Berlin Museum. Two very magnificent and rare works by Paul Potter, *Le Vacheur* and *Le Berger*, were bought for 505 and 300 florins respectively—the first by M. Clément, the second for the Amsterdam Museum. The Berlin Museum acquired a piece of the utmost rarity by Hercules Segers, whose name the English connoisseur now connects in a measure with the Rembrandt etching known as *The Flight into Egypt*, in the style of Elsheimer. He is a very rare master, and 350 florins were given at the Van der Kellen sale for his *Deux Moulins*, of which hitherto the British Museum has been the only national collection possessing an example. We should close our note by the record of the payment of 600 florins—about 50*l.*—for a unique state of a plate by Louis Siegen, the seventeenth-century artist

who has borne the palm from Prince Rupert as being undoubtedly the inventor of the art of engraving in mezzotint.

MESSRS. SOTHEBY, WILKINSON AND HODGE held last week two large sales of miscellaneous engravings and water-colour drawings—one sale comprising a part of the collection of James B. Allen, landscape and historical engraver. No very large sums were obtained. Among the more interesting of the modern pieces were a few examples of J. F. Millet. The second sale included rare early caricatures by James Gillray, and some fine impressions of the modern Italian schools of art. A rare proof of the *Beatrice Cenci*, after Guido, by Garavaglia was knocked down at seven guineas. There followed a few prints from the *Liber Studiorum* of Turner, not including the favourite subjects, but, such as they were, in good condition. These fetched prices which indicate the increasing value of the *Liber* prints, the large number which were unexpectedly thrown into the market some four or five years ago, on the occasion of the Turner sale, having apparently been gradually absorbed.

MESSRS. CHRISTIE, MANSON AND WOODS are selling during the latter days of this week the very various stock of a well-known dealer—the late Mr. Edward S. Palmer, of Duke Street, St. James's, and of Golden Square. He died some few weeks ago, leaving a considerable assemblage of modern works in oil and water-colour. We may hereafter have occasion to return to this sale.

NOTES ON ART AND ARCHAEOLOGY.

MR. OULESS probably never exhibited any better example of his skill as a portrait-painter than when he accomplished his very admirable picture of Mr. Charles Darwin—one of the gravest and best-considered studies of portrait-painting produced in our day. And M. Rajon, the etcher, who has etched this plate from the picture, which Messrs. Seeley, Jackson and Halliday have sent to us, though he has often undertaken work more sure of attracting, has hardly ever, we suppose, brought so bold and masculine an enterprise to so happy a completion. M. Rajon, in translating the work of the painter into his own familiar language of black-and-white, has taken a large plate and has etched on a large scale. Disposition of light and shade, expression of the subject, modelling of head, indication of the snowy beard—all are alike good; and here perhaps more than anywhere else in his etchings has M. Rajon given evidence not only of his own study of the life, but of his study of some of the best masters of portraiture. The treatment of the hair of the face, especially in its union with the flesh of the face, is worthy of a very eminent master, whether of original portraiture or of some great old-world school of engraving. And the etched line when finest is almost invariably frank. Rumour says that M. Rajon is giving some attention to painting—not, we hope, with the purpose of abandoning an art in which he is so distinguished a practitioner.

RECENT reproductions from the treasures of the Sensier sale, in two or three numbers of *L'Art*, give a higher impression than any that it has been possible for mere verbal description to convey of the wealth of the collection in drawings by J. F. Millet. Certain of Millet's drawings—even one so capital an example as his drawing for *L'Angehus*—have been exposed in England, and several, indeed, from the Sensier sale have fallen into the hands of English dealers, of English private amateurs; but England has not, so far as we know, been so fortunate as to secure either the *Causerie*, a pastel, or *Paysanne se coiffant*, or the *Berger ramenant son troupeau*, both drawings in black chalk. The *Causerie* deserves brief mention here, because it is one of the few idyllic pieces which Millet cared to make graceful and immediately

agreeable; the lounge of peasants who may here be lovers has about it an ease and an idleness rare in this painter's presentations of rural life. The *Berger ramenant son troupeau* is for tone and sentiment, if not precisely for line, one of the most splendid drawings that ever in his best of moments fell from the hand of a master of masters. The elements of which it is composed are simple, because they are Millet's—a shepherd, thickly cloaked, and with slow and steady tread; the huddled sheep, stepping the way of the wind; the immense and admonishing sky; the veils of rain that cover and shift over the table-land of the Beauce. Nothing else. But the genius of the artist has so combined these simple elements as to make of them a "Pastoral of France" unsurpassed in simple power and significance. The third drawing, *Paysanne se coiffant*—a French farm-girl doing up her hair at her window—pours trays in a happy light a gesture of lifted arm, revealing much charm of line; and the lines here are particularly worthy of regard because they are quite as conspicuous for truth as for beauty. The hard labour of the peasant of the Beauce, like the athletics of Greece, has purified and straightened the forms of the figure, leaving the signs of sex in breast and reins much less evident than in the woman of modern middle-class civilisation, whom custom and her life have made specially a bearer of children. The peasant girl of Millet, vigorous yet slender, has an exquisite woman's manliness, which, since the best days of Greek art and life, has been seen perhaps chiefly in the fields of the Beauce and the pictures of this artist. The work is so hard that the grace of this woman's manliness soon passes, giving place to early coarseness, and this likewise Millet, the truthful pourtrayer of the life he knew, has always at need remembered and depicted.

MR. WHISTLER has recently added, we are informed, to the small list of his etched portraits, an etched portrait of Sir Garnet Wolseley, which is spoken of with approval, as not unworthy to take rank among his efforts in portraiture with the later, and certainly not least successful of his river-side studies on the Thames.

A COLLECTION of the works of Mr. J. D. Watson has for some time been exhibited at the Brazenose Club, Manchester, and a catalogue of them has just been issued for private circulation. It contains a list of the pictures, a biographical notice by Mr. Alfred Aspland, and a report of the speeches at a complimentary dinner at the Brazenose Club. The charm of the volume, however, lies in the sketches it contains, drawn from the pictures by Mr. Watson and a number of his artist friends. The selection is fairly representative of the various aspects of the work which Mr. Watson has done.

LIEUTENANT KITCHENER, who has recently arrived from Palestine, having taken in Constantinople and the seat of war on his way home, has brought with him two specimens of the so-called Moabite pottery. These exactly resemble the photographs of the Shapira collection, both in face, figure, and inscriptions. They are in hollow red clay, and have letters in relief on the front and inscribed at the back. They are to be seen at the office of the Palestine Exploration Fund. Lieutenant Kitchener bought them for a small sum in Jerusalem, and has clearly traced them to the workshop of Selim el Kari. As Mr. Shapira has very kindly offered to lend a small collection to the committee of the fund, it will be possible in a short time to compare Lieutenant Kitchener's idols with Mr. Shapira's.

MR. RUSKIN will shortly entrust to the Fine Art Society for exhibition the whole of his Turner drawings and sketches, with an explanatory treatise. The net proceeds will be devoted to some object to be named by Mr. Ruskin, probably the extension of his Sheffield Museum.

A PORTRAIT of George Sand by Eugène Dela-

croix was sold last week at the Hôtel Drouot for 8,000 fr.

M. TAINE has begun his course of lectures on Art at the Ecole des Beaux-Arts. He takes for his subject this year the history of Venetian painting, which he intends to be the last of his course on Italian Art.

THE painter François Diday, whose death we lately recorded, has left his house and lands to the city of Geneva. The property is valued at 400,000 francs, and the painter requires in his will that the money shall be expended solely in the purchase of works by Swiss artists. He has also bequeathed a number of his studies and sketches to the Geneva Société des Arts, together with a legacy of 20,000 francs as a contribution to the society's fund for prizes to painters. He has further left a sum of 5,000 francs to the Section des Beaux-Arts of the Institut National.

THE veteran art-critic Ernst Förster, of Munich, gives an account in the Augsburg *Allgemeine Zeitung* of a wall-painting which he considers to be the oldest *Dance of Death* in Italy, and makes it the occasion for an interesting glance at paintings of this character in other lands, and also at the literature connected with them. The Italian fresco to which he refers is to be seen on the outer wall of the little church at Olusone, in the province of Bergamo, and represents in two separate horizontal compartments, which cover the whole surface of the wall, a *Triumph of Death* and a *Dance of Death*. Förster attributes the picture to a period within the first thirty years of the fifteenth century.

THE STAGE.

RECENT PLAYS.

THE management of the Prince of Wales's Theatre have given so many proofs of a disposition to avail themselves of the services of English dramatists that their newly-acquired habit of reproducing French comedies may be presumed to be rather forced upon them by necessity than adopted by choice. Some time since the manager of an important London theatre, having been reproached with his preference for foreign pieces, put forth the rather naïf plea that a play which has been acted and approved by an audience in Paris affords, on the whole, a safer investment than a piece which is still in manuscript or has yet to be submitted to the practical test of a public performance. Some judgment, both of the merits of acting plays and of the tastes of the public, would nevertheless seem to be a desirable element among the qualifications of a manager—at all events, while it is not customary for our theatres to appoint a regular *comité de lecture*; but, as the late Mr. Ricardo is said to have made a fortune on the Stock Exchange by simply taking especial care in his speculations "never to have an opinion of his own," so this eminently practical person may have deliberately preferred to conduct his business without any attempt to form an independent judgment upon the quality of his merchandise. This prudent but unheroic policy, it is just to say, has not hitherto been discernible in the management of the Prince of Wales's; and if anyone should be inclined to regard their new system as not patriotic or well-advised, it would at least be incumbent upon him to show that dramatic works of home production, and of a preferable kind, are really procurable. Unhappily, the fact is only too manifest that the country whose dramatists were at one period incomparably superior to those of all other nations is not at present in a position to depend in any considerable degree upon native writers for supplying the stage with new pieces. Even if it were not so there seems no reason why a foreign play should not be produced in the English language in an English theatre, if its merits justify the trouble; nor is it perhaps desirable that English playwrights should, either by the force of opinion or by any other sanction,

be protected from foreign rivalry. These considerations will perhaps be considered to afford a sufficient apology for the production of another comedy by M. Sardou at the Prince of Wales's Theatre; and they seem no less applicable to the case of the Queen's Theatre, where a version of a romantic historical drama by the same author has achieved a certain measure of success that has not attended the production of some recent works by English dramatists at the same house.

The question of "adaptation" stands upon a different footing. Unfortunately the gentlemen who are entrusted with the task of rendering an important production of the French stage into English are not often content with the humble task of translating. They are, on the contrary, fond of insisting that they are not translators but adaptors; and it is not unusual for their friends to insinuate that the work has undergone at their hands so many and such judicious modifications that any merit it may possess as an English play ought in fairness to be attributed not to the original author but to his English improver. The fact, however, is that the changes which it is thus the custom to introduce rarely fail to destroy the consistency and harmony of tone of the original play. It would, indeed, be strange if it were not so; for our adaptors are as a rule unquestionably inferior in dramatic genius and in knowledge of the stage to the writers whose works they rashly manipulate; and there is good reason to suspect that their proceedings are often inspired simply by an ambition to lay claim to some share of the honours of original authorship. I do not say that this is the case with the two gentlemen who, under the pseudonyms of Saville Rowe and Bolton Rowe, have adapted *Dora* for the Prince of Wales's under the new title of *Diplomacy*, or to the adaptor of *Patrie*, at the Queen's, who has, up to the present time, veiled his identity in strict anonymity; but it would be easy to show that in each of these cases the effect of the original play has been greatly injured by the tampering to which it has been subjected. The adaptor of *Patrie* has, it is true, apologised for the anti-climax which he has been at so much pains to substitute for the powerful dénouement of *Patrie*, on the ground that it was absolutely necessary for the convenience of visitors who live in the suburbs and environs to huddle up and bring to a close the story of the play in time for the last train from Waterloo or Charing Cross—a hard condition of dramatic art if it were really inevitable; but there were unquestionably modes of abridging the original which would have been open to less objection. The Messrs. Rowe, on their part, put forth no such defence; and we are left to infer that, with the exception perhaps of the condensation of the first two acts, the changes introduced are considered to be of a kind to render the comedy more acceptable to English audiences.

Even this view, however, is more than doubtful; and it is hardly to be imagined that M. Sardou, who has published a rather harsh protest against the liberties taken with his *Patrie*, can really have approved of the *ex post facto* collaboration of Messrs. Saville and Bolton Rowe. *Dora* is, like *Nos Intimes* and other works of the same writer, an ingenious combination of the comedy of manners, the sprightly vaudeville, and the drama of domestic interest. As a foundation to the whole we have a picture of a peculiar phase of society supposed to be flourishing at a certain watering-place. There is an Austrian diplomatist of a subtle, mysterious, and designing kind, keeping in his pay women of fascinating manners, who insinuate themselves into an acquaintance with sojourners at hotels, and plot to ascertain their secrets, and even to abstract documents from their possession. It is amid this strange *coterie* that *Dora*, the heroine of the play, is cast. Her mother is a Spanish lady, the Marchioness of Rio Zares, who, being in pecuniary straits and having a fascinating daughter, seems not unlikely to prove a useful addition to the tools of the designing

Baron Van der Kraft. For these reasons the Countess Zicka, a woman of doubtful antecedents and entirely devoted to the Austrian tempter, is employed to sound the Marchioness, whom she induces to accept a certain gratuity, though for somewhat undefined objects. Thus the innocent *Dora* becomes associated with people whom it is discreditable to know; and, further to involve her in these damaging associations, Zicka contrives to purloin from her the portrait of a young Hungarian patriot named Tekly, inscribed in his own hand with words of farewell, which she at once forwards through Van der Kraft to the Austrian police; and thus Tekly is arrested when on a secret visit to his native country. But Zicka's zeal is quickened by a new and powerful motive. A young naval officer named Maurillac, for whom she cherishes a burning and a hopeless passion, prefers *Dora*, makes her an offer of marriage, and is accepted; and thenceforth Zicka's object is to ruin *Dora's* peace by subtle machinations. Such is the substance of the first two acts of *Dora*, which complete what is known on the French stage as the "exposition" of the play. M. Sardou is, even more than contemporary French dramatists, accustomed to bestow especial care upon this important portion of his work. As in the case of many of the novels of Balzac, his openings have to the inattentive an air of tediousness; but he is too skilful an artist really to waste time or to burden the memory of his audience with unnecessary details. The little circle which he has depicted in this instance is necessarily one of which the average spectator has no personal knowledge. The author has even been accused of having drawn purely upon his imagination and introduced to us people who never could have had any existence save in the heated imaginations of the alarmists who were wont to harry supposed German spies during the terrors of the Invasion. But this is really a question of little moment. It was in any case necessary to sketch the circle in rather full detail; to impress it upon the mind of the audience; to make its reality felt, as it is in the power of genius sometimes to do with far more extravagant conceptions. As it was deemed necessary to reduce the length of the play, these two acts which are now comprised in one no doubt offered convenient opportunities, for their matter is in a great degree of an illustrative kind, constituting rather the background of the scene than the scene itself. But there was one object which ought at least to have been constantly present to the minds of the "adaptors:" obviously whatever tended to bring into relief the character of *Dora* and her relations with the little world around her should, as far as possible, have been preserved; for upon this the interest and indeed the intelligibility of the story necessarily depends. Poor *Dora* is weary of the shifts to which they are exposed by the efforts of her mother to maintain a sort of position in society. She longs for a more peaceful and honourable retirement; above all, she is oppressed by the want of respect with which she has more than once been made to feel that she is regarded. All this is imprinted on the mind of the audience by a number of little incidents until a sympathy is established which is the essential condition of our acceptance of the final scene, in which, with a frank and unreserved delight, as genuine and artless as that of Miranda herself, she accepts the offer of the man whom she has secretly loved, and who is the first admirer whose passionate protestations have not thinly veiled an insulting estimate of her character and position. A more delicate incident could hardly be imagined; but in the English play it fails to convey the impression which gave so much delight to audiences at the Vaudeville. *Dora*, in that peculiarly easy, colloquial style in which the adaptors delight, has been heard to say that she is "sick and tired" of the life she is leading, and to exclaim, "I'll become a nun;" but her nature is

too faintly sketched to deprive the scene we have referred to of its dangerous approach to indelicacy. Hence Mrs. Kendal's exclamation, "His wife! Oh, Julian, my love!" conveyed little but the glad surprise of a rather forward young lady that for once she had not been grossly insulted. Nor is this scene improved by Mr. Kendal's describing his proffered love as "this great gift," or by the necessarily coxcombical air of his wheedling iteration of the words, "even if I were to say it." In brief, the sweet *naïveté* of the original—all the more delightful because it has come in contact with the evil of life without deterioration—is, for the reasons indicated, wanting; though if mere compression were the object, the adaptors' pains might well have been bestowed upon some of the garrulity of the Marchioness, which has somehow lost in this version the varied humour which that most amusing actress, Madame Alexis, was able to impart to this character.

The foundation of M. Sardou's comedy-drama being thus weakened, the superstructure is necessarily affected. Scenes of serious and even of semi-tragic interest follow, arising from the almost overwhelming accumulation of incidents tending to show that Dora is a spy in the pay of the police; that she has betrayed the unfortunate patriot already referred to; and, worse still, has stolen from her husband an important State paper with which he has been trusted, and even forwarded it on her wedding-day to the crafty diplomatist from whom her mother is known to have accepted money. The audience, it is true, are well aware of her innocence, for they have seen the cunning and implacable Zicka do the very deeds of which Dora is wrongfully accused. Yet the pathos of the situation must depend greatly upon the spectator's ideal of the persecuted young lady; and it has pleased the "adaptors" to go otherwise out of their way to give an air of unreality to the situation. Apparently with the object of availing themselves of a distrust and antipathy towards Russia which is supposed to be raging just now in the breasts of a considerable section of the English public, the adaptors have chosen to convert the crafty Austrian, Van der Kraft, into a wicked Russian, Baron Stein; and with still more questionable taste have endeavoured to connect the story of Dora with the situation of affairs in Eastern Europe "last April"—which date, it is to be observed, is a month or two subsequent to the date of the production of M. Sardou's work. Changes of this kind are apt to betray themselves by a certain lingering incongruity not to be concealed by giving to the characters and their associations new names. For the purposes indicated it will be readily understood that it was necessary to substitute young Englishmen for the young Frenchmen of the original; and these alterations bring us almost as a matter of course within the fierce light that beats upon the British Embassy in Paris, where dark, mysterious, and melodramatic proceedings are not easily conceived to be taking place. Having involved themselves in these unnecessary embarrassments, the Messrs. Rowe have evidently been a little puzzled to determine what shall be the nature of the paper that the Countess Zicka shall be seen to purloin from the despatch-box, which is persistently exposed, in various situations, to the gaze of the audience. M. Sardou's notion is a secret treaty, which is kept in a secret drawer; and unquestionably a secret treaty in a secret drawer furnished a plausible object for the acquisitiveness of an unscrupulous foreign agent. But the adaptors have bound themselves to the Eastern Question "last April." Their young *attachés*, when asked to listen to a tedious story, exclaim, "As if I'd nothing better to do, with all Europe in a blaze and war imminent!" When they chat—and they chat a good deal—they observe, with a prophetic eye to a memorable allusion to "unexpected occurrences," that "there is no saying how soon England may be dragged into this mess;" and

when one is about to depart for the East on a diplomatic errand his faithful brother solemnly whispers, "Strange times for the old country, Julian. Look straight ahead and keep your eyes open, old man." Hence it will be observed that nothing which is not intimately associated with the Eastern Question would suit the adaptors' turn; and accordingly we learn that the coveted document contains "Instructions to the British officer who is at Constantinople surveying its defences prior to its occupation;" it is afterwards more definitely referred to as a "tracing" of a plan; and when finally held up to the eyes of the audience is perceived to resemble a piece of tissue-paper torn out of a "manifold writer." It must have been observed by most persons who are in the habit of going to the theatre that, while the imagination of the spectator will often accommodate itself to rather daring flights of dramatic invention, a slight *incongruence* of a forced and gratuitous character will sometimes serve entirely to undermine all faith in the scene presented. This is precisely the case with the "tracing" which plays so prominent a part in *Diplomacy*. Allusions to events of the day rarely harmonise well with imaginary surroundings. It would seem that a certain age, even beyond what it attains in the pages of the *Annual Register*, is necessary to render mere news ripe for the serious purposes of the dramatist. Of course the audience of the Prince of Wales's is aware that surveys have not been made by British officers for the defences of Constantinople "prior to its occupation by British forces." But if it were otherwise it is hard to imagine Baron Stein to be so anxious to see a Foreign Office tracing of fortifications not constructed that he should engage in the delicate business of bribing a lady to open the despatch-box and steal from the apartment of a British *attaché* in Paris a "tracing" which must be immediately missed and known to have been purloined for a sinister purpose. If Russia were anxious in such a matter it may be presumed that she would rather be interested in the fact that Great Britain intended to "survey the defences of Constantinople prior to its occupation," than curious as to an engineer's notions of where it would be well to plant a bastion or mark out a demi-lune. Baron Stein, however, appears to be already in possession of the only important part of the secret; hence his exclamation, "A tracing is all I want!" It does not seem to have occurred to the Messrs. Rowe that vagueness, which is enumerated by the old critics as a fruitful source of sublimity, may sometimes be rendered very effective in a play. After all, there was really no reason for being so explicit about the nature of the document; certainly none for exposing it to the derision of the gallery between the thumb and forefinger of the cruel Countess. Left to the imagination of the spectator, it would have been the spectator's fault if he had conjured up in his mind anything inadequate to explain the nervous eagerness of the Russian diplomat, or to produce the fearful consequences which we are called upon to witness.

The original play no doubt fails in great degree as a drama of serious interest. M. Sardou is too fond of regarding his characters as factors in an intricate problem to bestow sufficient care upon the graver scenes. He is not only fearless of anti-climax but apt even to cherish it as a source of that surprise in which he most delights. It would have been as well if the Messrs. Rowe's modifications of *Dora* had been as judicious as their suppression of the hunt for the keys in the third act. But these foibles in M. Sardou render it all the more incumbent on his adaptors not to weaken the graver and more tender business of the play; and this remark is above all applicable to *Diplomacy*, in which piece the curtailment of the comedy scenes necessarily confines the attention more closely to the story. The new play is acted with great care, and each and all of the performers do their utmost to give effect to the interpretation. Mr. Kendal's style is,

however, habitually too light for the burden imposed upon him in the part of the hero; nor does he compensate for this by the tendency to excessive and protracted displays of anguish which characterises his performance. The comparatively modern custom of confounding the limits of comedy and *drame* has no doubt increased the difficulty of distributing parts; but it would require an actor like Mr. Kelly, at the Court Theatre, to represent this character with due force and self-restraint and earnestness of manner. In the famous scene of "the three men" Mr. Clayton's performance in the part of Mr. Beauclerc—corresponding to the Favrolle of the original—is to be admired for the self-possession, frankness, dignity, and soundness of feeling which are indicated by unobtrusive means. This moving scene, the sterling merits of which fairly out-balance all that can be said against the play, is acted throughout with every indication of painstaking study. Mr. Bancroft, it is true, is not an ideal representative of the Hungarian—or, as the adaptors represent the case—the Russian patriot smarting under the cruel betrayal of which he has been the victim. His regret when he finds that the woman against whom he has cautioned his friend is the very lady to whom his friend has that day been married was suggested by a manly bearing, tone, and manner not to be mistaken; and the fine shades of feeling which follow—his efforts to smooth over the cruel embarrassment, his generous patience with the insulting and menacing addresses of his friend, his final reluctant consent to tell the whole story, as the only right and honest course, were all rendered with excellent art. But acting can never be truly pathetic where nature has not given the voice that is requisite for that purpose. Mr. Bancroft's voice wants the soft note of pathos; in default of which he is prone to express emotion by a thin and tremulous piping which does not go to the heart of the hearer when first heard, and becomes less moving still under frequent and protracted repetitions. Certain habits of gesture and carriage which this actor has acquired also unfortunately sit ill upon the character of the earnest-minded Russian gentleman. He is apt to emphasise trivial utterances by nodding the head and shrugging the shoulders, and to clasp his hat to his bosom in the way in which old-fashioned lovers on the stage are accustomed to denote passionate attachment. It is not easy to understand why he so often approaches the persons he addresses on the tips of his toes; or why he occasionally sidles off suddenly and stands stiffly with arms down and head slightly inclined to one shoulder. Mr. Cecil's crafty Russian restores to the part some of the dignity of which the authors have been careful to deprive it. It is at all times difficult to separate faults of the actor from defects of the part and its surroundings; but it is nevertheless easy to see that in a truly consistent and well-planned story Mr. Cecil's Baron Stein would be a very impressive personage. Habitual and perfect self-control are the qualities which it suggests, and these by a number of details hardly to be detected without close observation, yet considerable in their total effect. Excellent, for example, both in itself and for the fine contrast it affords, is the passionless tone in which, having patiently listened to the Countess Zicka's furious avowal of hatred towards Dora, he quietly observes, "You do not like her." Mrs. Bancroft, in the part of the Countess, labours under similar disadvantages. Never for one moment does the audience believe her to be half as wicked as her words and deeds represent her; nor is this fact owing to the indelible charm of this admirable actress's manner. Mrs. Bancroft's art is hardly less to be admired than her natural gifts; and she is withal too intelligent an actress to fail entirely even in an uncongenial part. It is chiefly the lack of reality in the scenes in which she appears that renders her acting in this character comparatively unimpressive. The scenery and furniture provided for the comedy indicate a satisfactory reaction against the superstitious

worship of mere scenic illustration. It is choice and appropriate without profusion or ostentation, and is entirely free from those eccentricities of decoration and arrangement which serve only to divert attention from the play.

Of *Patrie*, or rather *Fatherland*, at the Queen's, I have already spoken. This is, up to a certain point, an honest and unpretending version of M. Sardou's great tragic play; nor do the modifications which have been introduced appear to be referable to the vanity of improving. We may take the word of the adaptor for the fact that when he cut off the tragic conclusion of the play and sent the cruel Dolores to a convent, instead of allowing her to be assassinated at the window, he was animated only with a desire to reconcile his reverence for M. Sardou with a determination that no one of his audience should miss the Richmond train. Some little time might, perhaps, have been gained by further curtailments of the historical foundation in the first act; but this, as we have elsewhere seen, is a dangerous mode of shortening M. Sardou's pieces. I confess that I would rather half the stalls at the Queen's should be compelled to lose altogether the fifth act than see a great work maimed in this way. The adaptor, however, should have credit for exhibiting no sign of a weakness for introducing humorous scenes by way of what is called relief. *Patrie* is a sombre but a powerful play; its effect depends in great measure upon the fine harmony of tone which prevails throughout. If the spectator is content to vacate his seat ten minutes before the fall of the curtain and go home and read the last act for himself he will become acquainted with the entire play as M. Sardou wrote it, some necessary curtailments only excepted, and so far as he has seen it represented will have witnessed a picturesque and stirring performance. Miss Hodson does not possess great tragic power, nor has the adaptor allowed her to proceed to the full extent of the wickedness of the guilty heroine; but her performance atones by many admirable touches for what it lacks in the way of intensity. Mr. Arthur Stirling's persistence in making Rysoor a venerable personage, with an habitually solemn utterance and deliberate manner, necessarily detracts from the truthfulness of the scenes between husband and wife. Perhaps the best piece of acting in the play is Mr. Hermann Vezin's performance of the part of the cruel Duke of Alba. The scenery of *Fatherland* is highly picturesque and striking.

A scientific analysis of the stories of Mr. Byron's plays, carefully separating that which is essential from that which is merely accidental, would possibly result in the discovery that this prolific dramatist has, all along, never had but one plot, the fundamental notion of which is a hero who shall suffer some strange stroke of good or ill fortune just as the curtain is about to fall upon the first act; exhibit himself fully under changed conditions in the middle portion of the play; and return in the last act by some equally unexpected accident to the full possession of his original status. Such in brief are the leading features of his latest production; but it is doubtful whether a single person among the multitude of playgoers who are certain to witness the performance of a *Fool and his Money*, at the Globe, would think of complaining of the piece on the score of want of novelty; indeed, so inventive is the author in presenting his favourite notion in new forms, that this objection would probably not even be perceived by the spectator, unless he should happen to be in a critical mood. Never has Mr. Byron affronted common-sense with more happy audacity than in this extravagant production; rarely, indeed, has Mr. Toole been so completely at liberty to revel in humorous characterisation. "Chawles" Liqueurpound, the confidential butler, who inherits the property of his deceased master, but is not happy till a court of law has invalidated the will and restored him to his original humble position in society, deserves to take a place beside James de la Pluche,

though he lacks the magnificence of style and manner of Mr. Thackeray's hero, and may be regarded as a distinct variety of the species which he represents.

MOY THOMAS.

MUSIC.

VERDI's string quartett in E minor was the novelty of last Monday's Popular Concert. The work had been heard at one of the Crystal Palace Concerts in April last, when it was played (with the composer's sanction) by all the strings of the orchestra. It need scarcely be said that it was heard to more advantage on the present occasion with only one instrument to a part. It may, notwithstanding, be doubted whether the work will in any degree enhance its composer's reputation. The rest of the concert consisted entirely of familiar items. On Monday evening next Herr Ignaz Brüll, a musician famed in Germany both as pianist and composer, will make his first appearance in England. He is announced to play Beethoven's sonata in C minor; the programme will also include Schubert's posthumous quartett in B flat, to be given for the first time at these concerts.

IN place of its customary prospectus for the season, the Philharmonic Society has issued detailed programmes of the first four concerts, which, as announced in our columns last week, are to be given before Easter. A more unpromising and uninteresting document has seldom been presented to the public. The four programmes contain not one single item that can by any stretch of language be called a novelty; and only two pieces by English composers are announced. One of these is Prof. Macfarren's overture to *Don Quixote*, and the other (for which amateurs may, as on many previous occasions, thank M^{me}. Arabella Goddard) is Bennett's concerto in F minor. We shall be curious to see whether the promise of well-worn pieces, performed often respectably but seldom in a first-rate manner, will prove attractive to the concert-goers of London.

WE have received *The Tonic Sol-Fa Reporter* (letterpress portion) for 1877. We have frequently expressed our opinion in favour of the system, which we consider by far the best and surest introduction to sight-singing. Our own experience is that Tonic Sol-Faists when they have once mastered the ordinary notation are among the safest readers of music. The contents of the volume before us prove that the leaders of the movement endeavour to train their disciples to an intelligent comprehension of their art, and do not confine themselves to a merely mechanical performance. In addition to details of Sol-Fa classes, concerts, &c., the *Reporter* contains a large number of interesting papers on musical subjects, and in the literary value of its articles may compare favourably with many of its more ambitious contemporaries.

We certainly cannot in this country compete with Paris in the production of new operas. Scarcely a week passes without the first performance of some new work, sometimes of two or three, being recorded in the French musical papers. In the current number of the *Revue et Gazette Musicale* two new operas are criticised—*Le Char*, by M. Emile Pessard, given at the Opéra Comique on the 18th, and *Babiolo*, described as an "opérette villageoise," by M. Laurent de Rillé, produced at the Théâtre des Bouffes-Parisiens on the 16th. Of these new pieces the former is the more highly spoken of; the latter is said to want relief, and to have a tinge of vulgarity.

M^{lle}. ALBANI made her first appearance this season at the Italian Opera, Paris, on the 15th inst., in *Lucia*.

HERR VON FLOTOW is shortly expected at Paris with his opera *La Rosellana*, which is to be produced at the Théâtre Italien during the season.

THE first volume of the supplement to Fétis' *Biographie universelle des Musiciens*, by M. Arthur Pougin, has just been published by Firmin Didot of Paris. The supplement is to be completed in two volumes.

AT the twelfth Gewandhaus concert at Leipzig, on the 10th inst., Brahms's new symphony was performed, under the direction of the composer. The work had a success equal to that obtained on the occasion of its first production in Vienna. It may be as well, by the way, to correct an error in our last number. By a slip of the pen Brahms's first symphony was spoken of as in C major, instead of C minor.

THE production of Wagner's *Rheingold* at Vienna, originally announced for January 1, then postponed to the 19th, is now further deferred, in consequence of the requisite mechanical contrivances not being ready.

THE *Neue Berliner Musikzeitung* states that Herr Henschel, the baritone singer, already favourably known to our audiences, intends to settle in London.

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TABLE OF CONTENTS.

DAVIN'S IRISHMAN IN CANADA, by F. W. OMBROSE	67
BISHOP ELIOTT'S NEW TESTAMENT COMMENTARY FOR ENGLISH READERS, by the Rev. R. E. DREYMOND	68
BORAN'S LONDON IN THE JACOBITE TIMES, by W. P. COURTNEY	68
VENICE'S HISTORY AND POETRY OF THE SCOTTISH BORDER, by A. LANG	70
HILSBRAND'S HISTORY OF FRANCE, 1890-1897, by G. MONOD	70
CURRENT LITERATURE	72
NOTES AND NEWS	73
SIR WILLIAM STIRLING-MAXWELL, BART., M.P., K.T., by Lord HOUGHTON	75
NOTES OF TRAVEL	75
MAGAZINES AND REVIEWS	76
SELECTED BOOKS	77
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The "Old Masters" Catalogue, by the Rev. C. H. Middleton; The New Catalogue of the "Liber Studiorum," by W. G. Rawlinson; A Musical Anecdote, by G. Grove; Mr. Sweet and "Glossic," by H. Sweet	77-8
APPOINTMENTS FOR NEXT WEEK	78
WOLLASTON'S COLEOPTERA SANCTAE HELENÆ, by Prof. J. O. WESTWOOD	78
CRUTTVELL'S HISTORY OF ROMAN LITERATURE, by R. ELLES	79
SCIENCE NOTES (BOTANY, PHYSICS, &c.)	79
MEETINGS OF SOCIETIES	80
CENOLA'S OTTUS, II., by C. T. NEWTON	81
THE WELLINGTON MONUMENT IN ST. PAUL'S	83
PHILIPP VEIT	83
ART SALES	84
NOTES ON ART AND ARCHAEOLOGY	84
RECENT PLAYS, by MOY THOMAS	85
MUSIC NOTES, NEW PUBLICATIONS	87

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 "Its value as a means of correcting the common impressions about Islam will reveal itself to the most cursory reader, while the author's evident scholarship and intimate knowledge of his subject bespeak for him a patient hearing on points the most open to controversy."—*Allen's Indian Mail*.

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LITERATURE.

Cleopatra's Needle; with Brief Notes on Egypt and Egyptian Obelisks. By Erasmus Wilson, F.R.S. (London: Brain & Co., 1877.)

WITHIN the compass of a handy octavo, Dr. Erasmus Wilson has brought together the results of much miscellaneous reading on the subject of ancient Egypt in general and obelisks in particular. Tracing the career of the British Obelisk from its bed in the quarries of Syene to the moment of its embarkation at Alexandria on September 21 1877, he sketches with a light hand all the known history of this famous monolith. Of Thothmes III. who erected it, with its fellow, in front of the great Temple of Tum at Heliopolis; of Rameses II. who appropriated and re-inscribed it; of Cleopatra who according to recently-discovered inscriptions would seem to have died some seven years before her "Needles" adorned the Caesarium at Alexandria; of the presentation of the obelisk to George IV. by Mehemet Ali; of the schemes that have from time to time been mooted for its transport to England; of its removal at last by Mr. John Dixon; and of its proposed destination in Parliament Square, Dr. Erasmus Wilson has that to say which, if not very new, is at all events interesting and well-timed. Reminding us of the great events to which the British Obelisk has borne silent witness, and of the famous men who have looked upon it, from Moses to Napoleon Buonaparte, he goes on to consider the antiquity, the symbolism, the ornamentation, and the proportions of obelisks generally; the method by which they were cloven in the quarry; the means by which they were carried and erected; and the degree of scientific knowledge evidenced by the Egyptians in their treatment of the surfaces of these monuments, which, in order to correct a false effect of light, were always left slightly convex.

Passing over a somewhat irrelevant sketch of the ordinary Nile trip from Cairo to Philæ, we find towards the close of the volume a valuable *catalogue raisonné* of all the obelisks known to science, with their dimensions, their history, their probable chronology, and a comparative table of their several altitudes. The legends of the Paris, Flaminian, Alexandrian, and other obelisks, are given from various translations; those of the British Obelisk being rendered in three separate versions—one from the learned pen of M. Chabas, another by Mr. W. B. Cooper, and the last from a newly-

published pamphlet by M. Demetrius Moscona.

That some inaccuracies should creep into a compilation of this kind is perhaps inevitable; especially when the compiler strays into the byways of conjecture. Thus when Dr. Erasmus Wilson marvels why Rameses the Great should have surcharged the obelisk of Thothmes III., and asks whether this proceeding is to be regarded as "an act of deference to the grandeur of his ancestor" or as an evidence of "eccentricity of character," he seems scarcely to be aware that from a very early period nothing was more common than such usurpation. It is even possible that to look upon it as an act of usurpation is entirely to misapprehend the case. A reigning monarch (as suggested by De Rougé) might in all probability have surcharged his predecessor's work *en droit de succession*, as a legitimate mark of sovereignty. On a sphinx of the Ancient Empire, now in the Louvre, we find, for instance, the effaced cartouche of some very early Pharaoh, as well as the cartouches of Apapi, a Shepherd King; Menephtah, the Pharaoh of the Exodus; and Shishak, the destroyer of Jerusalem. Thothmes III. himself surcharged the monuments of Thothmes I.; and at Karnak, on the most beautiful obelisk in the world, are to be seen, not only surcharges upon original legends, but surcharges upon surcharges.

An obelisk, in fact, was not, as Dr. Erasmus Wilson supposes, a triumphal erection "which took the place of the triumphal arches of modern times" (p. 74); it was a divine symbol—a solid hieroglyph—an idea expressed in stone. In one sense it spelt the name of Ammon; in another it symbolised Khem; and during the later dynasties it stood for a word signifying "stability." A man adoring an obelisk is no uncommon device on the reverse of a scarab; and there can be little doubt that obelisks were at all times intimately connected with the rites of solar worship. The erection of an obelisk was, therefore, a pious act, rather than an act of self-commemoration. Again, it is a mistake to suppose that obelisks were unknown in the early days of the Ancient Empire (p. 142), or even that the small obelisk discovered by Lepsius in a tomb of the seventh Dynasty marks the earliest date to which these monuments can be traced. Inscriptions of the fifth Dynasty show figures of sacred or funereal edifices consisting of an obelisk erected on the top of a truncated pyramid—a fact which is doubly interesting, inasmuch as it points to the primitive connexion of the pyramid and the obelisk in relation to the worship of the sun.

Certain errors—some probably misprints, and none very important—will need correction in our author's next edition. The original sanctuary of Usertasen I. at Karnak, though rebuilt by Philip Aridaeus nearly twenty-two centuries ago, is spoken of, for instance (p. 59), as actually existing; while the Hypostyle Hall of Seti I. is styled "the Hall of Osiris" (p. 109), probably by confusion with the now-exploded name of Osirei-Menephtah, given by some Egyptologists to the father of Rameses the Great. Another *lapsus calami* confounds Sakkarah

with Thinis, or Teni, "the capital of the Pharaohs of the first and second Dynasties" (p. 72). Now Sakkarah never was anything save the necropolis of Memphis; and no fact connected with the topography of ancient Egypt is more clearly established than the close vicinity of Thinis and Abydos, sister-cities situated some 334 miles higher up the Nile.

But these minor slips may well be condoned in the work of one who does not claim to be a professed Egyptologist. The book is, at all events, a pleasant book; will doubtless be a popular book; and contains much useful and entertaining matter. As a monograph treating of obelisks only, it would perhaps have been more valuable to students. It is written, however, not for students, but for the public at large; and the public will welcome with twofold gratitude a work penned by the munificent hand which brings the British Obelisk to these shores.

AMELIA B. EDWARDS.

Russland's Geschichte und Politik dargestellt in der Geschichte des russischen hohen Adels. Von Dr. Arthur Kleinschmidt. (Cassel: T. Kay, 1877.)

DR. KLEINSCHMIDT has compiled what is likely to prove a very useful book of reference for all who wish to obtain information about the Russian aristocracy. And he has prefixed to his collection of family histories a brief but interesting sketch of the varying fortunes of the Russian *noblesse*, an order of which the exact counterpart is to be found nowhere in Western Europe. First in importance at the present day are those families which can trace their descent back to Rurik, and are therefore the representatives of the once independent or semi-independent princes who ruled over Russia until they first fell beneath the Mongol yoke, and were then gradually deprived of the remains of their sovereign power by the grasping Grand-Dukes of Moscow. Of these families there are now existing thirty-seven, all but five of which bear the princely title. First among them stands the house of Koltsof-Massalski, now represented by Prince Alexander of that name, whose wife is the well-known author who writes under the name of Dora d'Istria. As he is the last of his race, the honour of being the "Premier Peer" of Russia will probably fall to the head of the Gortschakof family, which is at present represented by the Imperial Chancellor, who is now in his eightieth year, and who began his diplomatic career as Secretary of Legation in London in 1824. Still older than he, however, is the present head of the family which stands ninth in order of seniority, the eighty-five-year-old Prince Peter Viazemsky, the Nestor of the Russian poets. Next to the families descended from Rurik, Dr. Kleinschmidt places four princely houses which spring from the Lithuanian Gedimin, and seven which, though of Oriental extraction, have been admitted among the higher aristocracy of Russia. Among the latter are the Bagratians, who trace back to a Jew named Bagrat, who won the hand of Rachael, Princess of Georgia, and so became the founder of a

royal race; the Mestcherskys, who spring from a Tartar prince; and the Urusofs, who descend from a Nogai chief, Urus; the Tcherkaskys, who come from Circassia; and the Zizianofs, who once ruled in Georgia. Next in order come the old Boyar families, which cannot boast of being descended from Rurik, but which can trace back their nobility to an early period of Russian history. The princely title is borne by five of these, to one of which belonged by marriage the beautiful Natalia Lapukhine, so barbarously treated by the Empress Elizabeth, and to another, the Prince Michael Kutusof, who commanded the Russian army at Borodino. Eleven of these old Boyar families bear the comparatively recent title of count. To one of these belongs the well-known political writer Ivan Golovin; to another, the Count Sheremetief, "who is said to be the richest private landowner in Europe;" to a third, the Count Tolstoy, who was for some time Procurator-General of the Holy Synod. Besides these titled representatives of the old Boyars, there are several untitled families in Russia which can boast of an equally noble pedigree, such as that to which belongs the statesman Valuyef, who was at one time Minister of the Interior.

From these historic houses Dr. Kleinschmidt turns to a number of families of foreign descent, such as the Kotchubeys, whose founder was a Crimean Tartar named Kutshuk Bey; the family of Barclay de Tolly, founded by a scion of the Scotch house of Barclay who wandered into Livonia in 1689; the Lievens of Livonia, and the Osten Sackens of Courland. He then takes the titled families founded by members of the inferior nobility of Russia, such as Potemkin, Suvorof, Paskievitch, Shouvalof, Panin, Rostopchin, and many other warriors and statesmen. Lastly, come the families which the author designates as *Emporkömmlinge* or *parvenus*, the founders of which owed their nobility to Court favour, bestowed either from mere caprice or from a wish to weaken the power of the ancient noblesse by exalting to its level representatives of the lower classes. The most familiar case is that of the celebrated Prince Alexander Menshikof, whose father was a peasant named Menshik, and who started in life as a baker's apprentice. Tolerably well known also is that of the rebel soldier Ivan, called Orel (or the Eagle), whom Peter the Great pardoned on account of his coolness when on the scaffold, and who became the founder of the family of Orlof. Still more remarkable was the less-known promotion of Alexis Razum, who rose from being a chorister in a provincial church to the post, under the name of Razumovsky, of husband of the Empress Elizabeth.

Thus, concludes Dr. Kleinschmidt, is Russia's higher noblesse a strange mixture of what is great and what is paltry, of what has been deserved and what is due to caprice. The scions of Rurik and Gedimin find themselves side by side with the descendants of utter plebeians, and the representatives of the Old Russian families with those of adventurers from all parts of the world. But in one thing they are all alike: whether they be princes, counts, or

barons, they tremble as much as do the common people "before the eye of the White Tsar, before the thunderbolt of that Jupiter."

W. R. S. RALSTON.

A Man of Other Days. Recollections of the Marquis Henry Joseph Costa de Beauregard. Selected from his Papers by his Great-grandson, the Marquis Costa de Beauregard. Edited from the French by Charlotte M. Yonge. In Two Volumes. (London: Hurst & Blackett, 1877.)

THESE volumes, "edited from the French" by Miss Yonge, contain a translation of the Recollections which the present Marquis published some time back under the title of *Un Homme d'Autrefois*. The Marquis Henry, as he is always called, was a Savoyard noble who took a prominent part in the defence of his country against the French in the years 1793-1796. The book consists of extracts from his letters to his father, his wife, his friend the Count Joseph de Maistre, and some others who are not precisely mentioned, with running comments by the compiler. The roll of French memoirs, from St.-Simon's days to our own, is an immense one; he who would be eminent in it must have rare endowments or have much to tell that is unknown and worth knowing. Have the reminiscences of the "Marquis Henry" either claim to high distinction? It can hardly be said that they have, though there is a certain interest in the memorials of one who as a boy haunted the studio of Greuze and the *salon* of Mme. Geoffrin, who was the life-long friend of De Maistre, and who "as a sensible man in the prime of life" (Bonaparte's words) negotiated the armistice of Cherasco with the irresistible young general of the Republic.

There is, moreover, a pathetic interest in the account of the campaign in which the young son of the Marquis Henry dies, and in the deep grief of the father. It is a story that is reproduced a thousand times in every campaign—the patriot mourning at once for the ruin of his cause and for the wreck of his private happiness. But the pathos of this, together with the other merits of the book, and the faults that flow from the sentimentalism of the compiler, belong to the French original. The English translation is fairly readable, and that is all. Who the translator is we do not know; but Miss Yonge, in a Preface that is not marked by any false modesty, claims full responsibility for the work.

"When I put my name to a book as editor," says this experienced writer, "I do not merely mean by it a recommendation, but that I have really done the work of editing. The actual translating is not my own doing; but I have corrected every sheet, and compared it with the original, and have bestowed an amount of time and pains upon it without which I have never given my name as editor of any work. Whether this is what is usually understood by editing a book, I do not know; I only know that it is what I mean by it."

Miss Yonge is therefore responsible for sentences like the following:—

"Then he turns against his friends as sharply as against his enemies; and still less favouring himself than anyone else, when he turns home himself after the vehement bursts of indignation

he handles himself with no more consideration, and speaks of his own weakness with the same irony that he applies to the follies of others" (vol. ii., p. 296).

"One evening, as usual, with his arm beneath that of the Marquis, he was walked slowly as usual supporting him, and securing the last rays of the setting sun for him" (vol. ii., p. 305).

"A beloved life is thus lengthened out, our feelings of affection are drawn out and extended to the days before our *len*, we adorn the past from the present, and we compose our friends" (vol. i., p. 21).

Miss Yonge is also responsible for the delicious translation of *Vive le Roi quand-même*: "Long live the King what though?" In a word, in French the reminiscences of the Marquis Henry have something of the charm that belongs to such books as the *Récit d'une Sœur*; in their English dress this charm has wholly disappeared.

T. H. WARD.

THE DISRUPTION OF 1848.

Robert Buchanan, D.D. An Ecclesiastical Biography. By the Rev. Norman L. Walker. (London: T. Nelson, 1877.)

Memories of Disruption Times. By Alex. Beith, D.D. (London: Blackie, 1877.)

THE author of Dr. Buchanan's Life calls it "an ecclesiastical biography"—by which we suppose he means that his book is a biography of the Church rather than of Dr. Buchanan; and on the whole this is a pretty accurate description of it. It cannot be said that we learn from it very much of Dr. Buchanan himself, though there is a good deal about the transactions in which he was engaged. We gather simply that he was a man of worth and considerable practical ability—clever and adroit in controversy, an able negotiator and organiser, somewhat grand and stately in manner, never forgetting his dignity, never losing his temper (at least never showing that he did so), always exhibiting a kind of measured lofty courtesy to those with whom he had to deal; above everything, a Churchman—believing in his Church, and believing implicitly in management and organisation as the supreme instruments for the production of good ends. Perhaps, indeed, this was all there was to be told of Dr. Buchanan. The work or material outcome of the man was probably all that you could ever come to know; you could never get very much below the surface with him, into any great depths of character. We assume that he was a good man because he was always true to his convictions, and always had great and worthy objects in view; but he never laid his heart open to you, and you could never know the man himself. Dr. Buchanan's biographer speaks of him as "a great statesman;" we do not think he was anything of the kind. He was a clever politician, and perhaps a good diplomatist, but a statesman, at least in any high sense of the word, he was not. It is significant (though not, of course, quite conclusive on this point) that in almost all his attempts at statesmanship, or even negotiation, he signally failed—in Church Extension, Non-Intrusion, schemes of Union. And, though there may be a difference of opinion on this head, we rather think that he deserved to fail; not always because his

objects were mistaken ones, though this was sometimes the case, but from the limitation of his own character and powers.

The first great project which he attempted to set on foot was that of Church Extension, originally broached, we believe, by Dr. Chalmers. In the negotiations with the Government Dr. Buchanan took a leading part. Chalmers's idea, into which Dr. Buchanan fully entered, was that as the population had enormously increased of late years, and as church accommodation was now utterly insufficient to meet the religious requirements of the people, it was the duty of the State to at least aid in rendering the Church co-extensive with these larger requirements. Now, of course, if there was to be a Church Establishment at all, there was a certain reasonableness in this. But not only had the propriety of Establishments been loudly called in question by this time, but unfortunately Dr. Buchanan and his friends in setting forth their case utterly ignored the fact that a large portion of the alleged deficiency in religious teaching had already been supplied by the non-established bodies of Presbyterians. The proposal was to build churches sufficient to accommodate the whole of the population who, according to their estimate, ought to have been in attendance at church, leaving altogether out of account that a large portion of these were already accommodated in other churches not belonging to the Establishment. The consequence, as might have been foreseen, naturally was that the Dissenters regarded the scheme as not only an insult to themselves, but a deliberate plan to destroy their churches; and, of course, the strongest opposition was at once raised against it by those who were at the time the main supporters of the Liberal Government. Now, had Dr. Buchanan been, as we are told, a great statesman, he would have anticipated these difficulties; and instead of raising up a host of powerful enemies against him, he would have so framed his scheme as both to recognise the interests of other Presbyterians and secure their co-operation. Dr. Buchanan's Diaries contain graphic and often amusing accounts of his interviews in London with the leaders of the great political parties.* The Tories appear to have entered with zeal, and almost enthusiasm, into the project. The Whigs, on the contrary, received it very coldly, and, according to Dr. Buchanan, scarcely treated the clerical deputation with common civility. And so the scheme failed—and could hardly in reason have ever been expected to succeed.

The attention of the Scottish Church, however, was soon drawn off from Church Extension to the great conflict between itself and the civil courts, which finally resulted

in the Disruption of 1843. After the decision of the Auchterarder case, in which the Church was declared incompetent to pass the Veto Act, it became the object of the Non-Intrusion party to gain the consent of the Legislature to such a change in the law as would have sanctioned the popular vote in the election of a clergyman; and Dr. Buchanan was again employed to negotiate the matter with the Government. Upon this question the position of political parties in reference to the Church was somewhat reversed. The Tories of that period had, for the most part, little sympathy with the popular view of the case. The Liberals, had they been quite free to act upon their natural prepossessions, would probably not have been very averse from assent to the Non-Intrusion principle. But here, again, the battle was lost chiefly through the shortsightedness of Dr. Buchanan and his party. Up to the time of the Reform Act the men by whom the Evangelical party in the Church had been built up were strong Whigs, intimately associated with the old Whig party; and almost every layman of any mark among the Whigs was accustomed to act in concert with the Evangelical leaders, who at that period were men of considerable breadth of view and great energy and skill in party tactics. Just as the Reform period came in, however, the two great clerical leaders of Evangelicism in the General Assembly, Sir Harry Moncreiff and Dr. Andrew Thomson, were cut off by death, and the leadership of the party fell suddenly into the hands of very young men, who seem not to have inherited the old party traditions. On what grounds it is not easy to say, clerical Evangelicism veered round to the Tory party, fought for Toryism at the elections, and all but completely broke with the Whigs. Despite of this, so natural and almost inevitable was the connexion between the Whigs and the Evangelicals, that all the more prominent lay supporters of Non-Intrusion were Whigs—Dunlop, Moncreiff, Speirs, Monteith, Fox Maule, Jeffrey, Cockburn, Fullerton, and a host of others. Had the Church, then, remained true to its natural alliance, the influence of these men with the Government could scarcely have failed to secure the success of their cause. As it was, the English members of the Cabinet paid no attention to the representations even of their own friends. They knew the Non-Intrusionists only as their own bitter opponents; and as, except when a very clear party interest is at stake, it is always difficult to get an English Ministry to understand a purely Scottish question, the Whig Government put off the settlement of the matter from time to time, till at last the Tory Ministry came in, when of course the Church was, with deliberate coldness and indifference, left to its fate, and disruption became inevitable. It may be that under any circumstances Non-Intrusion would have proved too hard a question for any Ministry to settle; but undoubtedly the alliance at the time of the Church with the Tories, to whom any popular measure of the kind was simply gall and wormwood, rendered it impossible—and this too, though there can now be little doubt that the Non-Intrusionists had

both the law and constitution of the Church, as well as sound political expediency, on their side.

The same fate befel Dr. Buchanan's efforts to bring about the union of the Free Church with the other non-established Presbyterians of Scotland. Though our readers would scarcely care to follow us into the details of this question, we cannot help saying that had his insight been more true, he would have seen from the first both that there were difficulties in the way which made failure all but certain, and that much greater advantages were to be obtained by the different Churches continuing to move in separate lines than by actual incorporation. All that was desirable was secured when the negotiations resulted in a better understanding of each other's principles and worth, and anything more would, we believe, have produced evil instead of good.

Whatever may have been Dr. Buchanan's shortcomings it is evident that he was not one of those men who, as has been said of the Bourbons, "learn nothing and forget nothing." In many ways a great revolution took place in the course of his life in his character and views of things, and in most cases this change was unquestionably for the better. He began by hating and despising Dissent; a more intimate acquaintance with Dissenters taught him both to love and respect it. He entered on life as a high and somewhat imperious Churchman, and with strong views as to the absolute necessity of the connexion between Church and State. As he advanced in years his close and intimate experience of all the details of the working both of an Establishment and of the Voluntary system brought him to the conclusion not only that the latter was incomparably superior, but that no Christian Church worthy of the name can have true freedom of action except under release from State-trammels. After an experience of thirty-seven years, his biographer tells us—

"as a practical man, having an eye not to abstract theories, but to the testimony of ascertained facts, he was always ready to assert that the Free Church had found an absolutely better method of doing the work of Christ in modern society than if it had the help of State-endowments. And although it may sound like a paradox, therefore, it is the sober truth that in the interest of the conversion of the world the Free Church could not now afford to re-connect itself with the State."

We shall only add that the Life of Dr. Buchanan is drawn up with judgment and good taste, shows no undue bias, and contains a clear narrative of many transactions of great interest and importance, having a much wider bearing than belongs to most merely sectional ecclesiastical affairs.

Of Dr. Beith's *Memories of Disruption Times* we regret that we cannot speak very highly. Its slight and gossiping character and its multiplicity of trifling details may give it a certain interest to Free Church people, but will not commend it to outside readers. After an interval of thirty-four years, too, the bitter feeling which peeps out every now and then might have been expected to be toned down a little more. It is scarcely worthy of Dr. Beith to record at this time of day (see pp. 26, 27)

* There used to be a story, which, however, Dr. Buchanan in his account of the interview does not tell, of the Duke of Wellington putting his finger on one weak part of the scheme. In the demand for new churches it was also left out of account that a good many of the seats in the existing churches were unoccupied. The Duke, who seems to have thought it all right to ignore Dissenters, could not, however, get over this difficulty, and he is said to have startled the clerical deputies by abruptly asking: "But what the deuce do you make of the unlet seats?"

the careless and perhaps ungenerous words of distrust or reproach which were spoken against the Non-intrusionists before the Disruption—words which have probably been long since regretted or atoned for. He seldom sees any good in an opponent, any evil on his own side—and the result is to raise frequent distrust in his readers as to the accuracy of his statements. It is seldom easy, in events so long past, to discover how far such distrust is warranted; but we may mention one statement of Dr. Beith's, in regard to a matter of little consequence, indeed, but which happens to fall within our own knowledge and which affords a fair test of the mode in which he deals with facts. Shortly before the Disruption a large "convocation" of clergymen was held in Edinburgh to determine what course should be pursued at the next General Assembly, in the event of the Government persisting in their refusal to afford relief to the party adhering to the Veto Act. After his return to Stirling, Dr. Beith states that he held a meeting of his congregation, at which he gave an account of the proceedings, and stated that he along with his brethren had distinctly resolved to leave the Church. He then adds:—

"The local papers reported my statement with tolerable accuracy. The writers there were jubilant over the Quixotic proceedings of the 'Rev. Gentleman,' his folly in committing himself as he did by such a public pledge to a course which the country would never see realised, either in him or in any of those who like him spoke so confidently and with such apparent determination."

Now, there were two local papers at Stirling at this time, and by an odd accident it so happens that a file of one of them is accessible to us, and we have had the curiosity to examine how far Dr. Beith's statement is consistent with fact. We cannot compliment him on the result. There is simply not a shadow of truth in his representation. Though the editor is evidently not a Non-Intrusionist, there is not a single word in his remarks but of generous sympathy and appreciation of the position of Dr. Beith's party, and the most implicit trust expressed in their carrying out their intended secession. But Dr. Beith had to draw a picture of the Free Church party contending with unmingled difficulties, insults, suspicions, and reproaches, and hence his memory treasures up every evil thing that was spoken against himself and his friends—but words of cheer or kindness are all forgotten.

J. TAYLOR BROWN.

HISTORY OF ARAB CIVILISATION.

Culturgeschichte des Orients unter den Chalifen. Von Alfred von Kremer. Band II. (Wien: Braumüller, 1877.)
(First Notice.)

MORE than two years ago (ACADEMY, July 17, 1875) we noticed the first volume of Herr von Kremer's great work, of which the second and concluding part has now happily appeared. The first volume was concerned mainly with the history and development of the Muslim State, its origin, its gradual building-up, and the nature of its administration in the various departments. The present volume, on the other hand, is chiefly

occupied with the history of the people, considered not as a unit, but as families and societies. Its ten chapters may be divided into two classes, the first dealing with what may roughly be termed the social development of the Arabs, the other with their intellectual growth. With that disregard of all method which characterised his first volume, Herr von Kremer has arranged his chapters in the strangest order; but chapters vi., iii., iv., v., ii., entitled, "The National Character," "The Family," "The People," "The Life of the Classes," "The City of Peace," fall under the first division; while the following chapters belong to the second. The first chapter, however, headed "Der Cultus," and treating solely of "The Sanctity of Mekkeh," and "Prayer," we exclude as inadequate—the author doubtless considers it unnecessary to write more upon a subject of which he has elsewhere treated at length—and the conclusion, "The Causes of the Downfall," comes under neither class.

The first division in the volume is, on the whole, the more interesting and the better executed. The various subjects are more carefully thought out, less chaotically arranged, and written in a more readable style than the second part, which is necessarily more statistical and limited to narrower things. About the whole book, however, we cannot but notice a diffuseness, a want of the power of arrangement and condensation, which is the more to be regretted as the work abounds in curious information, hard to be otherwise attained, and carries, moreover, the weight of the author's learning and long experience. Herr von Kremer has collected in his *Culturgeschichte* the results of a wide and lengthy course of Oriental reading; and both on account of the reputation of the writer and the intrinsic worth of the book it will be received by all Orientalists with unfeigned gratitude. But the debt would have been infinitely deeper if the author had given us a history instead of a series of historical essays. There are gaps between the different chapters left unfilled: there is a want of unity about the book; and it fails to leave a connected impression on the mind.

The sixth chapter, which we place first, sketches the salient points of the Arab character with some success. The traits are well known; but they are clearly delineated and illustrated by some excellent examples. It were only to be wished that Herr von Kremer had introduced more of those splendid Arab stories which Fresnel and Major Osborn tell so well, and which reveal more of the people's character in a single page than do twenty folios of modern description. Herr von Kremer rightly places first, as the most prominent feature in the Arab's character, his grand notion of honour, whether shown in the battle or at home, in generosity to the vanquished, in protection to the stranger, in reverence for women, or in loyalty to the tribe and the neighbour, extending even to the terrible blood-revenge. Nothing in the whole world could be put in the balance with honour. An ancient poet writes:—

"I guard my honour and defile it not:
What boots all wealth if honour once be gone?
Gold that is lost may yet again be got,
But honour once corrupt will never more be won."

For an Arab to refuse protection to the stranger who said, "I throw myself on thine honour," or "I claim thy protection," would have been an endless shame to the whole tribe, if such a refusal ever took place, which may well be doubted. If one claimed protection, it was given at the risk of the host's life. When the night came, fires were lighted near the tents of the Arab chieftain, that strangers wandering in the desert might be guided to the hospitality and protection of the Arabs. And when once "bread and salt" had been tasted, the stranger was entitled to the friendship and protection of his host. In later times the same feeling lasted. A governor was ordering some prisoners to execution, when one of them asked him for a drink of water. It was given; and, when he had drunk, the prisoner said: "Wilt thou slay thy guest?" and his life was instantly spared (p. 240). Another point of honour was the holding to the given word. An oath was not required or esteemed among the ancient Arabs. The word of a man of honour was inviolable, and oaths were only resorted to in later times when the people had become demoralised by contact with Greeks and Persians. Hospitality was one of the most important duties of the Arab. The nobility of the desert had, indeed, to perform duties which fully counterbalanced their privileges. The higher the rank, the more profuse must be the hospitality. A great lord among the Arabs must keep open house and open purse, unless he would lose his caste and be made the subject of the poet's satires, and be branded "niggard" for ever. For the Arab was a lover of poetry, and a good satirical squib was certain of a hearing. Hence poets were a much-respected and a largely-rewarded class: 200,000 francs for a single verse may seem an unusual remuneration, but it is only one example out of many. The most valuable poems in a pecuniary sense were, of course, sonnets in praise of great men, but the most popular were ill-natured satires. For the Arab mind had a great leaning to wit—if ill-natured, so much the better. No one can read Arab stories without seeing this side of the people's character: a dry caustic wit is their delight. Herr von Kremer's instances are not so good as they might be, but one story is worth quoting as an example of the *persiflage* to which the learned in the study of traditions were subjected:—

"A Traditionist on his travels came across a Christian, who filled a cup with wine, emptied it, and once more filling it, handed it to the Traditionist, observing, however, that it was wine. His companion asked him how he knew that. 'My servant,' said the Christian, 'bought it from a Jew.' Whereupon the Traditionist drained the cup at a draught, and then remarked:—'Thou art a fool: we Traditionists regard the statements of men like Sofyân ibn 'Oyeyna or Yezid ibn Hârûn as untrustworthy, and reject the traditions sprung from them, and I am now expected to give credence to a tradition that rests upon the authority of a Christian, his servant, and a Jew! By God! I only drained that cup on account of the weakness of the evidence!' (p. 245).

Passing over what Herr von Kremer has to say on the simplicity of life and on the superstitions of the Arabs, we come to the saddest chapter in the book

(iii., "Ehe und Familie"). It tells the story of woman's degradation. Those who lament—as who does not?—the present miserable state of women in the East, can hardly realise what was the condition of the Arab women in early times. The estimation in which women are held is the test of a nation's moral worth; and nowhere is this truth more plainly to be read than among the Arabs. The history of the degradation of their women is the history of the downfall of the race. In old times, the Arab woman was not merely reckoned her husband's equal: she was the object of chivalrous respect. All the old stories and traditions bear witness to this noble trait in the character of the Arabs of early days. The modern harim-system was as yet undreamt of: the maiden of the desert was unfettered by the ruinous restrictions of the later Muslim life. She was free to choose her own husband, to bind him to have no other wife than herself; she might receive male visitors, strangers even, without suspicion. Her virtue was too dear to her and too well-assured to need the keeper. She went to the mosque as well as men, a practice now unheard of. Jurists decided that it was impossible that a woman could be bought. Her husband treated her not with love only, but with reverence. It was she who inspired him to deeds of valour, and it was her praise that he most valued when he returned triumphant. To protect the lives and the honour of women was the highest duty, the noblest privilege, of the Arab chief. The hero of desert-song thought himself happy to die in guarding some women from their pursuers. Wounded to the death, Antar halted alone in a narrow pass, and bade the women press on to a place of safety. Planting his spear in the ground, he supported himself on his horse, so that when the pursuers came up they knew not he was dead, and dared not approach within reach of his dreaded arm. At length the horse moved and the body fell to the ground, and the enemies saw that it was but the corpse of the hero that had held the pass. Even in death, as in a life *sans peur et sans reproche*, Antar was true to the chivalry of his race.

The first to begin the ruin of this fair state were, as might be supposed, the theologians. Rejoicing themselves in numerous harims, they yet preached against the world and the flesh, as well as the devil, and endeavoured, by inventing traditions of the Prophet and otherwise, to destroy the old Arab reverence for women. But there were other causes at work besides the hypocrisy of divines. In old times, as an ancient writer says, the true Arab had but one love, and her he left not till death, nor she him. Yet polygamy soon became common, and, indeed, was almost necessary for the strengthening of the clan, the foremost object of Arab ambition. But when the Muslims went conquering, when the immense spoils of the vanquished made life easy to the victors, when the wives and daughters of the enemy were given into the hands of the triumphant Faithful, then polygamy acquired a new meaning. And as the ancient pride in the purity of race decreased with the gradual intermingling of foreign blood, the old notion of womanhood van-

ished. The free true-hearted maid of the desert was no longer the delight of the Muslim: his eyes were blinded with the fair daughters of the Turks, with the beautiful slaves who now poured in in vast numbers from Turkistan, Greece, and Persia. The disgrace of bastardy, formerly indelible, was now no shame. The Khalifs themselves were often the sons of Greek or Persian slaves. The Court was ruled by these foreign mistresses, who were trained in music and poetry with great care and then sold to grantees at enormous prices. The City of Peace was governed by Hetairai in every form, and the old Arab notion of woman's honour and of home-life was for ever gone.* This change was the death of the Arab empire; it has been the death of all Muslim States. It has killed the home-life and poisoned the race at its fountain-head. Of old the sons of the Arab chief were his special care, and they had the love and training of a noble mother. Now, and for many centuries since, the harim is too numerous for the father's attention, and the women too degraded to teach their sons aught that is good. Jealousy, fratricide, moral ruin, has been the end of the system. So long as it exists no Muslim State can be healthy; no man under its influence is half a man, and its women lose all that is best in womanhood.

To pass on to the fourth chapter, "Das Volk." It is full of interest, and deals with a subject at present very imperfectly understood. In the common histories of the East we read of the Arabs dwelling separate and alone in their country, in spite of all efforts to mix with them, until the seventh century; and then we suddenly see this people spread over Asia and Africa and part of Europe, and instead of the Arabs we begin to speak of the Mohammadans. Yet we read nothing of how this change came about: the process of fusion of the Arabs—whom centuries of isolation had given a very distinct and constant national character—into the more general nation of Muslims is not there recorded. Herr von Kremer, therefore, has done an important service in drawing from the Eastern writers those records which show the development of the Arabs after their conquest, among the foreign peoples they had vanquished. He traces the history of the three divisions of the Empire: the Arab conquerors, the Muslim proselytes, and the tolerated infidels, showing that in course of time the first class, overcoming that scorn of the non-Arab proselytes which at first, in spite of the communistic doctrines of Islam, they entertained, became more or less fused with the second. The various causes which tended to lower the old veneration for blue blood—not least among them the general tolerance of illegitimacy—soon raised the new converts almost to the level of their converters, and the "Clients" by degrees acquired most of the rights of the true Arabs. A circumstance which told as much to the advantage of the native Persians as against the Arabs was the contempt the latter showed for the routine of administration, and also, though in a less

* At least in the upper classes; among the lower the traditions of their fathers still held to some degree.

degree, for juridical and theological studies. The Clients had nearly the whole management of business in their hands, and they also took the lead in the schools. When 'Omar II. was remonstrated with for appointing two Clients to the post of Mufti in Cairo, he answered: "How can I help it, if they press forward and you remain behind?" An Arab of high birth was once asked in what he would have his son taught; he said, "In the law of inheritance." "Nay," said his questioner, "that is the science of the Clients; it is unfit for true Arabs, who need only to know the ancient poems in order to be counted educated." After treating of these two main classes of Muslims, Herr von Kremer gives an interesting account of the state of the Christians and Jews under the rule of the Khalifs. Especially interesting are his notices of the Manichaeans and Nestorians.

The fifth chapter, "Die Stände und ihr Leben," is occupied with the distinctions of classes, the wealth of the upper ranks, their luxury of dwelling, dress, and food, and such like subjects. The Arabs, who in the classic time lived in the utmost simplicity, soon learnt to appreciate the luxurious habits of the effete civilisations of Byzantium and Persia. A son of an early 'Abbāsi Khalif distinguished himself by writing a cookery-book; another Khalif's reign was remarkable for the publication of a book which provided a different *menu* for every day in the year. One little dish is said to have cost 1,000 francs (dirhems rather); and the table of a Prince of the Faithful demanded a daily expenditure of 10,000 francs. Herr von Kremer's account of Muslim gastronomy is worth reading, as are his notes on the true Arab love of perfume and ornament. We can only refer to them here.

In the first volume were two sketches of the life at Mekkeh and Damascus; so now in this part is a chapter devoted to the "City of Peace," as Baghdād was euphemistically named. It is a pleasantly-written account of the life of the great Muslim city, the inheritor of the glory of Babylon, Seleucia, and Ktesiphon. In the midst of the richest and most thickly peopled country of the 'Abbāsi empire, well watered by the Tigris and Euphrates and the countless canals springing from them, surrounded by gardens where the natural advantages of the climate were heightened by every device that art could suggest, closely connected with the outer world both by land and sea, Baghdād may well have seemed an earthly Paradise to the Court poets of the time of its splendour. A city within a city, inhabited by thousands of officials, the Khalif's palace spread its vast courts on the west bank, with the great mosque, surrounded by the quarters of all the many trades which fed on the luxury of the Court. On the east bank of the Tigris was the fashionable quarter, where El-Mahdi built his palace, and where the great family of the Barmecides had their houses and gardens. Countless minarets shot up their slender stems like tall rushes into the clear sky; while beneath them the most learned doctors of the Muslim world held their famous debates. Side by side with the splendour of Court and mosque were the

miserable dwellings of the poor, whose wretched state formed a contrast to the prosperity of the city most rare in Mohammadan countries. This was the city where the bloody 'Abbâsîs held their rule—El-Mansûr the founder, the murderer of his best friend; the cruel Mahdî; El-Hâdî, the would-be poisoner of his mother; the "good" Hârdn-er-Rashid, the magnificent spendthrift, the sumptuous rake, the unfeigned lover of uncanonical things—"Wein, Weib, und Gesang." This was the scene of the highest culture Islam ever attained—too soon to be exchanged for the violent excesses of Tatar mercenaries, the barbarities of the Mongols and the hopeless vicious stagnation of the Turks. STANLEY LANE POOLE.

NEW NOVELS.

The World Well Lost. By E. Lynn Linton. In Two Volumes. (London: Chatto & Windus, 1877.)

Five-Chimney Farm. By Mary E. M. Hoppus. In Three Volumes. (London: Sampson Low & Co., 1877.)

Who is She? A Mystery of Mayfair. By the Author of "Fashion and Passion." In Three Volumes. (London: Chapman & Hall, 1877.)

A Sussex Idyl. By Clementina Black. (London: Samuel Tinsley & Co., 1877.)

Perils. In Two Volumes. By the Author of "Reminiscences of a Lawyer." (London: Remington & Co., 1877.)

MRS. LYNN LINTON has suggested a difficult problem in her two large volumes, and has, at any rate, succeeded in drawing a beautiful picture of love which is stronger than shame or loss. With a quick eye and a sharp scorn for the affected and ridiculous side of life, Mrs. Linton has widening sympathy with what is genuine and really pathetic, and this is to be found to a greater extent in *The World Well Lost* than in any of her former works. A lady named Mrs. Smith lives with her son Derwent and her daughter Muriel in the quiet neighbourhood of Grantley Bourne. A mystery hangs over the family. The father is absent, supposed to be travelling in Japan, and the children are brought up to look for his return and believe him to be like Sir Philip Sidney—"just such an honourable, high-minded gentleman, so courteous, so tender, so true." What their mother knows she conceals, answering their enquiries in a "quiet level voice," and showing in their presence no emotion in her "handsome dead-white face," but never wavering in the devoted love she expresses for her husband. The neighbourhood is curious, but accepts as the solution of the mystery that Mr. Smith is travelling and will shortly return. Meanwhile Derwent, the high-minded, clever, self-opinionated young man, grows up, and becomes attached to the daughter of the great man of the place, Sir Gilbert Machell, of Machells; and Muriel, the gentle, beautiful daughter—"who has the potentialities of a womanhood infinitely loving, infinitely pitiful, but with affections, not passions, and whose convictions would be the result of sentiment and reverence, of love and the right thing, rather than of logic against feeling"—is loved by both the sons

of Sir Gilbert: by Wilfrid, who renounces his love for the sake of a wealthy match, which is to retrieve the fortunes of his family, and by Arthur, who loses the world for her sake. The secret, which has been tolerably obvious from the beginning, is not solved until the end of the story; and we need not tell it here, though the interest of Mrs. Linton's work in no way depends on it, but rather on the heroic picture of faithful love in the wife, whose instincts seem almost maternal to the man whom, in spite of the shame he has brought upon her and those she loves best—in spite of the base lie with which even at the last he endeavours to screen himself—she proclaims as "her loved and honoured husband." Whether any woman so high-minded and true could have kept up this delusion of honouring a man so unworthy is open to question. We remember *Romola*, and how her love for Tito died of his baseness, and we feel her to be more truly human than Mrs. Smith and her daughter Muriel. But the beauty of Mrs. Lynn Linton's picture remains the same. To say that the book is full of clever writing is superfluous, though some readers may be frightened by meeting with "autochthonous neighbours" on the first page. The anxious mother of the world, Lady Machell, with her schemes, plots, and smothered feeling, who "shakes out the fringe of piety with which successful schemers trim their manoeuvres;" the fussy vulgar millionaire, Mr. Brown de Paumelles, and his limp and feeble wife and daughter, who cannot rise to their circumstances, who cling to each other so pathetically, and whose "quiet half-hours of gossip and needlework were the only moments of happiness accorded to them in their gold-tormented lives;" Wilfrid Machell, the cynical money-hunter who successfully represses all his best instincts; the strong-minded, philanthropic Miss Forbes, and the narrow, jealous Guy Perceval—are all distinctly-drawn characters, and we feel that the central figures of Arthur and his pretty weak-minded sister Hilda, and Muriel and Derwent, are more shadowy and less interesting personages than the rest. This is possibly on account of their extreme youth, which is prettily represented, but makes their self-absorption wearisome, though our sympathies are enlisted for Derwent at the end, when the dishonour of his family wakes him to manhood. How far it would be possible for such a secret as Mrs. Smith's to have been kept for fifteen years is a difficulty which might possibly have deterred Mrs. Lynn Linton from writing a very interesting story, had she considered it before she began.

From the tragedy of quiet country life we turn to a book the name of which gives us no idea that it contains the story of a public tragedy. *Five-Chimney Farm* is a story of the French Revolution of 1848, and we are not able to discover whether the story is written for the sake of giving the historical details of that time, or the historical details are given as the background of a story which loses its distinctness in them; but in any case the name of *Five-Chimney Farm* tells us nothing. The opening scenes describe an old farmer and his

wife, and the opposite careers of their sons—the home-loving William and the roving artist Philip, who marries a Frenchwoman and imbibes Radical opinions—and the rest of the story is occupied with the histories of the two children of the latter, François and Kate. François lives entirely in Paris, entering into the plans and sharing the hopes of the Republicans of that time, and there Kate, his sister, joins him after a brief sojourn with uncongenial relations: their subsequent story is interwoven with the history of the Revolution. Before we are half-way through the first volume we leave *Five-Chimney Farm*, and we never revisit it until the last pages of the third. Meanwhile, Miss Hoppus has written a powerful story, or rather drawn a powerful picture, for as a story, in spite of some original character-drawing and some dramatic situations, it fails. It reminds us of a picture in the Amsterdam Gallery, about which we wonder whether the face is painted for its own sake or for the sake of the light which is falling on it, for the impression left on our minds is not that of a face, but of a golden glow. When we close *Five-Chimney Farm* it is the impression of a lurid glare and of figures dimly discerned through fire and smoke which remains with us, and yet those dim figures have an interest about them which is lacking in the largest proportion of the stories we read. Camille Bernard, who loves so hopelessly and yet so truly, sacrificed to the feeling of the time—who is so weary at twenty-two, that "it seems to her as though she had borne the sorrows of all the generations of men, and shared all their efforts and struggles"—is a noble conception of womanhood; and François, the young enthusiast, with a passion for self-abnegation and a sad bewildering doubt of the truth of his cause and the utility of his sacrifice, stands out distinctly from the smoke and ruins. Old Jacques de la Tourelle, the Republican, in "whom there is no pity;" Bernard, the journalist, the regenerator of society, the follower first of St.-Simon and then of Enfantin, the man whose wife said he liked the excitement of martyrdom, and "would have found it *triste* to be only *bon tailleur*," and whose long, thin nose gave an eagerness to his face as though he were for ever "cleaving his way with it"—are vigorously drawn; but Thrasybule Bernard, with his fierce theatrical passion for Kate Copley, is the most fully elaborated of the characters, and shows the success which Miss Hoppus is capable of achieving in character-drawing. Kate Copley, though an admirable type of a faithful, self-sacrificing English girl, and her honest lover, Felix Durrell, whom Thrasybule imprisons in the catacombs, are more commonplace. If some of the expansive commencement had been condensed, and the great mass of historical information and reflections had been left out, so as to reduce the book from three volumes to two, or even one, *Five-Chimney Farm* would be a very striking story; as it is, it cannot fail to interest those who master it.

Who is She? is a book so full of froth and wholly unnatural that we quite agree with the author, who says in a lengthy Preface that "nothing of the kind ever happened in real life," and that, "though

truth is stranger than fiction, truth in this case will have to be wondrously strange if it resembles in the least the incidents described in the following pages." It is unkind of him to take out of our mouths the very words we were going to say, for little else is left to be said.

A Sussex Idyl is what it professes to be, a very simple story, full of farm-pictures and hop-picking, telling how a fashionable London gentleman broke his ankle and was nursed at a farm, where he lost his heart to "Little Janey," the farm-servant, and, after vainly endeavouring to forget her, returns to marry her. The philosophic way in which his lady-mother receives the announcement that he is about to marry a farm-servant, and gives her consent and welcomes the bride, is surprising, and perhaps not quite natural as mothers are at present constituted.

Perils is a novel written with the hope of arresting "the Freethinking which in this age stares us broadly and unblushingly in the face," and its readers will judge whether it is strong enough for the attainment of its purpose. From the exceedingly prosaic tone of the first volume, which is chiefly devoted to the perils of Freethinking and of most money investments, we are unprepared for the sensational tone of the second, in which the heroine is persecuted by a baronet whom she dislikes, and the hero is with difficulty rescued from the perils of a mine in time to abjure Freethinking. The language is of the last century; the conversations cannot, we imagine, be those of any century, for we do not know any date when one Harrow boy is likely to have said to another, "Do, my dear Groville, let me say a few words to you on that subject which so deeply concerns your present and future happiness," and to have been answered in fierce and passionate tones, "Walter Liddon, we have, I believe, conceived a sincere liking and friendship for each other; if it is to continue here and when we enter upon life—if these sentiments are to follow us—then Religion must be a forbidden ground between us." F. M. OWEN.

RECENT VERSE.

Morning Clouds; being divers Poems. By Henry Bellise Baildon, B.A. (Edinburgh: David Douglas.) This volume ranks high among the writings of the lesser poets of 1877. It possesses a distinctive character. Coleridge named imagination the "esemplastic" faculty—the faculty which moulds to unity. There are occasional fine touches which show that Mr. Baildon possesses imagination, and even a few whole poems which may be called imaginative. But the distinction of the volume is rather the play in it of a vividly-coloured fancy; there is in it a jewel spray of poetry everywhere. Many of the poems are studies or sketches of external nature, and of their kind these are original and full of beauty; but sometimes the unity of feeling seems lost in the variety and brilliance of detail. The play of the writer's fancy is always his own, and suggested by things seen and heard rather than by books. Perhaps the finest poem in the volume is that entitled "A Bather;" it is written in irregular, unrhymed verse; the rhythmical feeling is not strong and massive (as in the cadenced writing of Whitman), but somewhat alight and thin; still it is a poem full of the joy of life and of the sea. Mr. Baildon would, perhaps, bring his fancy to higher uses if he wrote more in regular but richly-

constructed stanzas, such as the Spenserian. We must quote a passage which may serve as an example of Mr. Baildon's studies from Nature; it is the opening of "An Evening Recorded":—

"But now the hills stretched leonine,
Luxuriant in bronze light, that spread
Refulgent over flank and head
Elate with amber wine.

Then slowly failed the light from brow
And loin of each drowsy hill,
The shadows slid away, and now
The passive range is folded still
To slumber; those green branches stir
Across its cloud-soft lavender.

As swift as when a strong wind blows
Grey ash from off a smouldered fire,
Till one hot ember suddenly glows,
An eastward cloudlet's toppling spire
Is kindled rose,
And with contagion swift
Sheds on its luminous gift
From bluff to cape, from cape o'er tideless bay
Of eastern cloudland, till a marl of rose
Burns on its beaches grey.

Now, as I think to turn me to the west,
An awe withholds me, as a worshipper
In some dread Deity's temple is oppress,
When from the holy to the holier
He passes onward, fearful he may see
The splendour of the very Deity,
And die, consumed of glory; for the eve
Seems solemn as miraculous vision sent
To some rapt prophet: turning, penitent
And humble, full of rapture I receive
Bracing my awe-full spirit to sustain
A pleasure, tyrannous as pain."

The poem continues with much beauty, and closes in a fine repose which follows a fine rapture.

Hermione; a Tragedy. By Charles H. Hoole, M.A. (Pickering.) This is a Greek tragedy, and its hero is the Ledaean Hermione, sole daughter of Menelaus and Helena, who had been promised in marriage to Orestes, and who was borne away to Delphi by Neoptolemus. She is imprisoned in the Temple at Delphi, with Delphian women—the Chorus—companioning her. Orestes arrives and Neoptolemus is slain. The poem is the work of a scholar and a man of fine literary feeling. A drama in strict classical form must as much as any other poem be filled with the breath of the divine spirit of imagination to live; but it may be choice and comely, though not vital, by being carefully moulded after models already prepared. This poem is comely, refined in style, singularly free from faults; the verse—both the blank verse and the rhymed choruses—shows a delicate and cultured ear. It remains, however, for Mr. Hoole to prove by other work what this fails to prove—that he possesses the creative energy of a "maker." A few sonnets close the volume; they show a true conception of the sonnet in its mood of tender reverie. The following is full of delicate charm:—

"The peace that hovers in the summer sky
Has glided to the river as it flows,
The charm of sunset lingers in the rose,
The flowrets shine like stars. Is heaven too nigh?
We ask half fearful. Not as bringing peace
Or tranquil pleasure; all but these must cease,
And these are all we gain when raised most high.
Then let the river flow, the flowrets bloom,
And envy not their beauty; as men pass
On state occasions to a larger room,
So let us wander o'er the summer grass
As heaven's own chamber; we have made earth's
gloom,
And yet for some brief seasons still may go,
As men in Eden wandered long ago."

Prometheus the Fire-Giver. (Chatto and Windus.) This is "an attempted restoration of the lost first part of the Promethean trilogy of Aeschylus." The subject ought to be attempted only by a writer of high genius, in the best season of his inspiration. The anonymous writer does not give proof of genius; he has large command of words, and ease in certain kinds of versification;

possibly he might have succeeded in a less ambitious effort; but, as it is, we constantly feel that the writer's imagination cannot really reach as high as his theme.

George Villiers, Duke of Buckingham, a Drama, and other Poems. By Welbore St. Clair Baddeley. (Hardwicke and Bogue.) Perhaps the writer of this volume may possess a little genuine poetical feeling and talent, but his ambition to write a drama is certainly ill-directed. To make the action progress seems a painful difficulty; the characters walk in, try to explain their motives and plans, and having got through their parts seem delighted to scurry out, like ill-trained actors who are not sure whether the prompter is at hand. The "other poems," without offending in a positive way, are poor in quality: just good enough to detain the complaisant reader in the hope of something better, they disappoint him because the something better never comes.

Constance; a Tale. (Smith, Elder and Co.) This poem was written so long ago as 1831. The scene is laid in India. The hero and heroine are conceived somewhat in the Byronic fashion. St. Clair is burdened with a legacy of revenge against the British, but in the midst of his dark plotting is possessed by a passion for the beautiful English girl whose life he has saved from a leopard upon a slope in the sub-Himalaya. By a rehandling the incidents have been connected with the Indian Mutiny. St. Clair dies tragically. The volume makes no addition of value to English poetry, but there is some skill in the handling of metres, some vigour in the narrative, and some poetic feeling in the rendering of Indian landscape.

London Lyrics. By Frederick Locker. (C. Kegan Paul and Co.) This, the eighth edition of "London Lyrics," needs no commendation. The publishers have now made the volume cheap—not "cheap and nasty," but cheap and charming.

American Yarns and Fables. By W. Phillips Thompson. (Simpkin, Marshall and Co.) We do not know whether these oddities are truly transatlantic or not, but they possess undoubtedly a Yankee flavour. Persons who enjoy the dry grotesque of American humour must find a place among their specimens for two or three of these yarns. The secret of that humour seems partly to lie in the union of extravagance with precision; in its absurdities the positive and the transcendental become one. As the best judges differ with respect to which of Mr. Gilbert's "Bab Ballads" is the most edifying or the most pathetic, so some readers will like best Mr. Thompson's yarn of the Quaker challenged as to his literal interpreting of Scripture, who finds texts to justify him in pounding to jelly the smiter of his right cheek before he turns the left cheek also; other readers (among whom we rank) will be most deeply affected by the calmness of that discussion between the occupant of a river-side shanty and the man who has abruptly descended through the roof after the latest steamer blow-up, respecting the amount of damages to be paid.

Logroño; a Metric Drama in Two Acts. By Frederick Cerny. (Marcus Ward and Co.) It is impossible to read this "metric drama" without supposing it to be an opera *libretto*. The story on which it is based (derived from Borrow's *Gypsies in Spain*) seems made to Verdi's hand. The daughter (doubtless *soprano*) of the Gipsy Queen (*contralto*) is pursued by the amorous Count (*basso*), is chivalrously defended by the student Alvarez (*tenore*), is cursed for her love of the pale stranger by the Queen, while "chorus of peasants" and "chorus of gypsies" appear when called upon to discharge their parts. Murders, poisonings, and an alchemist's chamber require no unusual "properties." Mr. Cerny's verse is not too good for a *libretto*; the pictorial illustrations of this handsomely-printed volume are in the style named by Mr. Ruskin the blotteque.

Lashed to the Mizen: or, a Night off the Cape. By Frank Johnson. (A. H. Moxon.) This—a few pages of attempt at poetry—is one of the curiosities of literature which refresh a reviewer toiling among the mediocrities of verse-makers. Frank Johnson sets down with unfaltering confidence the facts he has seen, and the feelings he has felt; all is so real to him that what he writes seems to himself absolutely the highest poetry.

"It would have been easy for me, in this my narrative, to have adopted a metre which readers with no grandeur of ear might have preferred to the one that I have chosen, as more in unison with the fine reach of the ocean to the southward and eastward of Africa. . . . I could not make the ocean limp in iambs. That is not its gait as I have seen it."

The verse, if it has not the power, has certainly much of the turmoil, of the sea in storm; but by virtue of its fidelity to fact, out of the amorphous mass of semi-verse starts such a striking passage as the following. The sky had been comfortless, hopeless all the preceding day; night came ominously, and the storm seemed unabated; near "four bells" the swell grew easier, and the "humming" in the ropes less loud.

"I signalled to the master hugging tightly to a shroud:

When lo!—a second scarce—and the sky upon the give!

We caught at it as men more than hungering to live!—

And ah!—a little yet—and the brightening brighter still!

All now were on the gaze as none could gaze his fill!

When oh!—oh!—beautiful! out broke the blessed sun!

No other could it be than the very very One!"

The account of the author's address to the sailors on Sunday morning is delightfully composed of absurdity, common-sense, and nautical piety.

Poems. By Ellen S. Craik. (J. Nisbet and Co.) This tiny volume of verse is for the most part religious in subjects and spirit. It exhibits in manner traces of the influence of Miss Ingelow and other contemporary poets. Two or three short poems show qualities of decided promise. We think the writer ought to submit to the influence of the great masters, and ought to lean in the direction of subjects not directly religious which may solicit her. The following sonnet, entitled "A Last Word," deserves to be quoted; it is followed by "Another Last Word," a poem more original in idea and of equal beauty, in which the dying wife resigns her husband to some new happiness in his earthly life:—

"Good-night, beloved, for the night draws near,
Shrouded in mists, with only parting sure.

That must be—so farewell! While we keep pure
Our past from breath of change, our hope from fear,

Nought else can greatly harm us; let us cheer
Our hearts with thought of wealth they have

secure,
So all that time may bring we can endure,
Seeing what cometh nearer year by year.

For if I see thy face on earth no more,
It shall fill all my dreams in that long sleep

That cometh, and when morning bids me rise,
Our God shall lead thee to me, as of yore

To Adam, wakened from his slumber deep,
He led his bride in groves of Paradise."

The writer is certainly justified in writing verse, and she ought to strive to advance quietly and steadily to better things than this little volume contains.

A Sheaf of Verse. By Henry G. Hewlett. (O. Kegan Paul and Co.) Short poems written at intervals during the last twenty years; in all only one hundred and forty pages. After we have dismissed some of these verses as of slight value, a residue remains of true and beautiful poetry; but necessarily the residue of so small a volume is itself far smaller than we should desire. The ballads we care for little; Mr. Hewlett succeeds best in reflective poems and brief descriptive

poems. A series of sonnets on the months, entitled "An English Year," has much beauty. To verses so various in subject and style a unity is given by a spiritual faith appearing and reappearing which, if bound down to form, would probably appear as liberal Christian doctrine. Sometimes it seems almost too vague for such a name:—

"Just enough light to find a path we hope one day to see;

Just enough love, with death in view, to make it bliss to be;

Just enough hope to trust Love's light doth shine
our darkness o'er;

Just enough bliss, when life is past, to make us yearn for more."

True and fine thoughts lie at the heart of Mr. Hewlett's best sonnets; they quicken the reader's inner life; but they are too few, and leave us wishing for more.

NOTES AND NEWS.

A COLLECTION of thirty-seven letters addressed by John Keats to Fanny Brawne (his betrothed) is about to make its appearance in a volume edited by Mr. H. Buxton Forman. They belong to the years 1819 and 1820, ending with the contemplated departure for Italy. The editor contributes to the volume an introductory essay on certain doubtful or misrepresented points in the poet's life, and an appendix identifying Wentworth Place—where more than half of the letters were written in one house and sent to another, next door. There is a portrait etched by Mr. W. B. Scott from a death-bed drawing of Severn's; a silhouette of Miss Brawne; and a facsimile of one of the letters, in which a novel piece of exactness has been resorted to: paper of the same sort as the original, and actually manufactured at the time the letter was written, has been collected and used for printing the facsimile upon.

AN assembly of leading Republicans was lately held at Paris, to consider the best manner of commemorating the centenary of Voltaire's death, which will fall on May 30 of this year, during the time of the Exhibition. Among other resolutions, it was agreed that a selection from the works of the philosopher should be published in a popular edition, to be sold for one franc. Beside this, speeches will be delivered in his honour; an exhibition will be held of all existing editions of his works; his best tragedies will be performed at the theatres; and a popular festival is also contemplated.

M. MARIETTE, the eminent Egyptologist, is at present in Paris, and, we regret to add, seriously ill. He is not expected to return to Boulac until after the Paris Exhibition.

MR. JAMES GAIRDNER has in the press a History of Richard III., which will shortly be published by Messrs. Longmans. Its general tendency, we understand, is to revindicate the old view of Richard's character and actions with fuller and more minute criticism of details than has hitherto been devoted to the subject. The book will conclude with a chapter on Perkin Warbeck, founded in part upon new evidence of the strongest description against the pretensions of that adventurer.

THE Old French Text Society has just issued to its members, as part of their 1877 subscription, the second volume of *Les Miracles de la Vierge, par Personnages*, edited by MM. Gaston Paris and U. Robert, and *La Chanson de Geste d'Aiol*, edited by MM. J. Normand and G. Reynaud. All the books for 1878 are in hand. Vol. I. of Baron Rothschild's handsome present to the members of the Society is nearly ready for delivery.

THE second volume (*La Révolution*) of Mr. Leopold Katscher's German translation of Taine's work, *Les Origines de la France contemporaine*, is about to be published at Leipzig simultaneously with the French edition.

DR. HENRY DUNBAR has prepared a Concordance to Homer's *Odyssey*, *Hymns*, and *Batrachomachia*, similar in all respects to Prendergast's *Concordance to the Iliad*. The work will be published by the Delegates of the Clarendon Press.

MR. FURNIVALL's volumes for the Early English Text Society this year will be:—1. For the Original Series, Poems from the Laud MS. 622; Adam Davies' *Visions Concerning Edward II.*; the *Life of St. Alexius* (with copies of three other versions in fine MSS.); *King Solomon's Book of Wisdom* (a set of maxims for the conduct of life, the bringing-up of children, &c.), and an account of his and his son's reign, &c.; the *Fifteen Tokens before Doomsday*, attributed to Jeremiah—that is, St. Jerome, and not Jeremiah, as Warton has it—and a pretty song on the coming of that sweet dew Christ; also the coming of Antichrist and his fight with Enoch and Elijah. 2. For the Extra Series, Part IV., completing the text of Henry Lonelich's englished *History of the Holy Grail*, from the French of Robert de Barron.

DR. DE VILLIERS, who proposes to issue by subscription a reproduction of the Mazarine Bible, has just published a pamphlet, with facsimiles, entitled *The Signature of Gutenberg* (Kerby and Endean), in which he claims to have discovered the autograph of the great printer concealed in the manuscript mark which is found on the back of most of the extant copies of the Letters of Indulgence of 1454 and 1455. These Letters of Indulgence were granted by authority of Pope Nicholas V. to all those who contributed money to aid King John of Cyprus against the Turks; and Paulinus Zappe, the secretary of the Cypriote king, was sent to Italy to take advantage of the privileges accorded by the Papal Bull. The new art of printing was then becoming known, and Gutenberg appears to have been employed to produce two or perhaps three editions of the Letter of Indulgence, in each of which blank spaces were left to be filled up afterwards with the date and the names of the donor and the place of issue. These facts were certified by the signature of the seller of the indulgence, and the authenticity of the document was still further attested by the addition of a seal and the endorsement of a monogram or sign-manual. This monogram Dr. De Villiers asserts to be, "without doubt, the signature of Gutenberg," and supports his assertion by a fanciful interpretation. Were it indeed the printer's autograph, we should expect to find it on every copy of the Letter of Indulgence which issued from the press; but this is not the case, for on a fine example of that which the Marquis de Laborde calls the second issue of the third edition, recently obtained from Germany by the British Museum, and which has never been used, the monogram is absent. We cannot, therefore, admit that the author has been successful in his endeavour to prove the existence of the signature of Gutenberg, but must conclude that, along with that of Caxton, it still remains to be discovered.

A HELP to the study of Yorkshire philology, &c., has lately been published by Messrs. Trübner under the title of *Holderness and the Holdernessians*, a little work containing many curious notes on the dialect and manners of a district which—wide of the great northern roads, and therefore less exposed to outer-world influences—has favoured the survival of numerous old customs and superstitions. Holderness, in all probability the first part of England to receive Teutonic settlers, is said to be the only part where Frisian place-names are found.

ON January 14, 15 and 16, Messrs. Sotheby, Wilkinson and Hodge sold the library of the late Mr. Barron Grahame, of Morphie. Among the chief lots were:—Sir W. Stirling-Maxwell's *Artists of Spain*, 1848, 13l.; Deuchar's *Collection of Etchings*, 1803, 12l.; Haig's MS. *Collection* (in two vols.) of *Armorial Bearings of Baronets*

&c., 27l.; Chalmers's *Caledonia*, 1807-24, 8l.; Van Dyck's *Iconographie*, Amsterdam, 1769, 11l. 10s.; *Chronicon Nurembergense*, black letter, 1493, 9l. 10s.; Claude Le Lorrain's *Liber Veritatis*, 1819, 14l. 5s.; Lebrun's *Galerie des Peintres Flamands*, &c., 19l.; Richardson's *Studies from Old Mansions*, 1841-48, 10l. 10s.; Nash's *Mansions*, 1839-49, 13l. 15s.; *Galerie de Florence et du Palais Pitti*, 15l. 5s.; D. Roberts' *Holy Land, Syria, &c.*, 1842-48, 22l. 10s.; *Galerie du Musée Napoléon*, 1804-28, 15l. 5s.; *Galerie de M. Crozat*, 1763, 11l. 11s.; Burgmair's *Triomphe de Maximilien I.*, 1796, 16l. 16s.; Sir R. Strange's *Collection of Historical Prints*, 23l.; *Houghton Gallery*, 18l. The three days' sale realised 1,217l. 18s.

AN interesting autograph collection was sold by auction at the Hôtel Drouot in Paris on January 21. The highest sums paid were 460 fr. for the manuscript of Théophile Gautier's *Tricorne enchanté*; 320 fr. for the manuscript, with the author's corrections, of Victor Hugo's *Hernani*; 250 fr. for a letter in which Mdlle. Mars describes to Alexandre Dumas a journey through the Pyrenees. A hundred francs was given for the manuscript of George Sand's *Claudie*, for a letter of Gérard de Nerval to Alexandre Dumas, and for a receipt of Auber's for 12,300 fr., on the occasion of conducting the *Te Deum* at the baptism of the Prince Imperial.

MR. W. E. OUSINS, long a missionary in Madagascar, is to read a paper on the language of the island, before the Philological Society, on Friday, February 15.

DR. BICKELL has contributed an excellent article on the Chaldee Text of the Book of Tobit to the *Zeitschrift für kathol. Theologie* (II. Jahrg., S. 216, ff.), with special reference to Dr. Neubauer's discovery of the Chaldee text used by St. Jerome. He observes that, of the three different recensions of the Greek version of Tobit, the Chaldee agrees most with that represented in the Cod. Sinaiticus and the old Latin (Itala), though it sometimes confirms another recension represented in a Vatican MS. of the Itala. The explanation both of the agreement and of the divergence can only be the greater nearness of the Chaldee to the original Hebrew, especially when we consider those linguistic and stylistic peculiarities of the Chaldee which exclude the theory of its being a version from the Greek. Still Dr. Bickell holds that the Chaldee cannot be the original text, since at least one of its readings is evidently based on a misreading of a Hebrew word. The use of the third person throughout (the Greek changes from the first to the third) also militates against the originality of the Chaldee. Another interesting result of Dr. Bickell's enquiry is to reinstate in honour the old Hebrew translation published by Sebastian Münster, which appears to be also based on the Chaldee, and will henceforth be of importance for the criticism of the Chaldee text. From the Greek and the Chaldee versions, both made immediately from the Hebrew, it may yet be possible to reconstruct the lost Hebrew original of Tobit. For this desirable result, however, the preliminary labours of textual critics will be indispensable.

THE interest recently shown by Italians in German literature is remarkable. They are constantly issuing translations of both modern and classical German authors. The poet Robert Hamerling's epic poem *Ahasuerus in Rome* has just been translated for the third time into that language.

KINGSLEY'S *Hypatia* was published years ago in Germany under the editorship of Bunsen. The edition has long been exhausted; but the publishers, Messrs. Brockhaus, have just issued a new and much cheaper edition of the work, which is in great demand in Germany—a somewhat significant circumstance.

LADY CHARLEMONT is giving recitals for the benefit of the Stafford House Fund.

THE story of Guy of Warwick forms the subject of an inaugural dissertation by A. Tanner, of Aadorf, in Switzerland, one of the now numerous foreign students of Early English literature. It has been recently published at Heilbronn (Gebr. Henninger), under the title of *Die Sage von Guy von Warwick: Untersuchung über ihr Alter und ihre Geschichte*. It forms a valuable contribution to the stock of materials for a history of Early English metrical romance.

La Academia of Madrid, which was originally started as an illustrated scientific journal, has been converted into a journal of general literature. Lately it has been giving some very interesting accounts of Christmas customs, legends, and noels of various parts of the peninsula, by such well-known authors as Balaguér of Catalonia and Trueba of Biscay. The poetry and poetical criticism is above the average; the number for January 7 contains some striking verses entitled "La Mitad de la Vida," by Canovas del Castillo, the present Prime Minister of Spain.

OUR readers will be glad to hear that the *Βυζαντινὸς Ἀσπρὶ*, which exercised so wide and wholesome an influence in Greece during the short period of its existence, is likely to be started again by M. Xenos as soon as the present war is over.

A FURTHER publication on the subject of Catholic Liberal Education, by the Hon. and Rev. William Petre, will be published shortly by Messrs. Burns and Oates.

ARRANGEMENTS have been made to hold classes for the Higher Education of Women, to be conducted by members of the staff of King's College, at the Vestry Hall, High Street, Kensington. The lectures will commence on February 11. Information respecting them may be obtained from the Hon. Secretaries, Mrs. G. A. Spottiswoode, 29 Ashley Place, S.W., or W. Jack, Esq., 19 Lansdowne Road, W.

OBITUARY.

DR. JOHN DORAN, Ph.D. F.S.A., died at 33 Lansdowne Road, Notting Hill, on the 25th ult. in his seventy-first year. Rarely has the announcement of the death of a man of letters elicited a deeper feeling of regret. A member of an old Irish family of Drogheda, he was himself born in London in 1807; a residence of some years' duration in France and Germany placed him in possession in early life of much useful knowledge of greater rarity fifty years ago than now. His first essay in literature was a "history and antiquities" of Reading, published in 1835, and long since forgotten by all save the antiquarian student. For many years after that date, though his pen was actively employed in an unceasing round of contributions to periodical literature, no separate work bearing his name issued from the press; but from 1854 until last year a large series of his publications has drawn largely on the approbation of the reading public. His works may be divided into two classes. The first comprises those which were meant merely to amuse by curious extracts from forgotten works and by wealth of historical anecdote; the second class, of more permanent value, was avowedly designed to throw light on some epoch of national history. Among the volumes subordinating instruction to amusement may be placed *Habits and Men* (1854); *Table Traits, with Something on Them* (1854); *Knights and their Days* (1856)—the reader will note the punning titles of many of his works—*Monarchs retired from Business* (1857); *History of Court Fools* (1858); *New Pictures and Old Panels* (1859); and *Saints and Sinners* (1863). Of all his works in the more legitimate paths of history the most popular approval attended his *Lives of the Queens of England of the House of Hanover* (1855). This has passed through four editions, the last, greatly enlarged from the original, edition having appeared in 1875. In

1860 he published an account of the *Princes of Wales Heirs to the Crown of England*, and in the following year a *Memoir of Queen Adelaide*. A valuable history of the stage, from Betterton to Kean (*Their Majesties' Servants*) was warmly welcomed in 1864. One of the most interesting and least discursive of his books was *A Lady of the Last Century* (1873), an account of Mrs. Elizabeth Montagu and the "bluestocking" ladies of her day. The letters of Sir Horace Mann from Florence to a greater Horace at London (Horace Walpole) formed the materials of the two volumes published in 1876 under the title of "Mann" and *Manners*. The Mann was dull and the Manners of the Court were coarse, but the book occasionally touched on topics of European interest, and sometimes supplied a fresh anecdote in the life of an illustrious Englishman. The merits and faults of Dr. Doran's latest production, *London in Jacobite Times*, were set forth in our columns only last week. Many works were published under his editorial supervision, but with the exception of Walpole's *Journal of the Reign of George III. 1771-83*, none of them were of lasting interest. In 1858 he superintended the publication of a *Selection of Ballads contributed to Bentley's Miscellany*, and in 1868 he did a like service for Mr. H. T. Tuckerman's volume of essays bearing the title of *The Collector*. At various periods of his life he acted as the editor of the *Athenaeum*, and since the retirement of Mr. Thoms from the management of *Notes and Queries* he has added the care of that journal to his other duties. For years his sprightly and gossiping contributions have been eagerly received by the conductors of the periodical press. The *Athenaeum* celebrated its fiftieth birthday (January 5 last) by a chatty article from his pen on its history and its staff. In the January number of the *Nineteenth Century* there appeared an interesting sketch by Dr. Doran on "Shakespeare in France," and the new volume of the *Encyclopaedia Britannica* contains an article on "Dwarfs" from his pen. No writer has passed away from our midst more beloved by his friends than Dr. Doran. His literary tastes and duties brought him into contact with many distinguished writers in the worlds of books and art, and all who came under the spell of his personal influence could not but admire his talents and his virtues.

SIR EDWARD SHEPHERD CREASY died at 15 Cecil Street, on the 27th ultimo. He was born at Bexley, in Kent, in 1812, and after being educated at Eton and King's College, Cambridge, was elected Fellow of his College in 1834. He was called to the bar by Lincoln's Inn in 1837, and joined the Home Circuit, where his name is still remembered as a writer of songs. For several years he acted as the Assistant-Judge of the Westminster Sessions Court. Subsequently he was elected Professor of History in University College, London, in which capacity he republished his *Text-Book of the Constitution* (1848), under the better-known title of *The Rise and Progress of the British Constitution* (1855). In 1860 he was appointed Chief Justice of Ceylon, and at the same time received the usual honour of knighthood. On his return from Ceylon in 1875, considerably broken down in health, he was appointed to the newly-founded Professorship of Jurisprudence at the Inns of Court. On his resignation at the close of last year, the duties of this Chair were divided between Mr. Frederic Harrison and Dr. James Bryce. Within a fortnight of his death he acted as Examiner in the Constitutional History of England to the University of London. His literary fame will probably rest on his *Fifteen Decisive Battles of the World*, a work which has gone through many editions; but his account of the *Invasions and Projected Invasions of England* (1852) and his works on the English Constitution and English History merit high praise. A devoted admirer of Eton, his *Memoirs of Eminent Etonians*, though useful in its day, has now been superseded by Mr. Maxwell Lyte's attractive volume. His last publication was *A First Platform of International*

Law (1876), and it is believed that he has left behind him a large mass of literary remains.

On the previous day there died another eminent Fellow of King's College. The Rev. George Williams was ordained in 1837, and served as chaplain to Bishop Alexander at Jerusalem from 1841-43. He entered upon his duties in the Holy City in the confident hope of bringing together the English and Greek Churches, but in after-years the retrospect of the failure of the objects for which the church at Jerusalem was founded afforded him but little pleasure. From 1850 to 1855 he was Warden of St. Columba's College, and in 1869 vacated his Fellowship at King's College by accepting the valuable vicarage of Ringwood. His *History of the Holy City* was published in 1845, and a new edition, with considerable additional matter, and an architectural history of the Church of the Holy Sepulchre by the Rev. Robert Willis, appeared in 1849. In 1846 he published a volume of twenty-one sermons preached at Jerusalem, and three years later an *Historical and Descriptive Memoir of Jerusalem*. No Englishman of this century has equalled Mr. Williams in accurate knowledge of the topography or history of Jerusalem. His work entitled *The Orthodox Church of the East in the Eighteenth Century* (1868) contains a full account of the curious negotiations of the Noajurors in 1716 for union with the Greek Church.

NOTES OF TRAVEL.

M. L. A. BONNET contributes to the last number of the *Bulletin* of the Société de Géographie Commerciale of Bordeaux some brief notes on the Cazamance, a little-known river on the west coast of Africa, which enters the sea in about 13° N. latitude.

THE newly-issued *Bulletin* of the Société de Géographie of Antwerp contains several papers of interest. The President (Col. Wauwermans) contributes "Notice sur Eugène de Pruyssenare de la Wostyne, voyageur Belge contemporain, dans le Haut-Nil (1859-64)," which is followed by M. Grattan's notes of recent explorations in the island of Madagascar, and by M. Genard's "Notice sur le voyageur Anversois, Jacques-André Cobbe," who was born in March 1682. M. Genard claims to have discovered in the town archives of Antwerp a great deal of information respecting this ancient Belgian traveller, which will, doubtless, prove useful to the competitors for the prize which Baron de Werwe has recently offered for the best biography of a traveller belonging to the province of Antwerp.

THE Marquis de Roys is about to found a French colony at Port Breton, on the West Coast of Australia, which, we believe, is to be organised on the same principle as that adopted by M. Brau de St.-Pol-Lias in Sumatra.

THE disappearance of the Barker Islands on the North-West Coast of Australia turns out to be no hoax. It seems probable that some error was made in fixing their geographical position, as there appears to be no ground for believing in their subsidence, for the position assigned to them was not in a region known to be subject to volcanic action.

THE following interesting accessions have recently been made to the valuable map-collection of the Royal Geographical Society:—An original MS. tracing of a map of Tahiti, with remarks by the author; an atlas containing a collection of maps, dating from 1540 to 1590, with letterpress (it is thought that these maps are probably reproductions published at Antwerp about 1600); map of the country of the Wabondei, Wasambara, and Wakahindi, prepared by a member of the Universities' Mission; map of the Umbara country, East Africa, from a survey by Capt. W. Wharton, R.N.; and a map of the Sarawak territory of the island of Borneo (MS. tracing), presented by the Rajah of Sarawak.

MR. H. M. STANLEY has consented to deliver a lecture on his recent explorations and discoveries in Central Africa before the Royal Geographical Society on Thursday evening, February 7. The meeting, which will take place at St. James's Hall, will be held under the revised regulations, and it will be necessary for Fellows to make written application for special orders of admission for themselves and their friends. A banquet will be given by the society in Mr. Stanley's honour at Willis's Rooms on Saturday, February 9, when Sir Rutherford Alcock, President of the Society, will take the chair, and each Fellow will be privileged to introduce one friend.

It is announced from Siders that the Bella Tola was ascended on January 20 by the Geneva section of the Swiss Alpine Club; a not inconsiderable feat at this time of the year. The expedition, consisting of sixteen Genevese and four Vandois, staying the night at Saint-Luc, commenced the ascent, favoured by splendid weather, on Sunday morning. Notwithstanding the soft snow, which gave way under the feet, the top of the Bella Tola, 10,138 feet above the sea, was reached, when a panorama of the most superb beauty rewarded the party for their exertions.

MAGAZINES AND REVIEWS.

THE *Educational Journal of Virginia* for January, 1878, contains an interesting article by Prof. Valentine, of Richmond, on "Instruction in Modern Languages." He begins with a complaint, not unknown in England, that "most of the grammars examined, as well as the notes attached to the Readers and plays, are sadly wanting in proper grammatical analysis and a true philological treatment." Prof. Whitney's books, however, though subjected to some criticism, are, in his opinion, much above the average. He then passes to some more general considerations, and calls attention both to the importance of modern languages for the comparative study of language, and to the value of French and German syntax as an intellectual exercise, especially if treated historically. An American, he says, who proposes to teach a modern language, should, if possible, study it in Europe; while a university professor of a language like German should be not only a classical scholar with some knowledge of Sanscrit, but also familiar with Gothic, Old High German, Anglo-Saxon, and the like. The *Journal* contains, also, a notice of the late Dr. Albert T. Bledsoe, formerly Professor of Mathematics in the University of Virginia, who was well known in England, having spent some time here after the war. He was born in Kentucky in 1808, graduated in 1830 at the United States Military Academy at West Point, and served on the frontier till 1832, when he resigned his commission.

"In 1833-4 he was a Professor of Mathematics in Kenyon College, Ohio; in 1835-6, in Miami University; in 1840-8 he practised law at Springfield, Ill.; in 1848-53 he was a Professor of Mathematics and Astronomy in the University of Mississippi, and in 1853-61 Professor of Mathematics in the University of Virginia. During the late war he took part with the Confederates, and a portion of the time was Assistant-Secretary of War. He was the author of a number of works, including *An Examination of Edwards on the Will*; *Theodicy, or Vindication of the Divine Glory*; and *Essay on Liberty and Slavery*."

After his return to America, Dr. Bledsoe settled at Baltimore, and became a minister of the "Methodist Episcopal Church, South." For some time he was one of the editors of the *Episcopal Methodist*, published at Baltimore, and for several years he edited the *Southern Review*, published at St. Louis under the auspices of the Church of which he was a member.

In the *Church Quarterly Review* the most interesting article is that on the *Life of the Prince Consort*. Of this the chief interest is political: it is the ablest of the attempts of its

presumed author to reconcile the policy of the Crimean War with that which he has advocated during the last few months. Everyone's memory will bear him out in the assertion that that war was conceived by the English nation (as he says it was by the English Government) to be waged, not on behalf of British interests, but of the public law of Europe. But it is extraordinary that he should venture on an irrelevant digression to the effect that "invasion panics" were unknown before the increase of military and naval expenditure which followed the Crimean War. It would be much truer to say that the panic of 1859, which led to the Volunteer movement, was the last than that it was the first. The only other important article in this number is that on "The Anglican Form of Ordination." The writer argues that the Reformers of 1549 took the view that the commission to the Apostles was the origin of the Priesthood, and St. Paul's commission to Timothy and others was the origin of the Episcopate: and hence used the words of St. John xx., 22-3, and 2 Tim. i., 6-7, as the safest and surest forms of conveying those commissions respectively.

HAMLET IN PORTUGUESE; BY KING LOUIS.

Oporto: January, 1878.

The King of Portugal's prose translation of *Hamlet* has been the literary sensation of the past summer in Portugal. It is a curious circumstance that among a highly cultured and essentially literary people no single translation of Shakespeare's masterpiece was ever made till the King put forward his in May last. The great service which Schlegel and Tieck did for German letters when the German language was still far from being the plastic medium it has now become has been rendered to Portugal when its language is at its fullest and most perfect, only six months ago. It is to be desired, but it can scarcely be expected, that what the German rendering did for German literature the Portuguese translation may do for Portugal. Portuguese literature, however, is at present—for the moment only, let us hope—in a somewhat decadent condition; no great poem, no great work of fiction, no travel or biography writing of any value, nothing worthy of memory in theology, in the domain of science, or in scholarship, no political or polemical writing, no journalistic work of any worth, has been produced within the present century. Nothing first-rate has been brought forth, nothing even second-rate, with the one exception of the sound but rather heavy fragment of Portuguese History by the late Antonio Herculano. Under these circumstances, it was not to be expected that the King's translation would be enthusiastically received: nor has it been. The critiques upon it which have come under my notice are not conceived in a spirit of the higher criticism, and, indeed, seem to be rather dictated by a narrow feeling of exclusiveness, as of small *littérateurs* protesting against any invasion of the literary domain by an outsider. Verbal carping, fault-finding over details, and all occasions seized for breaking the poorest of jests—this is what I have been struck with in reading the performances of native critics in regard to King Louis's *Hamlet*. "His Majesty," says one of them, "would have done better had he been acquainted either with the English or the Portuguese language."

The translation is certainly not a faultless one. It would be easy to point to a score of faulty renderings, but it would not be so easy to point to the living Portuguese author who could make as good a translation as the King's. It is not fair to institute a comparison between the work of Schlegel and Tieck and that of the King of Portugal to the advantage or disadvantage of one or the other. It is not only that the German translators had the advantage of a cognate language, but that they had the very great one of translating into a language not yet quite wholly

formed, or at any rate not stiffened into an academic condition. They could still take liberties with it, and they often succeed in moulding it to the very form of the original. It is the King's misfortune as a translator that he has had to work in an intractable medium, whose period of plasticity has gone by, and which has never in any stage of its growth been called upon to deal with such modes of thought as are habitual with Shakspeare, and as are found more abundantly in *Hamlet* than in any single other of his works.

So far from the sorry jest which I have quoted from the Portuguese critic being founded on anything like a fact, the Portuguese of the King's translation is but too good. It is the first disappointment of a foreign reader of King Louis's *Hamlet* that the Portuguese of it is too much of pure, tame, classic Portuguese; he finds the steady, old Portuguese thill-horse taken out of his academic shafts, and harnessed to a load he was never trained to draw.

A second disappointment to the foreign student of the language is to find that the translator has avoided the difficulties of a too-faithful rendering. Prudently, indeed, for it would have been a bold thing of a Portuguese translator to follow Shakspeare's original literally into the Portuguese vernacular—over-bold a thing certainly, for the Portuguese public is a dainty public, and easily shocked by familiar words and phrases; so it is that King Louis's *Hamlet* is in parts little more than a paraphrase.

When we have turned to the great soliloquy in the play, and to one or two of the better-known passages, and found them fairly and accurately rendered into declamatory prose, we are curious to see how minor difficulties are got over. The grave-diggers' scene should present them by the score. Here the rendering of Schlegel and Tieck is wonderful in its literalness and its spirit; and a comparison will be useful, first of the Portuguese with the original, and then with the great German translation.

"ACT V. SCENE I. A Church Yard.

"Enter Two Clowns, with Spades, &c.

"1 Clo. Is she to be buried in Christian burial, that wilfully seeks her own salvation?

"2 Clo. I tell thee, she is; therefore make her grave straight; the crowner hath set on her, and finds it Christian burial.

"1 Clo. How can that be, unless she drowned herself in her own defence?

"2 Clo. Why, 'tis found so.

"1 Clo. It must be so offending; it cannot be else. For here lies the point: If I drown myself wittingly, it argues an act: and an act hath three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly.

"2 Clo. Nay, but hear you, Goodman deliver.

"1 Clo. Give me leave. Here lies the water; good: here stands the man; good. If the man go to this water, and drown himself, it is, will he, nill he, he goes; mark you that: but if the water come to him, and drown him, he drowns not himself: argal, he, that is not guilty of his own death, shortens not his own life.

"2 Clo. But is this law?

"1 Clo. Ay, marry is't; crowner's quest law."

"ACTO V. SCENA I. Um Cemeterio.

"Chegam dois Coveiros com enxadões.

"1 Cov. Dever-se-ha enterrar em chão sagrado aquella que voluntariamente procurou a sua salvação ao suicidio?

"2 Cov. Eu ca digo que sim; avia-te em cavar a cova, o magistrado vin e decidiu que aqui fosse sepultada.

"1 Cov. Isso não pôde ser, a menos que não se afogasse involuntariamente.

"2 Cov. Já está reconhecido e decidido.

"1 Cov. As probabilidades todas são que pereceu 'se offendendo.' Ninguém é capaz persuadir do contrario. Vê tu como eu o provo. Se me afogar voluntariamente existe um acto; ora, um acto subdivide-se em tres ramos: a acção, o cumprimento e a execução; ergo, afogou-se voluntariamente.

"2 Cov. Assim será, mas escuta-me ao menos.

"1 Cov. Ouve-me ainda; a agua está aqui, o homem está acolá; muito bem, o homem vai encontrar a agua e se afoga; forçosamente morre por seu motu proprio; nota isto bem. Mas se, pelo contrario, é a agua que vem encontrar o homem, e elle se afoga, então já não é elle que procura a morte; ergo, aquelle que não é culpado na sua morte, não poz termo voluntariamente á vida.

"2 Cov. Mas será lei?

"1 Cov. É a lei que preside ao inquerito do magistrado."

Excellent Portuguese! but certainly not good clowns' talk. A don at Coimbra University would not express himself more grammatically or more elegantly, but a foreigner would look in vain here, or anywhere in the translation, or, for the matter of that, anywhere in modern Portuguese literature, for the racy talk of clowns and peasants. He might easily believe, for all that modern books would tell him, that the mother speech and mother wit of rural folk were dead things, till he mixed with the people themselves and heard with his own ears that their humour and their raciness were as real and living as when Gil Vicente wrote his plays or Miranda his *Quintilhas*. The quaint force of "Crowner's-quest law" is quite lost in "a lei que preside ao inquerito do magistrado." The puzzle-headedness of the rustics is fairly reproduced, but its fun has vanished. The queer bull "in her own defence" has disappeared in the tame "involuntariamente."

Now let us compare the German.

"FÜNFTER AUZUG. ERSTE SCENE. Ein Kirchhof.

"Zwei Todtengräber kommen mit Spaten, u. s. w.

"1 Todtengräber. Soll die ein christlich Begräbniss erhalten, die vorsätzlich ihre eigne Seligkeit sucht?

"2 T. Ich sage dir, sie solls, mach also flugs ihr Grab. Der Todtenbeschauer hat über sie geseessen und christlich Begräbniss erkannt.

"1 T. Wie kann das seyn, wenn sie sich nicht Defensionsweise ertränkt hat?

"2 T. Nun, es ist so befunden.

"1 T. Es muss aber se offendendo geschehen, es kann nicht anders seyn. Denn diess ist der Punkt: wenn ich mich wissentlich ertränke, so beweist es eine Handlung, und eine Handlung hat drei Stücke: sie besteht in Handeln, Thun und Verrichten. Ergel, hat sie sich wissentlich ertränkt.

"2 T. Ei, hört doch, Gervatter Schaulfer.

"1 T. Erlaubt mir. Hier steht das Wasser: gut; hier steht der Mensch: gut. Wenn der Mensch zu diesem Wasser geht und sich selbst ertränkt, so bleibt's dabei, er mag wollen oder nicht, dass er hingeht. Merkt euch das! Aber wenn das Wasser zu ihm kommt, und ihn ertränkt, so ertränkt er sich nicht selbst. Ergel, wer an seinem eignen Tode nicht Schuld ist, verkürzt sein eignes Leben nicht.

"2 T. Ist das Rechtsens?

"1 T. Ei freilich, nach dem Todtenbeschauer-Recht."

This is translating indeed. Not a stroke or a line in the original design but what is reproduced as if by a literary photograph, and we see what it is that we have a right to look for in a translator.

The euphuistic dialogue between Osric and Hamlet presents difficulties to any translator quite insurmountable, one would have thought, to a German, with whose language no euphuistic liberties of the kind parodied by Hamlet have ever been taken; but the Schlegel and Tieck translation gets on er these difficulties by honest fidelity to the text. Here, again, the English and German of Hamlet's speech may be set side by side for comparison.

"Hamlet. Sir, this definition suffers no perdition in you;—though, I know, to divide him inventorially, would dizzy the arithmetic of memory; and yet but raw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and, who else would trace him, his umbrage, nothing more."

"Hamlet. Seine Erörterung, Herr, leidet keinen Verlust in eurem Munde, ob ich gleich weisse, dass es die Rechenkunst des Gedächtnisses irre machen würde, ein vollständiges Verzeichniss seiner Eigenschaften aufzustellen. Und doch würde es nur aus dem Groben seyn, in Rücksicht seines behenden Fluges. Aber im heiligsten Ernste der Lobpreisung, ich halte ihn für einen Geist von grossem Umfange, und seine innere Begabung so köstlich und selten, dass, um uns wahrhaft über ihn auszudrücken, nur sein Spiegel seines Gleichen ist, und wer sonst seiner Spur nachgehen will, sein Schatten, nichts weiter."

Now let us examine the Portuguese, observing that the Portuguese translator has this advantage to start with, that there happens to have been, in former days, a certain very pestilent heresy in the fashion of talking and writing Portuguese, taking the form of an over-refinement and *précioseté* in thought and expression very like our own Euphuism; a fashion which most richly deserves ridicule, the more so as some observers have it that it is not yet wholly extinct in Portugal. Here was an opportunity for a translator, but it would not perhaps do in the present temper of the Portuguese literary public; so, though the Portuguese of the passage is very good Academic Portuguese, the sting of the original parody is not felt at all.

"Hamlet. Senhor, não encareceu o retrato que d'elle fez; não é sufficiente toda a arithmetica da memoria para redigir o inventario especificado de todas as suas perfeições, e ainda assim o juizo ficaria áquem da verdade. Fallando conscienciosamente, tenho-o na conta de um cavalheiro distincto e de raro merecimento; digo-o sinceramente; para achar outro igual, forçoso é que se olhe no seu espelho: os outros não seriam senão a sua sombra."

So much for the drawbacks to this version of *Hamlet*, as they appear to an English student. They are certainly incidental to any rendering of Shakspeare into Portuguese, and will be so till the prevalent squeamishness is got over or disregarded.

That which particularly recommends the King's translation is that, the original being the work in all English literature which best sets forth the feelings, tastes, modes of thought, manners, and language of a gentleman, scholar, courtier, and man of the highest social and intellectual culture, it is a piece of good fortune for the great world of letters that the Portuguese translator of *Hamlet* should in himself be all this. This it is which sets a stamp of very high value upon this performance; a value which hardly any literary excellence short of the very highest could bestow.

JOHN LATOUCHE.

SELECTED BOOKS.

General Literature.

- GUIFFRÉY, J. Les Cafféri, sculpteurs et fondeurs-ciseleurs. Paris: Morgand et Fatout.
JULIEN, A. La cour et l'opéra sous Louis XVI. Paris: Didier. 3 fr. 50 c.
METCHENKOFF, L. L'empire japonais. Geneva: Menz. 2 M. 80 Pf.
O'CONNELL, M. J. C. Bianconi: a Biography, 1786-1875. Chapman & Hall. 10s. 6d.
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WALCOTT, M. E. C. The Four Minsters round the Wrekin. Simpkin, Marshall & Co. 21s.
WITHER, T. P. B. Pioneering in South Brazil. Sampson Low & Co. 24s.
WOOLSEY, T. D. Political Science; or, the State practically and theoretically considered. Sampson Low & Co. 30s.
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History.

- ARDUSER'S, H. Rätische Chronik. Nebst e. histor. Commentar v. J. Bott. Chur: Hitz. 8 M.
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LECKY, W. E. H. History of England in the Eighteenth Century. Vols. I. and II. Longmans. 36s.
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- HULL, H. *Physical Geology and Geography of Ireland*. Stanford. 7s.
 PROCTOR, R. A. *Treatise on the Cycloid and all Forms of Cycloidal Curves*. Longmans. 10s. 6d.
 SCHMIDT, F. *Die Familiendiagramme der Rhododendren. Ein Beitrag zur vergleich. Morphologie der Phanerogamen*. Halle: Schmidt. 8 M.

Philology.

- CORPUS inscriptionum atticarum. Vol. IV. Fasc. 1. Berlin: Reimer. 5 M.
 GOMBEL, A. *Lexilogus zu Homer u. den Homeriden*. 1. Bd. Berlin: Weidmann. 16 M.
 LINCKE, A. *Correspondenzen aus der Zeit der Ramessiden. Zwei hierat. Papyri d. Museo civico zu Bologna*. Leipzig: Giesecke & Devrient. 80 M.
 MUNRO, H. A. J. *Criticisms and Emendations of Catullus*. Cambridge: Deighton, Bell & Co. 7s. 6d.

CORRESPONDENCE.

PROF. HELMHOLTZ ON THE ENGLISH UNIVERSITIES.

Worcester College, Oxford: January 29, 1878.

Anything that is said by Prof. Helmholtz carries with it so much importance that I may perhaps be allowed to call attention to some misleading statements which the illustrious physicist has made in comparing English with foreign universities in the address he recently delivered as Rector at Berlin.

1. Fellows of Colleges will learn with some surprise (on p. 11) that, not only when they are actually on the foundation, but even after they have ceased to hold their fellowships, they elect the Professors in the universities. With as great surprise, I hope, will the greater number of Professors hear that it is not unusual for them to hold simultaneously with their professorships the office of a country parson. There are, happily, such things as conscience and honour still among us.

2. On page 22, College Tutors will learn with dread that they "dare not depart one hairbreadth from the dogmatic system of the English Church without exposing themselves to the censure of their Archbishops." They will, no doubt, proceed at once to find out what this "dogmatic system" is.

There are other remarks made by Dr. Helmholtz which are entirely misleading as referred to Oxford, but which apply so far to Cambridge as to make it unnecessary to discuss them here.

EDWIN WALLACE.

THE "OLD MASTERS" EXHIBITION.

London: January 28, 1878.

Though the number of old Italian and Flemish pictures exhibited in Burlington House this year is small, there are, nevertheless, beside the well-known works of the great masters, not a few that would interest every lover of these schools more if he were to make their actual and traditional names the subject of critical research. I have the personal conviction that if the science of art were regarded not so much in the light of a philosophical as of an exact science—if more study were bestowed on the forms made use of by individual artists—definite certainty might be substituted for the numberless doubtful names.

No. 199, *Virgin and Child*, lent by R. Spencer Stanhope, Esq., is broadly entitled "Early Florentine," and is a production of Neri di Bicci's, as characteristic as it is unpleasing. No. 203, *The Deposition*, lent by the Earl of Suffolk and Berkshire, is attributed to Daniele da Volterra. It is impossible for me even to recognise it as an Italian picture. It is the work of a Flemish painter of the second half of the sixteenth century. No. 204, *St. Michael*, lent by the Rev. Frederick H. Sutton, and attributed to Raphael, is an exact copy, but for the shadows, which are too black, of Perugino, and without the merits which even the weaker of his productions possess. No. 205, the *Holy Family*, lent by W. H. Grenfell, Esq., certainly belongs to the time of Giulio Romano, to whom the picture is ascribed; but none but an inexperienced painter could have been guilty of so awkwardly disposed

a group. No. 210, the *Portrait of a Lady*, lent by Henry Willett, Esq., is attributed to Domenico Ghirlandajo. I somewhat question this decision recommended by the data of the catalogue. On the one hand, the conception is rather lifeless, especially the very unattractive detail of the background (in which Domenico Ghirlandajo excelled); while, on the other, there is a brilliancy in the flesh-tints which the panels of this artist do not possess. I recognise in it the hand of his son Ridolfo Ghirlandajo, who, for a while, was under the influence of Lionardo da Vinci.

I can pronounce no critical opinion upon No. 221, *Portrait of a Youth*, lent by the Duke of Devonshire, and attributed to Lionardo da Vinci, as only the right wrist and part of the nose seem to me to have remained untouched. Picture No. 222, *Head of Christ*, lent by Sir Reginald Proctor-Beauchamp, Bart., and ascribed to the same painter, belongs rather to Solario than to Beltraccio. Beltraccio shows a predilection for cold tints in his flesh, which reminds one of marble, and his half-tones are very clearly defined. Here, on the contrary, the face and hands have the delicate bloom, and the half-tones the fine imperceptible shading-off into each other, that constitute the merits of Solario's mode of painting. No. 227, *Salvator Mundi*, lent by Lady Cranstoun, is unfortunately so overlaid with colour that nothing can be suggested in place of the statement "Unknown" affixed to it in the catalogue. No. 228, replica of Raphael's *Suonatore* in the Palazzo Sciarra at Rome, lent by Lady Cranstoun, is attributed to the school of Raphael. The most faithful copy of this picture I know by the hand of Giulio Romano, Raphael's greatest pupil, is in the Corsini Palace in Florence. The interesting picture in Burlington House is the work of a no less distinguished painter, but the cool pale light and the silver-grey shadows point to the time of the Bolognese Academy, a century after Raphael. Probably the picture is by Domenichino, to whom the catalogue ascribes No. 277, the *Portrait of the Widow of Cosimo II.*, lent by the Earl of Suffolk and Berkshire, a picture which shows Flemish characteristics and was, there is scarcely any doubt, painted by Lambert Susterman of Liège (1597-1672), high in favour as a Court painter in Florence, where his works have almost all remained.

As regards the later Italian pictures, I for the most part agree with the statements that have been published concerning them. Nevertheless, I cannot attribute No. 282, *Portrait of a Doge*, lent by William Russell, Esq., either to Tintoretto or even to the Venetian school. Conception and colouring remind one of Federigo Zuccheri, of Rome, who lived 1567-1580 in Venice. Yet the head, with the very ill-drawn mouth, seems hardly worthy even of that painter.

The Old-Flemish school is represented by a very curious picture, No. 223, a triptych, lent by Alfred Morrison, Esq., and attributed to Hugo van der Goes, or Hans Memling. St. John the Evangelist and St. John the Baptist, on the side wings, both as regards conception and type, are genuine specimens of Memling's art. So every connoisseur would say, were a photograph of the picture to be put before him. But it may as positively be asserted that the picturesque execution belongs to a later date. The cool reddish-violet tone of colour in which the forms are exquisitely modelled (for instance, the knee of John the Baptist) is a characteristic peculiarity of Mabuse in his middle period, to which the portrait in the National Gallery, No. 656, belongs. The centre panel of the triptych is washed out in the Madonna's head, and is apparently the work of another painter.

No. 232, *Portrait of Sir Richard Wingfield*, lent by Viscount Powerscourt, is decidedly worthy of note. The painter of this picture, marked "unknown" in the catalogue, is the great Dutch portraitist, Michiel Janszoon van Mierevelt (1567-1641). When summoned by Charles I. to

his Court, the painter was deterred by the plague then raging in London (1625) from complying with the summons. Did he visit England at any subsequent period? Where did he find an opportunity of painting the Marshal? Various English noblemen were painted by Mierevelt (cf. Walpole, *Anecdotes*, ii., 48, seq., ed. Dallaway).

No. 82, *Portrait of the Duke of Alva*, lent by the Earl of Portarlington, I cannot attribute to Rubens. On the other hand the *Portrait of a Flemish Gentleman* (No. 110), lent by J. Louis Miéville, Esq., is genuine, but this half-length picture has unfortunately been placed by some unknown hand behind a wooden window, from which, contrary to his intention, the head looks out. No. 138, lent by the Duke of Leeds, is styled in the catalogue "the family of Rubens" (consisting of five young gentlemen, nine young ladies, and ten amorette!), and ascribed to Rubens. The same picture is to be seen in Dresden (No. 839), in Madrid (No. 1,611), in Vienna and in Gotha, and is elsewhere known under the name of the *Liebesgarten*. None of the above-named repetitions is original. The picture now exhibited is a copy that reminds one of Frank.

No. 102, *Portrait of a Man*, lent by Henry Willett, Esq., is by Franz Hals, not Rembrandt. After repeated examination I am satisfied that the date on No. 169, *Portrait of a Jewish Rabbi*, lent by the Duke of Devonshire, cannot but be 1634, nor does that seem to me any too early when I compare it with the portrait No. 775 in the National Gallery, painted in the same year. The signature "J. Leveck" on the pseudo-Rembrandt, No. 271, I feel no doubt about. Only the letter "v," after close examination, remains indistinct. Considering the importance of this fact, I would advise every friend of Rembrandt's to convince himself of the same. Mr. O. H. Middleton has suggested F. Bol for No. 271, but I cannot admit the likelihood of this supposition. This pupil of Rembrandt's is fairly represented by No. 236, *Portrait of a Man*, lent by W. C. Cartwright, Esq., painted at the same time as the portrait in the National Gallery. His manner varies little. He is at once recognisable by the broad laying on of warm soft light together with a well-blended body of colour. This impasto is very seldom so vigorous as it is in the two portraits of 1660 in Brussels, No. 119 and 120, and No. 155 in Lütschena. Similar to these in quality is the *Portrait of a Dutch Gentleman*, No. 276, lent by R. Rawlinson, Esq., and attributed to Thomas van Veenandael, a mysterious name which I can only account for as being a misreading of an inscription on the picture. A painter of that name never existed.

The extensive landscape in No. 59, *Village Fête*, by Jan Steen, lent by W. H. Grenfell, Esq., is probably by another painter. No. 113, *The Doctor*, lent by J. Louis Miéville, Esq., I take to be the work of an imitator. The delicate gradations of colour are wanting, the faces are rigid and resemble masks. The figure of the Doctor is copied from the picture No. 136 in the Musée Royal in the Hague. So, too, the picture No. 74, *Drinking the King's Health*, lent by Onley Savill-Onley, Esq., lacks, on similar grounds, the merits of a genuine Ter Burg. Jacob van Ruysdael's little painting, *The Cornfield* (No. 184), lent by J. E. Fordham, Esq., is a masterpiece of a most interesting description. The juicy green of the trees and the cheerful light of the sun on the cornfield make it difficult for us to recognise the painter of the melancholy aspect of nature. This picture, which probably has no equal in England, ranks with 184, *Le Champ de Blé*, in the Rotterdam Museum, of which W. Bürger gives such an inspired description (*Musées de Hollande*, ii., 299). No. 254, *A Collation*, lent by Viscount Powerscourt, appears to me superior to J. de Heem in its delicate silver-grey harmony. I therefore ascribe it to W. van Aelst.

JEAN PAUL RICHTER.

VASAEUS' "CHRONICON."

St. Jean de Luz: January 26, 1878.

Joannes Vasaëus (Brugensis) in his *Chronicon Rerum Memorabilium Hispaniae* (Salmanticae, 1552) cites among his authorities: "Bedaë Venerabilis Chronicon, quod mihi manu scriptum benigne communicavit Resendius noster multo castigatius, quam quod vulgo extat impressum."

Is anything known of this MS.? Resendius, Lucius Andreas (not Garcia, as in the index to Hallam) Resende, the restorer of letters in Portugal, was an ex-Dominican monk, Canon of Evora, in which city he was born, 1498, and where he died, 1573. Vasaëus mentions other "libris antiquis manu scriptis" lent him by Resendius, but does not particularise them. Will any of your readers kindly inform me whether the "tomus alter" of Vasaëus was ever printed, as I have access to but few biographical or bibliographical dictionaries in this place? Vasaëus is mentioned by Mariana among his authorities.

WENTWORTH WEBSTER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, February 4.—2 P.M. Royal Institution: General Monthly Meeting.

5 P.M. Musical Association: "Suggestions for a more expeditious Mode of writing the Time-notes in Music," by the Rev. T. Helmore; "Respecting a Point in the Theory of Brass Instruments," by D. J. Blakley.

5 P.M. London Institution: "The History of the Iron-clad," by E. J. Reed.

5 P.M. British Architects.

5 P.M. Society of Arts.

5 P.M. Victoria Institute: "Relation of Scientific Thought to Religion," by the Bishop of Edinburgh.

TUESDAY, February 5.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.

5 P.M. Civil Engineers: Continued Discussion on "Dynamo-electric Apparatus;" "The Evaporative Performance of Locomotive Boilers," by J. A. Longridge.

8.30 P.M. Zoological: "Mechanism of the Odontophore in certain Mollusca," by P. Geddes; "Reports on the Collection of Birds made during the Voyage of H.M.S. Challenger," VII., by W. A. Forbes; "On a Collection of Birds from Abeokuta," by F. Nicholson; "Notes on the Fins of Elasmobranchs," by Prof. St. G. Mivart.

8.30 P.M. Biblical Archaeology: "On the supposed Tomb of St. Luke at Ephesus," by W. Simpson; "Antiquities of Ephesus having Relation to Christianity," by J. T. Wood.

WEDNESDAY, February 6.—7 P.M. Entomological.

8 P.M. Microscopical: Anniversary. Geological.

8 P.M. Society of Arts.

8 P.M. Archaeological Association: "Sculptured Effigy in Borthampton Church," by the Rev. Prebendary Scarth; "Ancient Cross near Penarth, Glamorgan," by Mr. Skothard; "Coplestone Cross, Devon," by R. E. Way.

THURSDAY, February 7.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.

7 P.M. London Institution: "Gravity as a universal Force," by Sir E. Beckett.

8 P.M. Linnean: "Observations on the Habits of Ants, Bees, and Wasps," V., by Sir J. Lubbock; "Structure of the Shell of the Bryozoa," by A. W. Waters; "Laws governing the Production of Seed in *Wistaria sinensis*," by T. Meehan.

8 P.M. Chemical.

8.30 P.M. Royal Antiquaries.

FRIDAY, February 8.—3 P.M. Astronomical: Anniversary.

5 P.M. Quakers.

8 P.M. New Shakespeare Society: "On Shakespeare's Use of Old Ballads," by the Rev. J. W. Ebsworth.

9 P.M. Royal Institution: "Equality," by Matthew Arnold.

SATURDAY, February 9.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

HENRI VICTOR REGNAULT.

THE scientific world has sustained a great loss by the death of the distinguished French chemist and physicist, M. Regnault, which took place on the 20th of last month. M. Regnault was born at Aix-la-Chapelle in 1810, in very humble circumstances. At a very early age he was left to provide for himself and a sister, and the earliest circumstance known of him is that he supported himself by employment in a bazaar in Paris. By making good use of his scanty leisure, he prepared himself, when he had reached the age of twenty, for admission to the Ecole Polytechnique, and after two years became a mining engineer. Then he taught science at Lyon, and published such able researches in organic chemistry in 1835 and the following years that he was recalled to Paris in 1840 as a member of the Academy of Sciences. He was appointed to professorships in the

Ecole Polytechnique and the Collège de France, and in 1854 became director of the Imperial Porcelain Factory at Sèvres, which position he held for some years.

His investigations extended over a vast field of scientific enquiry. In 1835 he discovered a new ether, examined the means for preventing the dry-rot of wood, and investigated the composition of the chlorides of carbon. Then we find him observing the action of the vapour of water at high temperatures on the metals and their sulphides. After some further researches in organic chemistry he analysed varieties of diallage, and some potash and lithia micas. Other chlorides of carbon were next examined. The action of chlorine on ether and the vexed question of the formation of ether next engaged his attention; after which we find him devoting himself to physical questions, such as the specific heat of bodies, elementary and compound; the expansion of gases; the dilatation of mercury and air, and the comparison of mercurial and air thermometers; the elastic force of aqueous vapour; and the density of gases, and hygrometry. He next pointed out exceptions to the law of Boyle and Mariotte, investigated the boiling-points of condensed gases, and noted the boiling-point of water at different altitudes. Later on he determined the specific heat of red phosphorus, thallium, and other substances; and published other important researches jointly with Dumas, Pelouze, Thénard, Millon and Reiset, and others. Nor must we neglect to mention his important research, undertaken by direction of the French government, on the laws and numerical data bearing on calculations connected with the working of steam-engines (see *Mémoires de l'Académie des Sciences*, xxi.).

His excellent text-book, *Cours Élémentaire de Chimie*, first appeared in Paris in 1847, and has passed through many editions and been translated into several languages.

He was the father of the promising and lamented young painter Henri Regnault, who was killed at the battle of Buzenval on January 19, 1871; and, by a touching coincidence, during the last hours of the father's life the annual gathering of the son's old comrades took place around the monument at Buzenval.

ANTOINE CÉSAR BECQUEREL.

Two days preceding the death of M. Regnault occurred the death of the great French physicist M. Becquerel, of whom mention was made last week. M. Becquerel was born on March 7, 1788, at Châtillon-sur-Loing, Dép. Loiret. In 1808 he entered the French army as an engineer officer, and served in Spain under Marshal Suchet, taking part in the sieges of Tortosa, Tarragona, and Valencia. On his return to France he was appointed Inspector of the Ecole Polytechnique, and again followed the eventful campaign of 1814. At the declaration of peace in 1815 he retired from military service and devoted himself to scientific pursuits. His first research, published so long back as 1819, had reference to a substance resembling mellite, occurring in a bed of lignite at Auteuil. He then investigated the development of electricity by pressure and dilatation, and by the contact of two plates of the same metal. Electro-chemical action next engaged his attention, and with this subject more than any other his name is to be identified. He further studied the development of electricity by pressure, cleavage, and muscular action, as well as the phenomena of thermo-electricity, pyro-electricity, and phosphorescence. He also discussed the relation of physics to chemistry and the other branches of natural science, and obtained some interesting results regarding the synthesis of minerals. Later on he studied the temperature of plants, and the phenomena of earth currents in their bearing on the great question of meteorological changes. Some of his investigations were

conducted in conjunction with Ampère, Biot, and others; those respecting animal heat he made jointly with Breschet. His researches on the development of electricity by pressure led to the overthrow of Volta's theory of contact. At the time of his death he was professor in the Musée d'Histoire Naturelle of Paris.

In 1834 he published his *Traité de l'Electricité et du Magnétisme*, in seven volumes; in 1842, a *Traité de Physique dans ses Rapports avec la Chimie*, in two volumes; a *Traité complet du Magnétisme*, in 1845; and *Éléments de Physique terrestre et de Météorologie*, in 1847. M. Becquerel was the father of the physicist M. Edmond Becquerel, whose own researches, as well as those conducted by him conjointly with his father and with Cahours and Fremy, are well known. M. Edmond Becquerel is professor of Physics in the Conservatoire des Arts et Métiers.

FRANÇOIS VINCENT RASPAIL.

M. RASPAIL, whose death was recently announced, was born at Carpentras, Dép. Vaucluse, January 20, 1794. His parents, who were very poor, had him educated for the Church, but he soon turned his thoughts to scientific study, and became Professor of natural philosophy and theology at Avignon. He distinguished himself in his new calling, and at the early age of eighteen came under the notice of the Emperor Napoleon. A few years later he went to Paris, where he maintained himself by giving lectures on literature, devoting his leisure to the pursuit of his studies in chemistry and botany. It was then that he published a work on organic chemistry, and some papers on vegetable embryology and the "organisation" of flowers. He appears to have regarded Cuvier as his rival on all questions of natural history, and to have broken a lance with the great chemist Orfila in the celebrated Lafarge case, in 1840. Orfila, with the aid of Marsh's apparatus, had discovered arsenic in the body of the deceased. M. Raspail contended that this fact proved nothing—that arsenic was present in all substances; and even undertook to find arsenic in the wood of the chair on which the judge was sitting. This affirmation created immense sensation in the scientific world, and for a time was warmly discussed both at home and abroad. His theory that all diseases are of parasitic origin, and that camphor is the only cure for them, led to that substance being administered in every shape and form, to his being much sought after for advice, and to his acquiring a large fortune. His success in politics was not so great, and he spent a great part of his life in prison. In 1869 he was returned to the Chamber as a representative of the Socialist and Democratic party. He died at Arcueil on the 7th of last month, and when interred received all the honours due to his rank of Member of the Chamber of Deputies.

SCIENCE NOTES.

GEOLOGY.

A New Fossil Bird from the London Clay.—Since most fossil-bearing rocks are nothing but ancient marine sediments, it is evident that the remains of birds, however thickly the air may have been inhabited, would stand but little chance of being preserved in such deposits. In fact the proverbial imperfection of the geological record is nowhere more strikingly seen than in the scanty data which it offers to the student of ancient bird-life. Hence the discovery of a new fossil bird is always worth the notice of geologists. Remains of no fewer than five or six species have at different times been discovered in the London clay of the Isle of Sheppey—a deposit which was evidently formed in an Eocene sea not far from land. Of these birds the most notable is Prof. Owen's *Odontopteryx Tolapicus*, since this creature, by the possession of a good set of teeth, must have differed widely from any existing birds. Dr

Bowerbank many years ago found in the Sheppey clay the remains of a large bird which he believed to have resembled the Australian emu, and which he therefore named *Lithornis emuianus*. Prof. Seeley afterwards found part of a bone of a very large bird, which he termed *Megalornis*. Quite recently Prof. Owen has given to geologists the benefit of his study of several bird-bones which were discovered a short time ago in the Sheppey clay by Mr. Shrubsole of Sheerness. The bones are portions of two humeri belonging to opposite sides of the same species—possibly, indeed, of the same individual. It is believed that they represent a large bird of flight, with wings measuring, when fully stretched, upwards of ten feet from tip to tip. Probably it was a natatorial bird, not altogether unlike the gigantic albatross, but even larger. As the representative of a new species and genus Prof. Owen has bestowed upon it the appropriate name of *Argillornis longipennis*.

The Fossil Deer of Miocene and Pliocene Times.—When Dr. Falconer died we lost one of our greatest authorities on fossil mammalia; but his place has fortunately been well supplied by Prof. Boyd Dawkins. The latest researches of this active palaeontologist are embodied in his contributions to the history of fossil deer from the Miocene and Pliocene strata of Europe. Most of the fossil antlers may be referred to one or other of two types—either a *capreoline* or an *avidine* type; that is to say, they are related either to those of the roe deer or to those of the axis deer, the former type being the older of the two. It is interesting to follow Prof. Dawkins as he traces the successive changes through which the cervine antler must have passed, as indicated by fossils ranging from the older Miocene to the later Pliocene deposits. Thus the antlers from Middle Miocene strata exhibit the very zero of development, nothing, indeed, but a simply-forked crown; then in the Upper Miocene period the antler becomes rather more complex, yet still small and erect, like that of the roe-deer; and in Pliocene specimens the complexity, as also the size of the antler, increases until at length such elaborate forms as that of *Cervus dicranios* were evolved. It is curious to parallel these steps in the development of the antler during the geological history of the cervine group with those changes which accompany the development of the individual with increase of age. The Pliocene deer find their nearest living allies in the Oriental axis deer; and this relationship supports the view that the climate of Europe must have been warmer in Miocene and Pliocene times, thus corroborating the results of observations on the fossil flora of these periods.

The Evolution of the Unionidae.—An interesting paper tracing the evolutionary history of the North American *Unionidae* has lately been contributed to the Washington Philosophical Society by Dr. C. A. White, the Palaeontologist to the Geological Survey of the Western Territories. Fossil Unios have been collected from nearly all the Secondary and Tertiary formations of the great Rocky Mountain region. All these fossils are different from those now living; yet the type is so clearly preserved that these extinct forms may be regarded as the ancestors of those which inhabit the North American waters at the present day. Especially abundant are these fossil Unios in the Laramie beds, a group of strata which attain to as great a thickness as 3,500 feet, and which appear to represent the closing epoch of the Cretaceous or perhaps the commencement of the Tertiary period. This vast group of rocks was deposited in the brackish waters of an inland sea, measuring hundreds of miles across. As the Laramie strata have been displaced by movements which resulted in the elevation of the Rocky Mountains, the history of the North-American types of *Unionidae* must be older than that of these mountains. The inland sea in which they originally lived has been converted into dry land, leaving them as inhabitants of the rivers, where they have hereditarily

preserved the types which were impressed upon them when they tenanted a salt medium.

The Rocks of Charnwood Forest.—Charnwood Forest has always presented a puzzling bit of geology to the student. Among the latest observers who have entered on the task of deciphering the structure of this district are the Revs. E. Hill and Prof. Bonney, who have recently contributed to the Geological Society two interesting papers on this subject. Armed with the modern resources of petrology, they have applied the microscope to the examination of their specimens, both crystalline and sedimentary, and have sought to deduce from these observations some conclusions as to the age of the rocks. They suggest that the clastic or sedimentary rocks which they have examined may be correlated with the Borrowdale series of the Lake District, and are therefore of Lower Silurian age. They see no reason for regarding them, as has often been done, as Cambrian. At the same time, they admit the probability that they may be pre-Cambrian—a view which has been strongly urged by Mr. Hicks, though opposed by Prof. Ramsay. The discovery of agglomerates in what are believed to be pre-Cambrian rocks in Wales and in the Wrekin district tends to support the earlier date.

Old Basalts in the Lake District.—Until lately it has been an axiom among petrologists that specific distinctions may be traced between ancient and modern volcanic rocks. Several blows, however, have been dealt at this classification, the latest being one by Mr. Clifton Ward, who is energetically carrying on the geological survey around Keswick. In a paper published a short time ago in the *Monthly Microscopical Journal*, he described the old lavas of Eycott Hill, belonging to the northern extension of the volcanic series of Borrowdale, and being therefore of Lower Silurian age. Some of these ancient lava-flows consist of rock not to be distinguished from basalt. On other occasions Mr. Ward has shown that the Lower Silurian lavas of the Lake District contain representatives of the modern trachy-dolerites, or "greystones;" and it is interesting to find him now maintaining that they also present examples of the basaltic or doleritic type.

Aus Irland; Reiseskizzen und Studien. Von Dr. Arnold von Lasaulx. (Bonn: Emil Strauss.) In the autumn of 1876 Dr. von Lasaulx, the distinguished Professor of Mineralogy at Breslau, in company with his colleague, Prof. Ferdinand Römer, visited this country and spent some time in studying the geological structure of parts of Ireland. From the north-east of Ireland they crossed to Glasgow, and were present at the meeting of the British Association. The excellent use which Von Lasaulx, the younger of the two travellers, made of this visit is strikingly shown in the handsome volume which we have just received. This volume, which extends to 240 pages, gives a popular description of those parts of Ireland and Scotland which were visited, with special reference to their geology. Although necessarily for the most part a compilation, it contains the result of a good deal of personal observation by an observer of unusual keenness. English readers, to be sure, have abundant means of studying the geology of Ireland in their own language; but to the German student such a work must be extremely welcome. It is written in very pleasant style, and embellished with a fair sprinkling of quotations from Moore and other Irish poets, which are translated—by the author, we presume—into German verse. It is impossible to close the book without referring to the high character of the paper and printing, and to the excellent little vignettes which it contains. Nor should we forget to mention the photographs of the Giant's Causeway, and the map of Ireland by Dr. Petermann. Indeed, the scientific ability and literary skill of the author have been well met by the taste of the publisher.

METEOROLOGY.

The Temperature of Russia.—A supplemental volume of the *Repertorium für Meteorologie* is composed of a comprehensive discussion, by Prof. Wild, of the materials for a knowledge of the temperature of the Russian Empire which have been accumulated since the first organization of the Russian system of observations by Kupffer. The only paper of a similar object to the present one which deserves notice is that on the climate of Russia by Wesselowski, which dealt with the materials up to 1853; and the best thanks of meteorologists are due to the Minister of Crown Lands, M. Waluwew, who has supplied the funds for the formidable undertaking of the critical examination of the contents of Kupffer's bulky quartos. The work is intended to consist of four parts:—1. Diurnal range. 2. Corrections for diurnal range for the several districts. 3. Annual march of temperature. 4. The geographical distribution as shown by monthly isotherms. The present publication comprises Parts I. and II. Hourly readings for a long period exist from thirteen places—Seichte Bay (Nova Zembla), Helsingfors, St. Petersburg, Birkenruhe, Catherinenburg, Kasan, Moscow, Barnaul, Nertschinsk, Nukuss, Tiflis, Sitka, and Peking, and two-hourly from two other stations in Nova Zembla, and from seventeen additional stations frequent readings. Part I. commences with a critical examination of the various methods proposed for the interpolation of missing values. It then proceeds to a consideration of the existing data for diurnal range, firstly in Western Europe and secondly in Russia. Part II. gives the corrections for the different districts of the empire. In concluding the first half of his gigantic work Prof. Wild remarks that the enormous mass of material accumulated is not sufficient, either in quantity or quality, for the solution of the problem set before him, and that therefore the continuance of hourly observations is just as necessary now as it was thirty years ago, provided that due attention is paid to the conditions of exposure and of geographical locality. In passing he expresses his regret at the absence of any attempt at diurnal-range discussions from the publications of the Meteorological Office. The paper is followed by sixty-eight pages of tables and by a list of errata to the large volumes of original observations.

The Climate of Peking.—Prof. Fritzsche has published in vol. v. of the *Repertorium* a comprehensive discussion of the climate of Peking, beginning with the observations of the Jesuit Father Amiot (1757–62), whose mean results are shown to agree very closely with those for the observations of the present century, the difference in annual range being only 1°·08 F. In addition to the ordinary data we have a discussion of the earth-temperature observations.

The Climate of Japan.—The first two numbers of the *Austrian Journal* for the current year contain an interesting essay on the climate of Japan by Dr. Wojeikoff, in which he adverts to the difficulty of obtaining information for any stations outside the chief towns. The paper, therefore, is of a conversational character, and deals with the climatal peculiarities as evinced by the crops under cultivation. The most marked feature of the climate is its intensely oceanic type. Not only is the mean temperature much higher than that of the Chinese coast in corresponding latitudes, but the yearly extremes are postponed to a greater extent than in any other region, and August is the hottest month, as is well known to be the case with sea-surface temperature. The climate, however, is on the whole governed by the monsoons, which are less regular than on the mainland. The observations, which are given in a tabular form, are those of Messrs. Knipping and Joyner, which Dr. Hann, in an appendix to the paper, characterises as thoroughly satisfactory, while he regrets his inability to speak as favourably of the results of the

lighthouse records discussed by Staff Commander Tizard, and published by the Meteorological Office, owing to the want of discrimination evinced in the treatment of the registers.

The American Signal Service.—It has been a very general matter of regret among meteorologists in Europe that the Reports of the Chief Signal Office afford no special details on the organisation of the service. In the Report of the Treasury Committee on the Meteorological Office published last year, the notice of the Washington Office consists of an abstract of the Reports in question, made in London, and necessarily more or less imperfect. It may, therefore, be of interest, even now, to point out that the *Annuaire* of the French Meteorological Society for 1876 contains a summary of a Report to the French Government made by M. Alfred Angot, one of the astronomers sent to observe the Transit of Venus at New Caledonia, on the entire system. A German translation of this Report has appeared in a recent number of the Berlin *Hydrographische Mittheilungen*.

The Nova Scotia Hurricane of August, 1873.—In the *Nautical Magazine* for December will be found a lecture by Capt. Toynbee, delivered at the United Service Institution last summer, being an abstract of the forthcoming work of the Meteorological Office, which consists of daily synoptic charts for the North Atlantic, for the entire month of August, and which will be the most complete work of the same nature that has yet appeared, owing to the mass of material collected for it from British ships at sea during the month. The result is strongly in favour of the spiral, as distinguished from the circular, theory of the motion of the air in cyclones.

Lightning Rods.—So many appeals for information on the subject of protection from lightning have lately appeared in the newspapers that the publication of a work on the subject is opportune. M. Melsens was charged by the Town Council of Brussels to erect the lightning-conductors of their Hôtel de Ville, in 1866, and he has now given an account of his action in the matter in a handsomely illustrated work of 157 pages—a veritable monograph of the subject.* The edifice was never damaged by lightning before the present century, an immunity which the author attributes partly to the disappearance of the gilding with which the edifice was copiously adorned, and partly to the fact of the introduction of gas and water-pipes, which have disturbed the earth communications. It has several times been struck since 1850, and this not at the most prominent parts of the building. In 1863 the most serious damage was done, and M. Melsens was given full powers to protect it to the extent of his ability. He cites as his motto during the work *Divide et impera*, and he gives, not only a full account of the measures adopted, which resulted in leaving the building bristling with points, but also explains the reasons for his action in each particular, with the opinions obtained from the highest authorities on the subject. He winds up with his suggestions for the protection of structures of all kinds, from churches to cowhouses.

MR. RICHARD MAACK, of the Educational Department in East Siberia, has recently made a rich collection of petrifications (with several new species), at Ust-Baley, near Irkutsk, similar to that which he presented a short time back to the Imperial Academy of Sciences at St. Petersburg, and by the aid of which Prof. Oswald Heer was able to complete the valuable paper which he contributed to its *Mémoires* in 1876, on the "Tura-Flora Ostsiens und des Amurlandes."

THE organisation of the Anthropological Department of the Paris Exhibition promises to be very thorough. The Paris Anthropological So-

ciety has arranged for a series of "Séances plénières internationales des Sciences anthropologiques," and will afterwards publish the papers read, and discussions thereon, in a separate form. Objects for exhibition should be sent in by March 14 next.

THE first part of a new *Journal of Physiology*, edited by Dr. Michael Foster, F.R.S., with the help of Profs. Gamgee, Rutherford, and Burdon-Sanderson in England, and of Profs. Bowditch and H. N. Martin in America, will appear early in February. The chief features of this new biological journal will consist of the accurate record of the results of physiological research, and a *catalogue raisonné* of the titles of all papers of physiological interest issued throughout the world. At the end of each year these will be re-arranged in an annual catalogue. Messrs. Macmillan and Co. will be the publishers.

AN Association is announced in Edinburgh which may perhaps lead the way in a very important social movement. The Sanitary Protection Association, as it is called, is intended to provide systematic inspection of drains, water-supply, and kindred matters for the houses of its members. By taking advantage of the principle of co-operation, professional or skilled inspection and reports can be obtained cheaply from permanent officers whose sole duty and interest it will be to serve their masters, the members of the association. The members will be protected against fanatical recommendations by the council of the association and the consulting or chief engineer. No member is expected to carry out any recommendation made to him unless he himself pleases. The idea of the association is due to Prof. Fleeming Jenkin, of Edinburgh, who has been aided in drawing up the rules by men who may be called the leaders of every profession in Edinburgh. The municipal officers of health also appear on the committee, and the Edinburgh press is unanimous in praise of the association. Full details will, we understand, be given by the *Sanitary Record*.

DR. THEODORE GILL sends us a lengthy protest against some remarks in our "Science Notes." We cannot enter into a controversy with him, and the question whether his review of Wallace's *Distribution of Animals* was or was not "unappreciative" is evidently a matter of opinion. We should not have noticed his review at all if Dr. Gill had not circulated copies in this country. With regard to the charge of piracy which he has brought against Mr. Selater's well-known memoir on the distribution of birds, we can only again ask, whence and from whom did Mr. Selater derive the scheme of zoological geography therein propounded?

PHILOLOGY.

THE July *Romania* opens with an article by L. Havet on the history of the French diphthong *ie*, much of which is more ingenious than sound; as with not a few similar discoveries on the Continent, the phonetic law on which the acceptable part is based—the tendency of long vowels to be "refracted" into diphthongs—has been familiar from their own language to English phoneticians (who have pointed out this and other Romanic cases) for years. M. Havet's conclusion that in Anglo-Norman, as now in Normandy, *e* from Latin *a*, and *ie*, had the open *e* sound, is decisively contradicted by the vowel being always close in the Middle English words taken from French (Mod. E. *peer*, *relief*), as well as by *e* from *a* and from older *ie* not rhyming on *e* from Lat. *ē* in position and from older *ai*, which was certainly open (Mod. E. *beast*, *feet*). The supposed O. Fr. distinction between ordinary *ie* and that of *moitié*, *tierce*, &c., is negated by these words assomating in the *Roland* on other *ie* words, and by no distinction existing in English (*niece* and *fierce* both having close *e*); in any case *lie* (Lat. *ligat*, O. Fr. *leie*) and some others do not belong to the words

having this *ie* dialectically. And in such Mod. Fr. words as *doyen* (from *ē*) of *ie* has not disappeared; the *a* represents (through *e*) the *i* of the *oi* of O. Fr. *doi-en*, the *y* that of the *ie*. Another article by M. Havet, on the changes of accent and vowels in *colubra* (*couleuvre*), is much more satisfactory; and J. Cornu's account of the phonology of Bagneux (canton Valais), with its full phonetically-written word-lists giving the Latin primitives, is a most valuable contribution to Romanic dialectology. An Old French poem, *La Vie de saint Jean Bouche d'or*, is published by A. Weber, and two important Old Catalanian grammatical treatises by P. Meyer; P. Rajna discusses the origin of one of Boccaccio's tales (*del Saladino e di messer Torello*), and V. Smith gives three popular Mod. Fr. versions of a Bluebeard song. G. Paris establishes that the interrogative *t* of such forms as *chanté-t-il*, *chantai-t-il*, is not the O. Fr. final *t* of *chantet*, *chantat*, which disappeared in the twelfth century, but a sixteenth-century analogical insertion from such forms as *chantent-ils*, *chantai-ils*, *dort-il*, where the *t* has always existed; popular Parisian applies it to the first person, using *j'aime-ti* for the cultivated *est-ce que j'aime* or *aime-je*. Of the other articles—all deserving attention—the chief are reviews, also by G. Paris, of Aubertin's *Histoire de la langue et de la littérature française au moyen-âge*, and of Reveillout's *Etude sur la Vie de saint Guillaume*.

A NATIVE scholar, of the name of Subhāti Terunnase, of Waskaduwa in Ceylon, has published a work on Pāli Grammar, called *Nāmanāla*. He was encouraged to undertake the work by the late Prof. Childers, and he has been allowed to dedicate it to H. R. H. the Prince of Wales. It does not treat of the whole of grammar, but of Declension only, and is chiefly founded on native authorities. The principal Pāli grammars are the Kachchāyana, Moggallāyana, and Saddaniti, each explained by many commentaries. The author, Subhāti Terunnase, divides all native grammatical works into two classes: (1) those which contain the rules on the inflections of words (accidence); (2) those which show only the grammatical construction (syntax). The first class is again sub-divided into two classes—(1) those in which rules are first given, and (2) others in which examples are first given, as, for instance, the Rūpāsidhi, Bālāvatāra, and Padasādhana. Several of the books consulted by Subhāti Terunnase are scarce and little known out of Ceylon; he has therefore given a general description of them in the preface. The grammar of Kachchāyana is the oldest; but the more modern grammars, he thinks, are more practically useful. It is doubtful who was the author of the oldest grammar. It is frequently attributed to Mahā-Kachchāyana, the contemporary of Buddha, but no allusion to this is found in old works, such as Buddha's sermons or commentaries. It is also stated by native authorities that Kachchāyana composed the rules only, while their exposition was the work of Sanghanandi, their illustration that of Brahmaddatta, and the Nyāsa the work of Vimalabuddhi. It is a pity that Subhāti Terunnase should not have given an English translation of his work, which is throughout written and printed in Singhalese. He states that "he cares little for the criticisms of the envious, who are incompetent to judge of the merits of such productions as his, but hopes that well-disposed and true scholars, who can appreciate real merit, will correct any blunders they may find in his work." His work would certainly have met with a much wider recognition and proved far more extensively useful if it had been written in English as well as in Singhalese.

MEETINGS OF SOCIETIES.

ZOOLOGICAL SOCIETY.—(Tuesday, January 15.)

R. HUDSON, Esq., F.R.S., Vice-President, in the Chair. The Secretary read a Report on the additions

* *Des paratonnerres à pointes, à conducteurs, et à recordements terrestres multiples*. Par Melsens. (Brussels: Hayez, 1877.)

that had been made to the Society's Menagerie during the month of December, 1877, and called special attention to a family of Gelada Baboons (*Cynocephalus gelada*), deposited by Mr. C. Hagenbeck, December 7, and to a pair of Musk Deer (*Moschus moschiferus*), presented by Sir Richard Pollock, Commissioner at Peshawur, N.W.P., arrived December 15.—A communication was read from Mr. Andrew Anderson, containing some corrections and additions to a former paper of his on "The Raptorial Birds of the North-Western Provinces," read before the society on March 21, 1876.—A communication was read from Mr. F. Moore, containing a revision of the genera and species of European and Asiatic Lepidoptera belonging to the family Lithosiidae. The author characterised thirty-eight genera in this memoir, and gave the descriptions of eighty new species.—M. A. Boucard read a paper, in which he gave a list of the birds he had collected during a recent five months' stay in Costa Rica—about one thousand in number, representing 250 species, among which were two new to science (*Zonotrichia Boucardi* and *Sapphirina Boucardi* of Mulsant), and many others of great rarity.—Two papers were read by Mr. G. French Angas. The first contained descriptions of seven new species of land shells recently collected in Costa Rica by M. A. Boucard. The second contained the description of a new species of *Littorina* from an unknown locality, which it was proposed to call *L. elegans*.—A communication was read from Dr. H. Burmeister, containing notes on *Conurus hilaris* and other parrots of the Argentine Republic.—A communication was read from the Count Salvadori, in which an account was given of the birds collected during the voyage of H.M.S. *Challenger*, at Ternate, Amboyna, Banda, the Ké Islands, and the Arn Islands.—Prof. Garrod read a paper on certain points in the Anatomy of the Momotidae, in which he adduced facts substantiating their affinities with the Todidae, Alcedinidae, and other Piciformes. The second paper described the extraordinary structure of the gizzard of the Fijian Fruit Pigeon (*Carpophaga latrans*), in connexion with the fruit on which it feeds, that of *Oncocarpus vitiensis*.—A communication was read from Mr. Edgar A. Smith, containing the description of a new species of *Helix* from Japan, which he proposed to call *Helix (Camaena) congener*.—A communication was read from the Marquis of Tweeddale, containing an account of a collection of birds made by Mr. A. H. Everett in the Philippine Islands of Dinagat, Basil, Nipak, and Sakeryok. Six new species were found in this collection, and were named *Ceyx argentata*; *Hypothymis coelestis*; *Micromis capitata*; *Dicaeum schistaceum*; *D. Everetti*, and *Prionochilus olivaceus*.—A second paper by the Marquis of Tweeddale gave the description of a new genus and species of bird from the Philippine Island of Negros, for which the name of *Dasyrotapha speciosa* was proposed.

CHEMICAL SOCIETY.—(Thursday, January 17.)

DR. GILBERT in the Chair. It was announced that a ballot for the election of fellows would take place at the next meeting of the society (February 7).—The following papers were read:—"On the Luminosity of Benzol when burnt with non-luminous combustible Gases," by E. Frankland and L. J. Thorne. After many unsuccessful attempts to burn benzol with a smokeless flame, the authors determined the luminosity of benzol vapour after dilution with hydrogen, carbonic oxide, and marsh gas. These gases were passed through a benzoliser, kept at a constant temperature, and burnt in a fish-tail burner. The following results were obtained:—1 lb. avoirdupois of benzol gives, when burnt with hydrogen, the light yielded by 5.792 lbs. of spermaceti; with carbonic oxide, that of 6.100 lbs. of spermaceti; with marsh gas, that of 7.7 lbs. of spermaceti. The authors point out that this difference is probably due in part to the different pyrometric thermal effects of the gaseous mixtures.—"On the Action of Reducing-Agents on Potassium Permanganate," by F. Jones. Hydrogen reduces permanganate, sesquioxide of manganese being formed; ammonia produces, in addition, a nitrate, a nitrite, and free nitrogen; phosphine, arsine, and stibine give somewhat similar reactions; oxalic acid forms manganese sesquioxide, carbonic acid, and oxygen; strong solutions of permanganate and manganese chloride when mixed form sesquioxide of manganese, chlorine and oxygen being evolved.—"On the Action of Sulphuric Acid on Copper," by Spencer Pickering. According to the author there are only

two primary reactions, in one of which copper sulphate, sulphurous acid, and water are the products; in the other, subsulphide of copper, copper sulphate, and water are formed. The author has studied the action at various temperatures, and has investigated the quantity of sulphuric acid actually used, the effect of an electric current, the action of impurities in the copper, the variations produced by diluting the acid, &c.—"On the Analysis of Sugar," by J. Jones. The author proposes to estimate sucrose volumetrically by adding a 0.1 per cent. solution to a boiling deci-normal solution of permanganate acidulated with sulphuric acid, until the dirty-brown hydrated peroxide of manganese, which is at first formed, is reduced and dissolved.—"On the Decomposition-Products of Quinine," by W. Ramsay and J. Dobbie. The authors oxidised quinine with permanganate, and obtained a new acid, which they have identified with Dewar's dicarboxypyridenic acid, and a red amorphous substance. The same acid was obtained by oxidising Marchand's quinetin.

LINKMAN SOCIETY.—(Thursday, January 17.)

PROF. ALLMAN, President, in the Chair. Mr. Thielton Dyer exhibited and made some remarks on specimens of Diptero-carapaceae, collected by Sig. Beccari in New Guinea.—Mr. E. M. Holmes drew attention to a Japanese book, on the pages of which were thin sections of native woods, named botanically in English, Latin, and Japanese.—Mr. J. R. Jackson, of the Museum, Kew, exhibited several examples of fasciated stems of the fullers' teal (*Dipsacus fullonum*), which curious malformation had been successfully applied by Messrs. Marshall and Snelgrove to a fashionable product—viz. the handles of ladies' sunshades; he also made remarks on a bird's nest made of wool and cotton-wool intermixed, sent by Sir Bartle Frere from Cape Town to Sir J. Hooker.—Prof. Owen next read a paper "On *Hypsigymnodon*, a Genus indicative of a distinct Family in the Diprotodont Section of the Marsupials." This rat kangaroo, the *H. moschatus* of Ramsey, inhabits sparsely the dense damp scrubs of the coast near Rockingham, Queensland. It feeds on insects, worms, and tuberous roots or palm berries, holding these in its paws and sitting on its haunches, after the manner of the Phalangiers. Prof. Owen now supplements Mr. Ramsey's short notice of an account of the skeleton, &c. Beside peculiarities in dentition and skull, the structural modifications of the hind foot are between those of the Potoroos and Kangaroos. Prof. Owen compares its feet with those of the ostrich tribe, &c., and speculates on the modification of the five-toed feet as revealed by palaeontology, and as applicable to the living marsupial and other forms.—Mr. Francis Darwin read a paper "On the Nutrition of *Drosera rotundifolia*." The gist of this communication is based on a series of experiments to ascertain in how far this plant assimilates and is benefited by animal food. Since the issue of Charles Darwin's *Insectivorous Plants* exception has been taken by some botanists to the necessity or value of an animal diet to the plants in question, C. Darwin's experiments having failed to prove the point. His son, Francis, has now solved the problem, and shows that the meat-fed plants do gain increment, &c., in a proportion considerably beyond those not so fed. This is particularly the case in the weights of the flower-stems and in the number and weights of the seeds.—"Notes touching recent Researches on the Radiolaria" was a communication by Prof. St. G. Mivart. In this *résumé* the history, progress, and present condition of the subject are elucidated. The author proposes a modification of Haeckel's classification, reducing the main group to seven—viz., (1) Discida, (2) Flagellifera, (3) Entosporidia, (4) Acanthometrida, (5) Polycystina, (6) Collozoa, and (7) Vesciculata.

SOCIETY OF ANTIQUARIES.—(Thursday, January 17.)

F. OUVRY, Esq., President, in the Chair. Mr. G. W. Thomas gave an account of five barrows near North Newbold, Yorkshire, which were opened in November, 1877. In each barrow a hearth was found on the original level of the ground, covered with fragments of bones and charcoal, among which in one case were two small incense-cups. In one mound there were two small vases among the bones, and a large urn containing one fragment of calcined bone. Two skeletons were discovered, both males; the one which was the better preserved was lying on the left side, with

the knees drawn up to the chin, and a long-headed skull at the feet. The skeleton itself was of the broad-headed race. No implements or ornaments of any kind were discovered.—Mr. Dibbin contributed an account of the opening of an earthwork at Hallaton, in Leicestershire, within a mile of the *Via Devana*. The central mound to the depth of seventeen feet was made of earth, which had evidently been brought from some distance. No weapons, coins, or human bones, were found, but there was a considerable quantity of pottery (Roman and later), fragments of cinerary urns or amphorae, leather, a wooden shovel, &c., and bones of deer, ox, boar, roe, hare, rabbit, horse, and various birds. Mr. Boyd Dawkins remarked that the horse's leg-bones showed no marks of having been used as food, although horseflesh was certainly eaten during the Neolithic age, through the Roman period, and perhaps as late as the eighth century.—Mr. Franks said a few words about the difficulty of assigning a date to fragments of rude pottery, and mentioned places in France and in Hungary where black pottery, exactly similar to that used by the Romans, is made at the present day.—Mr. Green exhibited a rubbing from a brass in the church of Walton-on-Thames, in memory of John Selwyn, keeper of Otlands Park in the reign of Elizabeth. In addition to the figures of himself and family, in the attitude of prayer, there is a representation of him riding on a stag and cutting its throat, a feat which he performed in the presence of the queen.

PHILOLOGICAL SOCIETY.—(Friday, January 18.)

ALEX. J. ELLIS, Esq., V.P., in the Chair. The first paper was by Mr. Hensleigh Wedgwood, on "Alone, Lone, Lonely," and maintained that there was no ground whatever for rejecting the old derivation of *lone* and *lonely* from *alone*, and of that from *al one*, in favour of the Icelandic "*á laun*, secretly, in hiding," proposed by Serenius, Dasent, Vigfusson, and seemingly partly countenanced by Skeat. The proposed etymology from *á laun* was contradicted by the history of the forms in English texts, by phonetic laws—for *laun* would make *E. loun*, a form which occurs in Scotch—by the meaning of the word, and by our present dialect, for in Lancashire *onely*—"awn very onely"—was the word for "lonely."—Mr. H. Nicol then read a paper on Middle-English orthography. The Middle-English use of *o* for *u*, and of *u* for *y* and *y* (Fr. *u*, Germ. *ü*) was pointed out to be Early Norman, the Late Middle-English use of *ou* for *u* (common also in Anglo-French MSS.) to be late Parisian (*ou* in earlier French indicating the diphthong *ou*). Prof. ten Brink's theory that *o* indicated a medial or doubtful length of *u* was adversely criticised, and the use of *o* shown to be purely orthographical for short *u*; Dr. Murray's rule that *o* is used when adjacent to *m*, *n*, *u* (*v*), or *w*, to prevent confusion arising from their similarity in shape to *u*, being supplemented by the rule that *o* is used before a single consonant followed by a vowel, because *u* would there be read with its usual French value *y*. It was remarked that the Late West Saxon (eleventh century) use of *y* for *i* and *e* is not due to the sound *y* having become *i*, but indicates a real substitution in certain words of the sound *y* for the earlier vowels, shown by such fourteenth-century spellings as *schyp* (L. W. S. *scyp* for *scip*, now *ship*), *huyre* (*hyran* for *hëran*, *hear*); the latter word occurring in rhyme on *mesure* (*measure*). The English use of *qu* for *kw* (O. E. *cw*) was shown to be Early Norman (later French sounding *qu* as simple *k*), and that of *gu* for simple *g* to be Late Parisian (Early Par., like Italian, sounding *gu* as *gw*, and Norman, like Picard, not replacing Germ. *w* by *gu*). The English letter *w*, substituted for the Old English rune, was noted to be borrowed from Early Norman (French), where it replaced the O. H. German *uu*.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, January 23.)

SIR P. DE COLQUHOUN, Q.C., in the Chair. Mr. Carmichael read a paper in which he dealt with some "Continental Views of the Pompeian Wax Tablets recently discovered in the House of L. Caecilius Jucundus;" and also gave some account of a bronze table lately found at Aljustral in Portugal. In considering the Pompeian tablets, Mr. Carmichael discussed the various theories of Mommsen, Caillamer, De Petra, and others, concerning the persons who could hold the office of *Auctionator*, and expressed it

as his own view that Jucundus was both *Auctionator* and *Argentarius*, a conclusion which he supported by passages from the Roman law of sale, as bearing upon sales by auction. Mr. Carmichael reproduced a portion of the text of the table of Aljustrel, and showed its bearing on philology, and on the legal and social aspect of the provinces of the Roman Empire in the first century after Christ. Dr. Weinmann exhibited some beautiful chromolithographic illustrations of the House of Jucundus.

ROYAL SOCIETY.—(Thursday, January 24.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"New Determination of the Mechanical Equivalent of Heat," by Dr. Joule; "The Cortical Lamination of the Motor Area of the Brain," by Bevan Lewis and H. Clarke; "Remarks connected with the Number of Figures in the Periods of the Reciprocals of Prime Numbers," by W. Shanks; "Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun," by J. N. Lockyer; "Note on the Bright Lines in the Spectrum of Stars and Nebulae," by J. N. Lockyer; "On the relative 'Facility of Production' of Chemical Combinations," by Sir B. C. Brodie.

ROYAL INSTITUTION.—(Saturday, January 26.)

MR. R. BOSWORTH SMITH, one of the house-masters at Harrow, who has earned a title to fame by his brilliant little work on *Mohammed and Mohammedanism*, began on Saturday a course of seven lectures on Carthage. For several years past Mr. Bosworth Smith has severely devoted himself to the study of this little-known subject, and he declared in his opening lecture that he had read, he thought he might truly say, everything that had anciently been written on the subject, and most of the modern literature thereof. He has also visited the site and come to definite conclusions on the disputed points of Carthaginian topography. Mr. Bosworth Smith began his lecture by sketching the place of the Phoenicians in the history of European and Asiatic development; and after dwelling at some length on their principal characteristics, he proceeded to speak of the greatest of the Phoenician colonies, and to tell of its relations with the mother-country, and with the sister-colonies, especially of its close connexion with Sicily. The topography of Carthage was next described, with the aid of excellent wall-plans. Mr. Smith was of necessity obliged to omit the account of the methods by which he arrived at his conclusions, but the conclusions themselves seemed to point to a careful and minute study of the topographical difficulties. Next the constitution of the State was described, special stress being laid on the aristocratic-oligarchical character of all Carthaginian institutions. The account of the social life, art, literature, religion, was concluded with the very interesting *Periplus* of Hanno, who travelled down the west coasts of Africa, and saw and described wondrous sights. The *Periplus* is the Admiral's own report of his voyage of discovery, dedicated as a votive offering in the Temple of Baal at Carthage. To-day's lecture will be on "Carthage, Rome, and Sicily," the origin of the Punic wars, and the defeat of Regulus.

FINE ART.

FIFTH WINTER EXHIBITION OF OLD MASTERS, ETC., AT THE ROYAL ACADEMY.

(Third Notice—English Mezzotints.)

THE Royal Academy has not only done homage to a passing fashion in adding to its show of paintings this year an exhibition of the prints after Sir Joshua and his two most popular contemporaries: it has recognised and brought into full public view the merits of one great school of engraving. The method of engraving in mezzotint, though not of English invention, is essentially of English practice; and though it was pursued a hundred years before the days of the most famous painters whose work was to be interpreted by it, it came to its perfection in their days only; and, moreover, it happened to be specially fitted to reproduce the qualities of their art. The immediate admiration bestowed by the world on such translations of the art of Reynolds,

Romney and Gainsborough as are now to be seen at Burlington House may not prove, indeed, that the method was a great one, but does at least prove that it was successful. The reasons of the success are not difficult to seek. They lie in the affinity between the painting of that day and the method of the mezzotint engraver. Working by spaces rather than by lines, the mezzotint engraver would have found it impossible to reproduce or translate with justice any art that depended mainly, or even considerably, on precision of outline; but the eighteenth-century art of England found its charm rather in graceful posing and graceful grouping, a large loose touch, and pleasant disposition of light and shade. Such qualities as these, mezzotint could render; and in the last quarter of the eighteenth century a school of engravers arose and grew, to render them supremely. In its own way the success was even greater than had attended any other school of reproduction, except, perhaps, that of the school of French line-engravers who, a generation or so before, had translated Watteau and his contemporaries and successors; for neither the Italian painting of the best period nor the Dutch of the seventeenth century had ever, even by the most skillful engravers, been reproduced in a wholly satisfactory way.

In two rooms at Burlington House are hung most of the rich or brilliant plates which came from the hands of our finest workers in mezzotint. Some splendid works are missing, though, in view of the admirable show laid out for us, it seems ungracious to say so. But note should certainly be made of the absence of such capital examples as Marchi's print after Sir Joshua's *Miss Cholmondeley*; nor is Barney's famous mezzotint after Gainsborough's *Duchess of Devonshire* there (we mean the picture in the possession of Lord Spencer), nor is there included one of the noblest works in stipple—Dickenson's plate after Sir Joshua's *Mrs. Robinson*. But on the whole the choice is a good one, and it could hardly fail to be so, seeing that the selection is drawn from the portfolios of some of our best-known amateurs, such as the Duke of Buccleugh (who for thirty years has been collecting these things), Mr. Addington, and Mr. Anderdon of Brook Street.

Of the mezzotint engravers, not a few were themselves painters. Perhaps they were not remarkable as painters, but their familiarity with an art whose triumphs they were to translate was of distinct service to them in engraving. Of these men J. R. Smith stands the first. He produced much, and never worked ill, and he was perhaps of wider range than any of his brethren, for he was as much at home with the rusticities and cottage grace of Morland as with the stateliness and drawing-room grace of Reynolds. Morland is outside the scheme at Burlington House, but Smith's Sir Joshuas are here in abundance. He had every quality of a great mezzotint engraver: a sense of colour, a sense of texture, subtlety of gradation and modelling. His print after Sir Joshua's excellent child-portrait, *Lady Catherine Pelham Clinton* (No. 311), a young girl full of movement, scattering grains to the chicken, must on no account be missed, nor another of his rarest and most celebrated plates, *Mrs. Carnac* (No. 329). Again, among engravers who were painters there is Doughty, who produced but few plates, for he died prematurely; and there is Dean, a very tender engraver, the beauty of whose plates soon wore away. He is represented here satisfactorily by No. 308, the portraits of *Lady Herbert and her Child*—a naked child kneeling at its mother's side; the modelling of the flesh, its suppleness, its pliability, excellent. He is also the artist to whom, among the Romney portraits, we owe the *Lady Derby* (No. 569), and, among the Gainsboroughs, the *Mrs. Eliot* (No. 615).

But greater, no doubt, than Doughty and Dean, by reason of the quantity if not the quality of their achievements, are Valentine Green and the Watsons (Thomas and James). They were

pure engravers. Most of us know Green's plate of the *Ladies Waldegrave*—three girls seated round a table, one winding silk, another holding the skein, another employed daintily in amateur work in painting, and around them the suggestion of all the accessories of a refined home of the eighteenth century. That print of a picture which must have suggested to Millais his of three Miss Armstrongs is here in what seems its perfection, though Horace Walpole's own copy is still in existence, and is at the least as fine as either of the two impressions now displayed. No. 348 is a splendid example of the same engraver's print after a *Duchess of Devonshire* painted by Sir Joshua. As engraver's work nothing could possibly be finer. The woman, of a stately yet fresh beauty, stands on a garden terrace, and the outdoor-light shifting on hand and balcony is treated with a skill so consummate that the greatest of etchers, the most vivid pourtrayer of shadow and light, could hardly outdo it; and its tenderness and softness belong perhaps wholly to the art of mezzotint. Then there is *Lady Bamfylde*, by Thomas Watson, and *Lady Carlisle* (335), by James Watson (462)—the *chefs-d'œuvre* of their engravers. Thomas Watson has rendered with at least the whole of Sir Joshua's own *finesse* the play of refined and sensitive expression in the face of Lady Bamfylde; and James Watson has lost not a particle of the slow and meditative grace of face and gesture in Lady Carlisle. Here is the whole charm of the slim figure, with its drooped plump hands, modelled with an exquisite care beyond Sir Joshua's wont—one arm hanging by the gown's side, the other gently extended over a bit of riven tree-trunk, in the garden foreground—for sentiment perhaps the very greatest and gravest of Reynolds's works. By James Watson, too, is the most lovely of the prints after the several portraits of *Nelly O'Brien*, a large, sweet, frank, yet changeable face (No. 505). Among the prints after this master, there must be noticed also one or two of McARDell's and Dickenson's: McARDell is the artist who happened to provoke from Sir Joshua the expression, "By that man I shall be immortalised!" There are fine examples by the different engravers of the portraits of men, now so little sought for, and if the artistic beauty of the collection were small instead of being great, it would still have historic interest in recording the features of the famous—Johnson, Boswell, Garrick, Laurence Sterne, and statesmen and soldiers.

Romney was less engraved than Sir Joshua, and Gainsborough still less, though Romney was admitted in his own day to be a formidable rival of the master of Leicester Square, and though Gainsborough was sought after very eagerly during his residence in London. But Romney was unwise and improvident—Gainsborough careless of fashion, and living in the provinces more than half his artistic life. Naturally, in circles that set the fashion, Reynolds was the dominant artist. A little-known engraver, James Walker, engraved a good deal from Romney—*Miss Woodley*, for instance, and a *Lady Carlisle*, both here. But the greatest print after Romney, or at all events his most noteworthy engraved picture, is that of the *Gower Children*, rendered in mezzotint by J. R. Smith, lent here by Mr. Heywood, and typical of Romney's art, in its happy English reminiscence of classic grace and the grace of the Renaissance. Many of Romney's most favourite subjects were reproduced in stipple. In this way is engraved the best print from one of his many portraits of Lady Hamilton—*Lady Hamilton as "Emma."* He was always painting Lady Hamilton, and in every phase of her beauty. She posed for him in many parts: as Cassandra, as Ariadne, as a Bacchante, as St. Cecilia, as Innocence—most difficult part of all.

Of Gainsborough there is little here. Jones, the engraver in stipple of the best *Lady Hamilton*, shows himself also as the skilled engraver in mezzotint of *Signora Bacelli* the dancer (No. 613), whose portrait is seen at Knole. By Gainsborough

Dupont is the portrait group of the three princesses, whose separate portraits, from the hand of the painter directly, were at Burlington House a year or two ago. Either the original painting was more attractive than the print, or Gainsborough was less pleasant to his royal sitters on one occasion than on the other. Finally, there are reproductions, in stipple and in the mixed manner, of one or two cottages or woodland scenes of Gainsborough, the attraction of which is more visible to the eyes of our day than to those of his own. On the whole, Gainsborough has never had full justice done to him by the engravers. The art of etching would probably render best the fine qualities of his landscape—whether the restrained finish of the earlier manner or the impetuous largeness of his later.

FREDERICK WEDMORE.

A THIRD CHORAGIC MONUMENT.

Athens: December 29, 1877.

An important discovery was made yesterday by Prof. Kumanudis in the theatre of Dionysos. Hitherto we have known of only two choragic monuments—that of Lysikrates, in what is still called the Street of the Tripods, to the east of the Akropolis; and that of Thrasyllos, in front of the cave which lies above and behind the theatre. Beyond any doubt, a third has now been added to these, and its position is at once curious and interesting. I paid a visit to it this morning, and could hardly help being surprised that of all the archaeologists who have hitherto visited and examined the theatre, not one had discovered the purpose of the monument in question. It stands in the eastern broad passage which separates the front wall of the σκηνή from the end wall of the κολων. It will be remembered that these walls converge outwards, and one would naturally suppose that any monument built between them would have one side parallel to one or other of them. But the ways of the Greeks were not our ways, and though the monument stands but a very short distance from the northern or κολων wall, it is neither parallel to it, nor to the more distant southern wall. It must have resembled that of Thrasyllos, and is now almost in the same condition. What remains consists of a base about twenty feet long, from two to three feet thick and about five feet high, and an architrave broken into two pieces of unequal size. The existence of these remains, with the exception of the smaller fragment of the architrave, has been known for many years, but the purpose of the monument has now for the first time been discovered.

The first thing that strikes a visitor is that the monument has, properly speaking, no foundation, and this suggests the possibility that it does not now stand in its original position. However, it stands firmly on the natural ground, and though it has evidently not been disturbed or repaired for many centuries, no part of it has sunk. It is, therefore, possible that it never had any foundation, and that it is still in its original position. Curiously enough, it is built of two kinds of marble. The flat blocks which rest on the ground, and the three enormous ones which form the middle of the base, and upon which the columns must have rested, are of blue marble, while the two pilasters at the ends and the architrave are of white Pentelic marble. All the white marble is very carefully worked, while the surface of the blue marble is left rough. This suggests that the middle portion of the base was covered either with stucco or with bronze reliefs, which is quite probable for other reasons. The pilasters and architrave show that the monument was of the Ionic order. I think there can be little doubt that the architrave rested upon the two pilasters, or rather square columns, parts of which still remain, and three round columns of white marble. Of the round columns it is not certain that any part remains; but I think the whole height of the

monument must have been about twenty feet—perhaps twenty-five.

Of the architrave, with its inscription, the middle and most important part is, unfortunately, missing. The inscription, which does not extend the whole length of the architrave but is arranged in six lines in the middle, is as follows:—

Ὁ δῆμος [ἐχάρηται] κράτους ἀρχοντος,
ἀγωνοθέτης] εἰνδος Σφίητιος,
ποιητῆς τραγωιδίας] Ἡρακλείδου Ἀλικαρ-
νασσεύς
ἱποκρίτης τραγ[ωιδίας] ἐν Εὐανορίδου Κυδαθη-
μαίους,
ποιητῆς κωμωιδίας] ν Δαμῶνος Διομεινός,
ἱποκρίτης [κωμωιδίας] [πρ]ος Καλλίου Σουμεινός.

It is hardly probable that the middle part will ever be found, so that we are left in considerable doubt as to the date of the monument. Almost the only clues we have are the name of the Archon, which ended in -κράτης, and the characters of the alphabet. The latter inform us plainly that it is not older than the middle of the fourth century, B.C., while the former confines its erection to one or three years after that, viz., either to 333, when Nikokratēs was archon, or to 307 or to 279, in both of which there was an archon named Anaxikratēs. Later than 279 it can hardly be placed. Most probably it was erected in 307.

Excavations are now going on along the eastern wall of the κολων of the theatre; but thus far without much result, except the smaller portion of the architrave mentioned above. The Archaeological Society hopes soon to be able to begin a series of excavations on the Acropolis, where it is almost certain that many important things will be found.

THOMAS DAVISON.

RECENT DISCOVERIES AT OLYMPIA AND MYKENÆ.

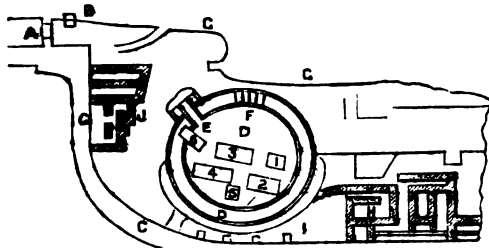
A DISCOVERY of considerable topographical value has been made at Olympia, where the Philippeion, built by Philip of Macedon, has been brought to light by the excavations. All that remains of it are the two circular bases, one within the other, on which stood the statues and the columns, fragments only of which have been found along with three pieces of a white marble arch. Westward of the Philippeion, towards the Kladeos, a wall of the Slavic period has been discovered, which has as yet yielded no remains. Since the discovery of the torso of Apollo, nothing important has been met with except a plate of thin bronze of Phoenician-Greek workmanship, supposed by Dr. Weil to have formed the under part of a candelabrum. It is divided into four compartments, the uppermost one representing a group of birds; the second, two griffins face to face; the third, the combat of Herakles and the Kentaur; and the fourth a winged goddess in the Assyrian style holding in each hand a lion by one of its hind feet. The figure seems to have been copied from an Assyrian representation of Gisdhubar; at all events the form of the lions, the position in which they are held, and the four wings at the back of the goddess are exact reproductions of what we find on Assyrian monuments. The goddess, however, presents the side face, and not the full face, but the two lower compartments are filled up with rosettes composed of small circles, reminding us of similar devices on Babylonian gems. An interesting bronze plate of oblong shape has further been found not far from the spot where the Eleian inscription published in the *Archäologische Zeitung*, 1877, was met with. It contains an inscription relating to an otherwise unknown Eleian town named Khaladriou, and its antiquity may be inferred not merely from the presence of the digamma, which occurs in other Eleian inscriptions from Olympia, but from the mention in it of Pisa. The ends of the lines are broken off. The last two lines read: ΤΙΣΣΥΑΑΙΕ/ΕΡΕΝΑΥΤΟΝ ΠΟΤΟΝΔΙΑΑΙΜΕΔΕΜΟΖΑΟΚΕΟΙ where Dr. Weil suggests that *εφερεν* represents *εἶρεν*, and would translate "whoever commits

sacrilege, [one shall] find [and bring] him to [re = πορ] Zeus, unless the people decide. . . ."

The excavations at Mykenæ, continued by the Archaeological Society of Athens, under the superintendence of M. Stamatakis, are being carried on with the greatest care and thoroughness. M. Stamatakis has nearly completed his *Catalogue raisonné* of the antiquities hitherto found there, and its minute exactness will render it of the utmost value for scientific purposes. The sixth tomb discovered by him within the now famous *enceinte* is plainly of the same age as the five previously discovered by Dr. Schliemann, and so disposes of the theory which would see in these tombs the graves of Agamemnon and his companions mentioned by Pausanias. One of the two skeletons found in the tomb had a gold mask, and with them were exhumed a gold embossed cup with handle, two gold trifurcated ornaments for greaves, gold pendants for a breastplate, gold buttons and nails, and bronze swords and caldrons. The gold work is of considerable merit. The earth thrown aside by Dr. Schliemann's workmen has also been carefully examined, and among other objects recovered from it is a very interesting gold ornament, strikingly Assyrian in character, and resembling the sculpture over the Gate of Lions. It represents two lions face to face, with tails erect, and resting on a three-leaved lotus flower. The house discovered by Dr. Schliemann, adjoining the *enceinte*, is at present being cleared out. Besides a large mass of pottery, it has yielded glass and stone beads, a stone seal, stone rubbers and moulds, weapons and tools of various kinds, bone implements, and some remarkable intaglios. One of these represents a lion attacking a stag, another two stags opposite to one another, while there are several ivory ornaments in the shape of a heart, which exactly resemble similar ornaments from the rock-tombs of Spata, near Athens. Other ornaments, made to imitate the *murex*, have also been found alike at Spata and at Mykenæ, and, coupled with the pottery associated with them, leave little doubt that they belong to the same period. Phoenician art had already penetrated into Greece, though not as yet the Phoenician alphabet, and the remains discovered at Spata include, not only a human head in the Assyrian style, but also representations of Phoenician sphinxes. With all these indications of Eastern influence it is somewhat remarkable that no traces of writing or of the use of iron should have been met with, and we seem, therefore, justified in concluding, partly that Prof. Ernst Curtius is right in holding that the influence of Assyrian art reached Greece mainly through the medium of Asia Minor; partly that the Phoenicians themselves were not yet a literary people. As for the *enceinte* within which the tombs have been discovered, Mr. Paley's view that it was the ancient agora of Mykenæ seems hardly tenable. Apart from the fact that it was within the Acropolis, the stones of which it is composed come from some ancient quarries on the Treton road near a mill midway between Mykenæ and Nemea, and so agree with the stones found in the tombs themselves, and not with the stones used for the walls and other buildings on the Acropolis. The last tomb discovered, moreover, is immediately under the inner row of stones composing the *enceinte* close to its entrance on the west side (nearest the Gate of Lions), while the whole six tombs occupy only the southern half of the *enceinte*, the native rock cropping up close to the surface in its northern part. The *enceinte* is, therefore, probably a sacred enclosure within which the tombstones now preserved at Kharvati were placed and offerings made to the dead. Possibly, as Mr. Newton has suggested, it originally stood outside the walls of the Acropolis. The six so-called Treasures, which seem to have derived their names from the treasures buried with the dead, are plainly of later date than the tombs within the *enceinte*, and of the same period as the walls in the neighbourhood of the Gate of Lions and elsewhere. They

would also belong to the same age as the *tholos*, or rock-tomb, commonly called the prison of Socrates, at Athens, and the Treasury of Minyas at Orchomenus, where, by the way, the walls of the Acropolis are a mixture of Pelagic and later Hellenic, just as the walls of Mykenae are a mixture of Cyclopean and Pelagic.

We may add that the plan of the excavations given by Mr. Simpson in *Macmillan's Magazine* for December, 1877, is not quite accurate, and should be corrected thus:—



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| <p>A. Gate of Lions.
B. Block of stone accidentally lost.
C. Ancient Cyclopean wall.
D. Entrance.
E. Entrance to enclosure.</p> | <p>F. Unexplored portion.
G. Inner Cyclopean wall.
H. House.
I. Pits sunk in excavating.
J. House near the Gate.
1, 2, 3, 4, 5, 6. The tombs.</p> |
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ART SALES.

THE Palmer sale at Christie, Manson and Wood's, on Thursday in last week, consisted for the most part of lots each of which contained many impressions of some great popular print. These fell chiefly into the hands of dealers. On Friday, the sale consisted of water-colour drawings, of which there were a large number, but few that excited interest. The prices realised were low. Thus a drawing of a *Norwegian Girl*, by a really brilliant Northern artist, the late M. Lundgren, fell to the bid of only 10*l.*; W. W. Deane's *Market Place, Chartres*, 16*l.* 5*s.* 6*d.*; Mr. Sutton Palmer's view, *Near Barmouth*, 23*l.* 12*s.* 6*d.*; a clever interior, by the same artist, for a lower sum; *A Girl with Tambourine*, by Guido Bach, 36*l.* 15*s.*; a set of illustrations to the *Pilgrim's Progress*, by Joseph Nash, fetched 29*l.* 8*s.*; a sketch by David Cox, *The Lledr Valley*, 34*l.*; an *Arab Encampment*, by the great painter of Eastern subjects, J. F. Lewis, R.A.—probably from his sale of sketches last year—21*l.*; and, by Guido Bach, an accomplished drawing of a Roman Laundry, 57*l.* 15*s.* A few lines next week may be given to Saturday's sale.

THE large collection of drawings assigned to the Old Masters forming the cabinet of M. van Parijs, of Brussels, was sold at Amsterdam in the second week of January. Much expectation had been raised about it in certain art-circles of the Continent, and this expectation was hardly destined to be realised by the event. The Van Parijs collection was beyond doubt inferior to its reputation. Its sale was followed by that of two collections of engravings, a record of which was included in its catalogue. In the first of these the piece most worthy of remark was probably a German engraving of about the middle of the fifteenth century, by an anonymous master: "*Jésus Christ en croix, St. Jean et la Ste. Vierge*—gravure sur métal, le fond traité en manière criblée." It sold for about 24*l.* In the second collection a complete set of the works of Karel du Jardin was bought for about 300*l.* by M. Clément de Paris—it was understood, for Baron Edmond de Rothschild.

THE collection of Rembrandt etchings which belonged to the late Mr. Danby Seymour, and which are to be brought under the hammer during the spring, will be found, we hear, to be in all respects the most important sold in England during the last two years—in fact, since the dispersion by the Messrs. Christie of the collection formerly belonging to Sir Abraham Hume. A difference found to exist between the two cabinets

is that, while the one was wholly inherited by its latest owner, the other was in part inherited and in part formed by Mr. Danby Seymour. Among Mr. Danby Seymour's inherited possessions will, we believe, be perceived some great rarities, such as the collector struggles for. Sir Abraham Hume's collection, though it contained a few rarities, had chiefly been formed on the basis of securing, as far as possible, for every plate selected adequate representation by the finest impression available. But the forming of a rich cabinet on that basis was much easier in Sir Abraham's day than in our own.

ANOTHER and still more important sale is now announced for about the same time, that of the duplicate Rembrandt etchings from Cambridge. These duplicates, numbering about three hundred, come from albums which have been in the University Library since the early part of the last century. Fear of such albums, containing one of the richest as well as one of the most ancient existing collections of Rembrandt etchings, were recently handed over to the Fitzwilliam Museum; and it was decided that, when a committee of experts had selected from their contents every example which it was desirable for any reason to retain and incorporate with the collection left by Lord Fitzwilliam, the duplicates remaining should be sold, and the proceeds applied to the purchase of other engravings for the university. The committee, consisting of Mr. R. Fisher, the Rev. C. H. Middleton, Mr. G. W. Reid, and Prof. Colvin, having finished their labours, and scrupulously retained for the university collection every state and variety that could serve to make it complete, the remainder will be offered for sale by Messrs. Sotheby and Wilkinson on April 1 and 2. The lots, besides their ancient and historical origin, will have the advantage of perfectly intact condition, and will include many examples of the greatest beauty and rarity. Thus the impression of the *Sketch of a Horse, with other Studies* (Wilson 358) which came into the British Museum from the Houbraken and Cracheode collections, was always supposed to be unique; but the albums of the Cambridge University Library contained two identical examples on India paper, both finer than that in the Museum; and one of these will be offered for sale. In the class of landscapes the sale will be particularly rich, including a perfect *Three Trees*, and the small and rare landscape "with a house and large tree" (Wilson 204). The portraits include a *Great Coppenol*, a magnificent *Ephraim Bonus*, a first state of *Clement de Jonghe*, the so-called *Jacob Cats*, and many of the rarest of the small anonymous heads and the heads of Rembrandt himself. Indeed, in all classes of his etched works, with the single exception of some of the large Scripture subjects—such as the *Christ before Pilate*, and the *Deposition*—this will be one of the most interesting Rembrandt sales on record, alike from the history of its contents and from their number, quality, and rarity.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. Frederick Leighton will take the chair this year at the annual dinner of the Artists' Benevolent Society. This festival is appointed to take place on the evening of Saturday, May 11.

WE are glad to hear that it has been almost, if not altogether, decided to establish a Scottish Society of Painters in Water-Colour, with annual exhibitions to be held north of the Tweed. The art of landscape-painting is that in which the Scottish School is strongest—in that art it is hardly too much to say that it compares very favourably with the best of contemporary English work—and several of the landscape-painters of Scotland are much at home in water-colour. At the exhibitions of the Royal Scottish Academy, as at those of our own Royal Academy, space is

habitually assigned to drawings, but that space is assigned to them in a disagreeable chamber where the visitor is loth to linger; and, moreover, water-colours, there and everywhere, are always at a disadvantage when seen almost in juxtaposition with paintings in oil. What with the habitual popularity of paintings in water-colour, it is only remarkable that Scotland has waited so long before possessing a society of artists in this medium. We wish success to the new venture, and trust that in the practice of the art, now sure of more regular encouragement in the great cities of the North, regard will be had to the earlier achievements of our own Society of Painters in Water-Colour, whose most glorious days were confessedly those in which water-colour painters trenched the least upon the province of the painter in oil—days which gave us such masters of pure water-colour as David Cox, De Wint, and Cotman, with whom certain painters of the North, as yet little known here, are, as we have reason to hope, preparing themselves to be worthily compared. Some recent correspondence in the *Times* on this matter is deserving of their attention.

MR. WILLIAM SIMPSON points out in the *Times*, with reference to the stone circle on the Acropolis of Mycenae, that the original suggestion of its having formed the Agora of the city came from him, a fact which most writers on the subject have overlooked, giving such credit as there may be in the matter to Prof. Paley, who himself distinctly cited the correspondent of the *Illustrated London News* (Mr. Simpson) as the originator.

A CORRESPONDENT, following the same line of study with regard to the Flemish pictures in the "Old Masters" Exhibition as that indicated in Dr. J. P. Richter's letter in the *ACADEMY* of January 19, points out that in the picture (No. 245) described as *A Young Artist*, and assigned to Vaillant or Wallerant, the statue of a child on the bench behind the boy represented is a copy of the Infant Christ in the celebrated marble group of the Madonna and Child, by Michelangelo, in the church of Notre Dame at Bruges. This affords confirmation of the fact that this work was sent to Bruges at an early date, Vaillant having died in 1677. In comparing the Triptych (No. 223), assigned to Hugo van der Goe or Hans Memling, with the two figures of saints, No. 447 in the National Gallery, ascribed to Memling, it will be seen, our correspondent thinks, that the St. John the Baptist holding a lamb, in the National Gallery painting, is precisely similar in pose, colour, and execution, to the same saint in the Triptych, so that it may be safely affirmed that they are the work of one master, but whether this master was Memling or not remains a matter of great doubt.

M. CHARLES EPHRUSI is still pursuing his Dürer studies. In the last number of the *Chronique des Arts* he makes known some particulars concerning two portraits in the Grosvenor Gallery which he considers to be by Dürer, and which have hitherto escaped notice. One of these is the portrait of a man in a broad-brimmed hat (No. 860, lent by the Earl of Warwick), ascribed to Lucas van Leyden, and thought to be a portrait of himself. This fine bold drawing, as we remember noticing, bears a marked resemblance both in style and execution to Dürer's large portrait-heads in the Berlin collection, and M. Ephrusi, in examining it closely, has actually found the monogram "A. D." beneath the "L." which letter is the sole reason for assigning it to Lucas van Leyden. Dürer mentions in his notebook having "drawn Master Lucas," and M. Ephrusi is of opinion that we have here the very drawing which he made; only Dürer speaks of it as having been made with the silver-point, whereas the one in question is executed in black chalk. He may, however, have taken two portraits of this eccentric master. The other drawing is undoubtedly by Dürer, and is as assigned in the catalogue, but written upon it are the words *Heinrich Morley aus Engelland 1523*,

and it was puzzling to know who this Heinrich Morley was, and how Dürer could have taken his portrait. Mr. William Mitchell, however, to whom the drawing now belongs, has solved this difficulty by finding that Henry VIII. appointed Henry Parker Lord Morley to bear the Order of the Garter to the Archduke Ferdinand, brother of Charles V., and that the ceremony of institution took place at Nürnberg on December 8, 1523. Thus it is proved that Dürer had an opportunity of seeing this personage at the very date given on the portrait, so that there can be little doubt as to its authenticity.

The Cercle de l'Union Artistique in the Place Vendôme will open its exhibition on February 10.

An extension of time has been granted to artists for sending in their works to the great French Exhibition. They are now permitted to register up to February 15.

A SERIES of panoramic views of Paris is being prepared at great cost by the municipality for the coming Exhibition. These views, we learn from the *Chronique*, are taken at a height of 500 mètres, the first perspective being that of the Champs-Élysées, in which every house is faithfully represented. Another shows the terrace of the Tuileries and the course of the Seine, and others various parts of the city. Each design is five mètres square, and the work has occupied a dozen clever topographical designers for about two months.

THE important French dictionary of Greek and Roman antiquities which is being published in parts by MM. Hachette, and edited by MM. Daremberg and Saglio, has now reached the letter C. The last number, under the title "Caelatura," contains a long treatise on the ornamental gold-work and jewellery of antiquity; and under that of "Bactylia" M. F. Lenormant gives a complete history of the idolatrous stones of some Eastern religions.

WE have received from the publishers, Messrs. Hardwicke and Bogue, the first volume of the monthly journal called *Industrial Art*, whose appearance we noticed some months ago. Its continuance would indicate a certain amount of success such as it well deserves to meet with, though we must protest against the obnoxious practice of puffing various manufacturing firms in a work that has any pretensions beyond trade purposes.

THE fifth issue of E. A. Seemann's *Kunst-historische Bilderbogen* contains examples of Italian architecture of the Renaissance period, and of Italian sculpture from the twelfth century to Michelangelo. We have before spoken of these sheets as useful for instruction in the principles of art.

THE January number of the *Gazette des Beaux-Arts*, like most January numbers, offers more than its usual amount of interest. M. Reiset resumes, in the first place, his critical account of the paintings in our National Gallery, which has been for some months discontinued. He deals especially with the pictures of the Flemish and Dutch schools, beginning with the incomparable Van Eyck portraits of Jean Arnolfini and his wife, concerning which he makes the suggestion that the words *fuit hic*, added to Van Eyck's signature, may possibly mean that he was a friend of this solemn pair, and was often here in this quaint room with them. The inference seems rather far-fetched. M. Reiset is mistaken in supposing that the attribution to Schongauer of the rich and beautiful little picture of *The Death of the Virgin* "is generally accepted." Although still assigned to him in the catalogue, it is believed by most critics to be the work of a Flemish painter. Rubens and the later Flemish school likewise come under M. Reiset's notice. In the second article of the number, M. Ch. Timbal begins a study of the history and works of Antonio de' Bazzi, called "Il Sodoma." We shall probably be better able to estimate its merits when it is more

advanced. M. Louis Gonse, in his detailed account of the "Musée Wicar," gives in this, his sixth article on the subject, a full description of the lovely Raphael drawings, which form part of the treasures bequeathed by Wicar to the Lille Museum. As many as thirteen of these exquisite designs in pen, pencil, and sepia are reproduced, and add most materially to the value of the number. In the other articles M. S. Blondel discourses learnedly on "Perspective in the Fine Arts of Antiquity"; M. Lalanne continues the publication of Bernini's "Journal du Voyage en France"; and M. Henry Havard, beginning a series of articles on the "Etat Civil des Maîtres Hollandais," deals first with the Dutch portrait-painter Michiel Van Mierevelt, concerning whom he has found a few dry documents in the shape of registries of marriage, &c., which are here given in facsimile.

THE *Zeitschrift für bildende Kunst* opens with an appreciative review by the editor, Dr. O. von Lützow, of Dr. Anton Springer's learned treatise on Raphael and Michelangelo, which first appeared in Dohme's "Kunst und Künstler," but has since been published as a separate work. The sheet of marvellous studies in red chalk of heads by Michelangelo in the Oxford collection is reproduced with great effect. Hermann Hettner's study of the characteristics of Dominican art in the fourteenth century, which we mentioned as offering points of interest in a former number, is continued in this, in which he deals especially with the well-known fresco of *The Triumph of Death* in the Campo Santo at Pisa. A large outline illustration three times the size of that in Kugler's *Handbook*, is given of this remarkable work, which used formerly to be unhesitatingly assigned to Orcagna, but has of late been proved not to be his work, though it remains uncertain who the artist of this and the other two great frescoes in the Campo Santo really was. Messrs. Crowe and Cavalcaselle claim them for the brothers Lorenzetti, but there are difficulties in accepting this view. Herr Hettner, however, does not enter upon the vexed question of the authorship of these grand early works, but merely adduces them as examples of the work of a Dominican artist painting under the influence of St. Thomas Aquinas. The other articles of the number deal with the Naples Exhibition of 1877, and Baurath Orth's project for a Museum-island in Berlin.

THÉOPHILE SCHULER, the distinguished Alsatian painter and draughtsman, has just died at Strasbourg. Among his best-known works were his *Schlittens* and *Pfingstmontag*; he contributed many genre pictures to the *Magasin pittoresque*; and his illustrations of Erckmann-Chatrian's novels have won for him a more than national reputation.

WE learn from the *Bund*, of Bern, that the municipality of Neuchâtel is steadily adding to the wealth of its public picture-gallery in the Palais Rougemont, almost exclusively by the purchase of works of Swiss artists. The collection already contains some of Calame's finest pictures, and ten specimens of Léopold Robert, who was a native of Chaux-de-Fonds, and whom the writer characterises as "the greatest of our national painters." It has just acquired three works of the latter, two portraits and a chalk drawing.

A COMMITTEE in Basel, presided over by the architect Vischer-Sarasin, is making arrangements for an extensive historical exhibition of art-manufactures. It has already received from local collectors promises of numerous specimens of furniture, goldsmith's work, porcelain, earthenware, and glass, but in a recent circular makes a general request to local owners to part more readily with their known stores of *faience*, wood-carving, turnery, costumes, carpets, tapestry, and armour.

THE STAGE.

ALTHOUGH the late Lord Lytton's posthumous comedy *The House of Darnley* has retained its place in the bills of the Court Theatre for the not inconsiderable period of three months, its success has not been of a very decided kind. Nor are the reasons for this fact difficult to discover. It is not, as has been inconsiderately suggested, because "passion and fancy" are now out of fashion, or at least not acceptable in a comedy of modern life. Modern plays do not fail from excess of passion or fancy, but rather from the absence of those qualities, which ever have been, and probably ever will be, enjoyed by the majority of those who find any pleasure at all in entertainments of the stage. *The House of Darnley* has not pleased simply because its story was feeble, wanting in novelty, and not provided with a reasonable appearance of consistency of motive in its leading personages. Its hero and heroine were represented as acting in a wayward and capricious manner, referable to nothing but the arbitrary will of the author, and to the obvious fact that more rational and consistent conduct would necessarily have brought the story to an end long before the close of the fifth act, to which, with the aid of Mr. Coghlan, the author's rather flimsy materials were made to extend. As an acute critic observed, they were too manifestly seen "to connive at their own misery;" and there is perhaps no defect in the construction of plays which audiences are more quick to feel than this. Though excess of passion and fancy, however, has had nothing to do with the fate of Lord Lytton's play, it is quite true that the choice which Mr. Hare has made of a comedy to take its place does not indicate any faith in the power of those qualities to attract audiences to the Court Theatre. Mr. Tom Taylor's *Victims* is, to tell the truth, rather coarse work. It aspires to the rank of a comedy chiefly by virtue of its satire upon certain social follies and vices; but it represents those follies and vices in so superficial a way, and with so much exaggeration and extravagance, that the production hardly rises at any point above the level of farce. Nor can *Victims* boast of that prodigality of incident and surprising fertility of invention which entitle the long farces of MM. Meilhac and Halévy to be regarded as a distinct and higher form of that kind of entertainment. Yet the piece amuses, for there is much humour in it of a boisterous sort, and its story is cleverly constructed. Perhaps the notion of a wife of "aesthetical" tastes who despises her homely and worthy husband until by the force of circumstances she is brought to perceive both his sterling worth and the selfish vanity of an "aesthetical" gentleman with whom she has been carrying on a dangerous flirtation, seemed more novel twenty years ago than it does now. The satire upon literary affectation may also have appeared to possess more point at a period when "Keepsake" and "Album" annuals were not wholly extinct, or were at least within the memory of audiences. In these days the poetaster Fitzherbert, with his *Solitudes of the Soul* and *Ruins of the Heart*, is not easily imagined to be in so much request among editors and publishers as Mr. Taylor represents him to be; and the "aesthetical" lady who allows herself to be charmed by his insipid verses is rendered more ridiculous than any heroine should be. Mr. Taylor has taken pains, however, to renovate his dialogue and social sketches, and has substituted a musical enthusiast for a Scotch political economist of the race of Lord Lytton's Sir Benjamin Stout. The change of name of the bluestocking lady who advocates "the rights of women" from Miss Crane to a name closely resembling that of a lady well known in connexion with the movement for conferring the political franchise upon ladies is neither fair nor in good taste. In these days of burlesque and farcical comedy it would perhaps be invidious to object to the incident of the public presentation of a pair of trousers to this lady through an acci-

dental confusion between the contents of two parcels. Anyway the episode in the piece is greatly enjoyed by audiences at the Court Theatre. The comedy does not afford much opportunity for acting; and Miss Ellen Terry as the lackadaisical wife, Mr. Kelly as the honest, unsentimental husband, and Mr. Hare as the meanly insinuating poet, seemed each and all to labour under an oppressive consciousness of the shortcomings of the piece as a work of serious interest. Mr. John Clarke in Mr. Buckstone's character of Butterby, and Mrs. Gaston Murray as the bluestocking lady afford, however, much amusement.

On Wednesday week Messrs. Sotheby, Wilkinson and Hodge sold an interesting dramatic collection illustrating the British theatres, music, &c., chiefly during the last century. The highest price, 14*l.*, was given for some portraits, autographs, scenic prints, newspaper cuttings, &c., all relating to the Kemble and Siddons family; a like collection for Edmund Kean fetched 3*l.* 19*s.*; and a parcel of illustrations of Vauxhall Gardens, 3*l.* 11*s.*

MM. DARTOIS AND SCHOLL's new comedy, entitled *Le Nid des Autres*, at the Odéon, is founded upon no more ingenious or original a notion than the inconveniences of a mother-in-law in the household of a newly-married couple. In this case, however, the disturbing element is a mother-in-law only by the adoption, and, what is stranger still, by the comparatively recent adoption, of the young married lady. She is simply an insinuating and a strong-willed adventuress, who has obtained so great an influence over the mind of the lady that when the husband rebels she is able to bring about a quarrel and a separation. An explanation and a reconciliation between the wedded pair, and the final complete downfall of the cause of their troubles, furnishes the *dénouement* of the piece, which is pleasantly written as regards the dialogue, and not without dramatic scenes. The misfortune, however, is that the audience are puzzled to understand the complete empire of the older lady over her rich and accomplished acquaintance. It appears that the story is based upon a romance of everyday life brought to light not long since in the French law courts; but, as a French critic has wisely observed, the true and the *vraisemblable* are not always identical. How M^{lle}. Désirée came to exercise so great a fascination over M^{lle}. Blanche might possibly be made clear by the microscopic investigations of a legal tribunal; but the dramatist is limited to shorter and more decisive methods which are less suited for such a purpose.

FAILURES so complete and disastrous as that of the new historical drama entitled *Charlemagne* are not common on the Parisian stage, and even at the Troisième Théâtre Français, where this unfortunate piece was produced, it would not perhaps be easy to cite a case exactly parallel. *Charlemagne*, which is in five acts, and in verse, is the work of M. René Fabert, who is stated to be a retired provincial notary, occupying his leisure by producing poetical plays.

MUSIC.

MONDAY POPULAR CONCERTS.

SCHUBERT's quartett in B flat, Op. 168, which was performed at the Monday Popular Concert last Monday evening for the first time, is not, as might probably be inferred from its opus-number, one of its composer's later works. In many cases, as for instance with Beethoven, Mendelssohn and Schumann, the opus-number of a composition furnishes at least some approximate clue to the date of its production. With Schubert's music this is seldom the case. Here we frequently find several songs published in one collection which were composed perhaps at an interval of years; while with the larger works no sort of chronological order seems

to be observed. Thus the grand sonata in A minor, composed in 1825, is numbered Op. 42; while a song written eight years previously is Op. 44; the "Salve Regina," composed in 1815, is Op. 47; and the mass in B flat, also composed in 1815, is published as Op. 141. Most of the works, moreover, bearing numbers above Op. 100 were not published at all till after the composer's death in 1828, and the numbers were added by the publishers.

The quartett in B flat was written in 1814, when Schubert was in his eighteenth year. Herr Nottebohm in his valuable thematic catalogue of the composer's works tells us that the autograph shows that the quartett was begun on September 5, and finished on the 13th of the same month. A remarkable example of Schubert's rapidity of composition is furnished by a note in his handwriting at the end of the first movement—"Done in 4½ hours." As the movement contains 364 bars, the merely mechanical operation of writing the notes within that period of time is no small feat; evidently the ideas must have flowed as fast as the composer could commit them to paper; and this is borne out by the character of the music, which is remarkable for its spontaneity. One might describe it as a wilderness of beautiful thoughts; there is no attempt at artistic arrangement; as fast as a new melody comes into Schubert's head, down it goes in his score; and there is, it is hardly an exaggeration to say, nearly enough material in this movement to serve, if properly economised, for an entire quartett. Those, however, who expect to find here the romantic and poetic element which endears Schubert to the heart of every musician will be to a great extent disappointed. At the age of eighteen his style, at least in instrumental music, was not yet fully developed. Here and there we get a foreshadowing of it, as, for instance, in the second subject of the first movement and its continuation; but on the whole the influence of Mozart and Haydn is more or less apparent throughout; the composer's individuality, so charmingly displayed in the quartetts in A minor, G, and D minor, is not yet pronounced; in this respect the two quartetts in E flat and E major (Op. 125), neither of which has, I believe, yet been heard at the Popular Concerts, are both superior to that now under notice. The quartett was nevertheless quite worth producing; for it would be an injustice to rank it among works which possess merely an historical interest. It is full of beauty, though, as above said, not by any means one of the more characteristic of Schubert's compositions. It was well played by M^{me}. Norman-Néruda, and Messrs. Ries, Zerbini, and Pezze.

The first appearance in England of the young German pianist and composer, Herr Ignaz Brüll, was another interesting feature of this concert. Herr Brüll's reputation in Germany rests chiefly upon his opera *Der Goldene Kreuz*, an English version of which is among the novelties promised by Mr. Carl Rosa in his coming series of operatic performances at the Adelphi. As a pianist also Herr Brüll enjoys considerable fame. For his *début* in St. James's Hall he chose Beethoven's last sonata (Op. 111, in C minor), and also took the pianoforte part in Schumann's well-known quintett. It is impossible after a single hearing to pronounce a decided judgment upon his playing, because to be able to do this one ought to have the opportunity of listening to his interpretation of various schools of pianoforte music. The first impression produced was decidedly favourable. Herr Brüll does not belong to the gesticulating school of pianists. He seats himself at the instrument in a quiet and unassuming way; and his whole performance is characterised by an artistic modesty which prepossesses one at once. His playing is objective rather than subjective; he is evidently thinking about the music and not about himself. His mechanism is very good; the touch seemed occasionally a little hard; but it is very probable that this may have arisen from his playing on an

instrument which was strange to him, and the touch of which differs essentially from that of a German piano. His "reading" of the sonata, without being exactly cold, was somewhat reserved; still one could not but recognise that the player was in the best sense of the term an artist. Being warmly and deservedly recalled at the close of his performance, he gave as an encore the Minuetto from Schubert's "Fantasia-Sonata" in G, which he played exquisitely. As he will shortly appear at one of the Crystal Palace concerts, further criticism may be reserved until after a second hearing. EBENEZER PROUT.

THE first of a series of five grand orchestral concerts at St. James's Hall will be given by M^{me}. Jenny Viard-Louis on Tuesday afternoon next. An excellent orchestra of ninety performers has been engaged, including many of the most eminent members of the Crystal Palace band, and of the two Italian Operas. The prospectus for the season is of more than average interest and promise. In addition to well-known symphonies and overtures, which it is needless to specify here, the following novelties or *quasi*-novelties, are announced:—Bizet's "L'Arlesienne" (suite for orchestra); a new suite by Massenet, specially composed for these concerts; Félicien David's symphony, "Le Désert;" and a minuet and chaconne by Gluck. Several new works by English composers are also promised; but of these no particulars are yet announced. A novel feature of the concerts will be the introduction of chamber music for piano and strings, the solo pianist being M^{me}. Viard-Louis, the concert-giver. The whole of the music will be under the experienced direction of Mr. Weist Hill, and with such excellent forces under his command the best results may be confidently looked for.

MR. J. S. SHEDLOCK has issued the prospectus of his second series of four Classical Musical Evenings, to be given at the Victoria Hall, Bayswater, during the months of March and April. In addition to familiar music, the programmes include several items not often to be heard. Among these are Spohr's duett, Op. 13, for violin and viola; Gernsheim's piano trio in F; Goldmark's suite, Op. 11, for piano and violin; Chopin's sonata in G minor for piano and violoncello; a selection from Schumann's *Märchenbilder* for piano and viola; and Brahms's trio in B, Op. 8. Mr. Shedlock will be assisted by Messrs. Wiener, Zerbini, and Lütgen. These excellent concerts deserve, and we trust will receive, the hearty support of all music-lovers.

MR. W. REEVES has just reprinted in a separate form Schumann's "Rules and Maxims for Young Musicians," extracted from his collected writings.

A DESCRIPTIVE circular has been forwarded to us of a new water-engine for blowing organs, which is made by Messrs. Sutcliffe Brothers, of Birkenhead. Any machine which will enable organists to dispense with the services of a blower is sure to be welcomed, if it be only effective. It is difficult to pronounce an opinion merely from diagrams, and without seeing one of the instruments in actual operation; but, so far as we are able to judge, Messrs. Sutcliffe's engine appears simple and practical, while it possesses the advantages of cheapness and compactness, the largest only measuring 14 by 18 inches.

A NEW *opéra-comique*, in three acts, entitled *Le Petit Duc*, the libretto by Messrs. Meilhac and Halévy, the music by Charles Lecocq, was produced in Paris at the Théâtre de la Renaissance on the 25th ult. with great success. The music is said to be superior in its style to that of M. Lecocq's previous works.

A NEW symphony, by M. André Messager, which gained the first prize offered by the Société des Compositeurs, was produced last Sunday week by M. Colonne at the Châtelet. The work is favourably spoken of, though it is said to show

little decided individuality, and to be written in the style of Mendelssohn.

Mr. W. RHEVES has in the press, and will shortly issue, *Beethoven Depicted by his Contemporaries*, by Dr. L. Nohl; *Beethoven's Symphonies Critically and Sympathetically Discussed*, by A. T. Teetgen; *Robert Schumann's Life and Letters*; *American Musical Directory*; *Advice to Singers*, by a Singer; and a *Catechism of Musical History*.

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TABLE OF CONTENTS.

	PAGE
ERASMUS WILSON ON CLEOPATRA'S NEEDLE, by Miss AMELIA B. EDWARDS	89
KLINGSCHMIDT ON THE RUSSIAN ARISTOCRACY, by W. E. S. RALSTON	89
RECOLLECTIONS OF THE MARQUIS DE BEAUREGARD, by T. H. WARD	90
WALKER'S BIOGRAPHY OF ROBERT BUCHANAN, and BEITH'S MEMOIRS OF DISRUPTION TIMES, by J. TAYLOR BROWN	90
VON KREMER'S HISTORY OF ARAB CIVILISATION, by STANLEY LANE POOLE	92
NEW NOVELS, by Mrs. JAMES OWEN	94
RECENT VERBS	95
NOTES AND NEWS	96
OBITUARY: DR. JOHN DORAN; SIR EDWARD SHEPHERD ORRIST; the Rev. G. W. WILLIAMS	97
NOTES OF TRAVEL	98
MAGAZINES AND REVIEWS	98
"HAMLET" IN PORTUGUESE: by KING LOUIS, by JOHN LATOUCHE	98
SELECTED BOOKS	99
CORRESPONDENCE:—	
Prof. Helmholz on the English Universities, by Edwin Wallace; The "Old Masters" Exhibition, by Dr. J. P. Richter; Vaseus' Chronicle, by the Rev. Wentworth Webster	100-1
APPOINTMENTS FOR NEXT WEEK	101
SCIENTIFIC OBITUARY: HENRI VICTOR REGNAULT; ANTOINE CÉSAR BECQUEREL; FRANÇOIS VINCENT RARPAUL	101
SCHÖNBERG'S NOTES (GEOLOGY, METEOROLOGY, &c.; PHILOLOGY)	101
MEETINGS OF SOCIETIES	103
NINTH WINTER EXHIBITION OF OLD MASTERS, III.—ENGLISH MEZOTINTS, by FRANK WEDMORE	105
A THIRD CHORAGIC MONUMENT, by T. DAVIDSON	106
RECENT DISCOVERIES AT OLYMPIA AND MYKENAE, by the Rev. A. H. SAYCE	106
ART SALES	107
NOTES ON ART AND ARCHAEOLOGY	107
THE STAGE	108
MONDAY POPULAR CONCERTS, by EBENEZER PROUT	109
MUSIC NOTES, NEW PUBLICATIONS	109-10

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LITERATURE.

Letters of John Keats to Fanny Brawne; Written in the Years 1819 and 1820, and now given from the Original Manuscript, with Introduction and Notes by Harry Buxton Forman. (London: Reeves & Turner, 1878.)

NOTHING in the literature of this century has been so much looked forward to and desired as these love-letters of Keats have been ever since they were first known to exist. Not Raphael's century of sonnets seemed so enviable a gift to the imagination as the very words spoken out of the heart of his sorrow and passion by the poet of poets. A subtle feeling of diffidence and shame, perhaps, was mingled with our desire, lest we were incurring Shakspeare's curse in stirring the ashes of this divine memory, in rudely intruding between these human lovers on no juster ground than the genius of one of them. It is a sickening thing to pander to mere base curiosity, to outrage the sanctity of the interior threshold; to peep into the most sacred life of a great man is the peculiar fault of our age, and the best of us may sin in this respect unwittingly. But I think there is nothing dishonourable in the joy with which we welcome these dear relics of Keats; posterity can hardly despise us for the eagerness with which we hold out reverent hands to receive these last and most intimate memorials of that noble poet and great man. They relate to what happened nearly sixty years ago; hardly anyone, except Mr. Severn and Mr. Wells, can remember any of the persons concerned, and the lady herself, to whom these letters were addressed, expressed before she died, in 1856, her belief that they would be eventually required for publication. There has, therefore, been no indecent hurry in the matter, and Mr. Forman has displayed in editing them a scrupulous care and a tasteful delicacy that will do him great credit. He is a bibliographer of genius, and on every obscure point he has patiently concentrated the light of investigation.

At the outset it will be a general matter of surprise to learn that the "Charmian" of Keats' letter of October 29, 1818, which has been universally supposed to be a portrait of Miss Brawne, proves in fact to be a lady of no consequence to Keats, a cousin of Reynolds, the author of *The Garden of Florence*. This being ingeniously proved by Mr. Forman, we pass on to December of the same year, when, in a letter to his brother George, he describes very minutely

and freely a Miss —, who seems without doubt to be the real object of his passion. As far as we can gather, then, it was in that month that he met, and in a week or two fell in love with and was betrothed to, the lady who ruled his whole spirit till he died. Miss Frances Brawne was five years his junior, being born on August 9, 1800. The three women who controlled the fate of Keats—his mother, his sister, and his fiancée—all bore the name of Fanny. In several of the letters before us, Keats extols her beauty: a very clever and characteristic silhouette here reproduced hardly suggests beauty in the truest sense, but elegance, vivacity, a fine air of distinction, and a prettiness that might have seemed to jealous eyes too like the conscious charm of a coquette.

It is to be lamented that these letters give us no insight into the happy and prosperous period, the only one in the poet's life, lying between December 1818 and July 1819. Almost immediately upon the death of his brother Tom, this happy love-affair stepped in and consoled him. He went to live in Wentworth Place, at Hampstead, a block of two houses with gardens before and behind, one of which houses the Brawnes, mother and daughter, rented of Mr. Dilke, while the other Keats and C. A. Brown, the Russia merchant, shared between them. I must briefly refer the reader to an appendix in which the whole history of Wentworth Place is minutely recorded. Suffice it to say that these two houses formed a delicious retreat in which the first six months of Keats' love-life seem to have passed in real happiness. The betrothed lovers were able to visit one another daily; they enjoyed the luxury of long walks, and Keats wrote poetry with a freedom and an ardour almost unparalleled. In December, 1818, he had begun *Hyperion*. In January he wrote *Isabella*. February, 1819, the most prolific month of Keats' life, produced the *Ode to Psyche*, the *Eve of St. Agnes*, and much of *Hyperion*. Early in the spring he wrote—under a plum-tree in the Brawnes' garden, apparently—the *Ode to a Nightingale*. In short, all his most accomplished and least mannered work dates from this half-year, when he was taking long walks with Fanny, and enjoying, if not robust, at least fair health. Not a single love-letter of this period exists: living side by side they had no need of letters. But in July he went away for a holiday to the Isle of Wight, when he and Brown, "Idle Jack and Sauntering Joe," set themselves to write *Otto the Great*; and it was on this occasion that he wrote the first love-letter we possess. From July 3 to August 9, 1819, he writes four times from Shanklin: there was no post-office in the village in those days, and letters had to go to Newport. He writes happily at first. How shall he escape the formality of the letters in the *Nouvelle Héloïse*? "I want a brighter word than bright, a fairer word than fair." He answers thus characteristically to an objection of hers:—

"Why may I not speak of your Beauty, since without that I could never have lov'd you? I cannot conceive any beginning of such love as I have for you but Beauty. There may be a sort of

love for which, without the least sneer at it, I have the highest respect and can admire it in others; but it has not the richness, the bloom, the full form, the enchantment of love after my own heart."

Already in the third letter there comes in that note of jealousy which makes the whole of this correspondence doubly moving and painful. He is burningly anxious to extort from her vows of constant devotion. For himself, without any illness, he is vaguely prescient of physical misfortune. "I have two luxuries," he says, "to brood over in my walks, your Loveliness, and the hour of my death. O that I could have possession of them both in the same minute." By August 16, he is glad to be in Winchester; he is tired of the view at Shanklin, tired of the old lady over the way, and the stolid fisherman and the little black teapot with a knob; in Winchester he has the delight of walking up and down the aisles of the Cathedral, during service, and reading Fanny's letters there.

It is evident all this time that these same letters from Miss Brawne give him in his nervous condition more pain than pleasure. He reads them again and again until each sentence attains a false importance, and all seems too cold or too reproachful. She, on her part, finds it hard to bear with the exacting passion of so strange a lover. When he comes up to town and, after spending more than three days in London, returns to Winchester without visiting her at Hampstead, we feel that it required much tenderness and much tact to enter into the fantastic self-torturing scruples of an only too-infatuated lover. In October 1819 he returns to London, and we have two exquisite letters, the most sunny and quiet of the whole series, written from those lodgings in College Street, Westminster, which Mr. Dilke had chosen for him. He seems to bask in the warmth of her recovered presence, for they are now within a not-impossible daily journey of one another. This first epoch closes with a note of October 19 announcing his intention to come up to Hampstead for good.

There now follows a series of twenty-two letters of which not one is dated, and which have no guiding postmark, as they were sent by hand from one house to the other in Wentworth Place. Between the earliest of them and the last posted letter there extends an interval of a little less than four months, during which time the lovers lived in adjoining houses, and enjoyed a daily intercourse of walks and conversation. George Keats had paid a short visit to England, a visit disastrous—in a way difficult for us to understand—to his brother's finances. Keats was in a very different intellectual condition from the brilliant productiveness of the winter before; he was writing little but his unfortunate *Cap and Bells*. It is plain that he was uncomfortable and apprehensive; no doubt the coming disaster threw its shadow forward across his hopes. On February 3 he returned home in that strange condition of excitement which Lord Houghton has so vividly described, coughing up arterial blood and "reading in the colour his death-warrant." He kept his bed a week, and during the slow partial recovery that fol-

lowed he wrote Fanny Brawne these twenty-two notes. Most of them are very short; they vary with the vacillations of feeling brought about by the phases of the terrible disease. Some are playful, even hopeful; some are fiercely jealous and suspicious; all breathe the same changeless and devouring passion. There is a tear-compelling pathos in such passages of enforced resignation as this:—

"You know our situation—what hope is there if I should be recovered ever so soon—my very health will not suffer me to make any great exertion. I am recommended not even to read poetry, much less write it. I wish I had even a little hope. I cannot say forget me—but I would mention that there are impossibilities in the world. No more of this. I am not strong enough to be weaned—take no notice of it in your good night."

He writes no poetry, he is "as obstinate as a robin," and will not sing in a cage. He complains that his mind is too large and restless for his small body, and will destroy it. He constantly entreats her to come for half a minute to the window from which he can see her, or to walk a few steps in the garden. After a while he begs her not to come to see him every day—he cannot always bear it. But if she does not come he is jealous and uneasy. These letters grow darker and more painful as the end approaches. But still he tries to brighten up, and relies on taking a walk with her on May 1. And here comes another lapse in the correspondence. Keats so far recovered as to be able to get out and about, so that there was again no need of letters between the lovers, and on May 7 he was able to go down to Gravesend to see Brown off on his voyage to Scotland. During the months of June and July he was at Kentish Town with Leigh Hunt, and from this period dates the third and last section of the correspondence. Of these four last letters little can be said except that they are almost too heart-rending, too appalling to be laid before an indifferent public. We see this passionate character reduced to the helplessness and frenzy of a child that thinks itself forgotten. In the misery of his condition, Keats rails against all his friends indiscriminately; his fancy conjures up before it all the torturing spectres that jealousy and love can engender on a brain weakened with suffering. He says, in the phrase of his own great poem, that all his life since his betrothal tastes like brass upon his palate. This fretful agony of the spirit culminates in the last letter, after which his beloved and her mother would no longer entrust him to a friend, but brought him back to their own house in Wentworth Place, where he stayed a month before proceeding to Italy.

Without dwelling too much on the painful feature of this book, the reiterated suspicion and at last the seeming hatred of the poet for his generous friend Brown, whom he declares with sad prophetic truth, Cassandra-like, that he will never set eyes on again, it may be well to remind all readers that this was merely a fretful form of speech, and that Keats never did actually sever the bond of affection between himself and Brown. In the face of Letter XXXV., written no doubt in June, 1819, we ought

to read the letter of September 28 of the same year, in which, writing most affectionately to Brown from off the Isle of Wight, he commends Miss Brawne to Brown's care and affection (*Life and Letters*, 1848, ii., 74). This was a day or two after the composition of "Bright Star!" his last sonnet, in which he addressed his beloved for the last time in prose or verse.

The style of these letters is very simple and unaffected. There is no striving after rhetorical or even literary effect. They are careless and unstudied, but whenever the writer takes fire, and that is constantly, he attains unconsciously a classical grace and delicacy. Writing as he does to a girl, and one without lettered tastes, he avoids much mention of books, and he copies none of his poems into his notes, as he was fond of doing in addressing male correspondents. He says he cannot write in the stilted style of the *Héloïse*, and on one occasion he says: "What would Rousseau have said at seeing our little correspondence? What would his ladies have said? I don't care much. I would sooner have Shakespeare's opinion about the matter." Once he is marking Spenser for her reading; but such references to books are rare. Sometimes his tone is almost boyish in its gaiety, as when he tells her that he has dropped some currant-jelly on to Brown's Ben Jonson, and cannot get out the purple mark, though he has licked it again and again. Once he speaks to her about his hopes of future fame in these memorable words:—

"If I should die, I have left no immortal work behind me, nothing to make my friends proud of my memory; but I have loved the principle of beauty in all things, and if I had had time I would have made myself remember'd."

There will be much speculation on the personal character of Miss Brawne, but this is hardly a subject to be treated here. Yet a word should be said on the necessity of reading between the lines in these passionate utterances of her poet. There is plenty of evidence of her tenderness and loyalty: that she understood that in this dying lad, without fame or fortune, she held one of the greatest creative geniuses of all time, is not for a moment to be supposed. Her nature is exposed to a cruel test in being measured by the side of his. But she seems to have been a womanly and charming creature, who loved the man Keats for himself, and remained true to him through all his suffering. If we observe the face drawn by Mr. Severn, and etched by Mr. W. B. Scott, which forms the frontispiece of this work, and which in its exhaustion and agony looks like that of an Apollo subdued to the revenge of Marsyas, we shall rather wonder that she endured the fiery ordeal so well than reproach her for want of reverence for the memory of days too painful to be reconsidered.

EDMUND W. GOSSE.

A History of England in the Eighteenth Century. By W. E. H. Lecky. In Two Volumes. (London: Longmans, 1878.)

THOUGH the volumes of Mr. Lecky must necessarily provoke comparison with the one history of England during the eighteenth century which has hitherto been read

by the student, it is happily unnecessary to discuss the merits and defects of Lord Stanhope's laborious work. It is sufficient to say that it is Mr. Lecky's aim rather to supplement than to supersede the labours of his predecessor. No difference of treatment, however wide it may be, can alter the course of English history, or change the careers of the leaders of political life in England; but the events of the past may be discussed in many diverse ways, and the lives of politicians may be analysed with very dissimilar motives. Mr. Lecky scorns to chronicle the petty details of the constant struggles for supremacy in the senate, or to recount the base artifices by which such fit objects of caricature as Newcastle obtained the control of cabinets. The space which is too often wasted on such subjects is occupied in his volumes by reflections on the gradual growth of religious tolerance, by dissertations on the slow but steady decline of the power of the Crown, and on the influence which the wishes of the people exercised over the actions of Parliament, even in its unreformed days. In the place of wearisome details of the ineffectual intrigues of the Jacobites, or of the measures by which Walpole's enemies at last succeeded in exiling him from State affairs, the reader is presented with an admirable summary of the legislation which converted the Scotch nation from disaffection to loyalty, and a frank exposure of the terrible blunders which prevented the people of Ireland from sharing in the prosperity of their neighbours. A sketch of the advance of medical science, and the development of music and painting, will easily reconcile the student of English life to the loss of wars and rumours of wars. The difference between the two Histories is forcibly shown by the fact that in Lord Stanhope's work the history of the rebellion of 1745 fills one hundred and twenty pages, while it is dismissed by Mr. Lecky in two. Though the narrative of the victories won over the enemies of England by the fleets and armies created at Pitt's dictation by his obsequious colleagues proves that Mr. Lecky can retain the attention of his readers on subjects which fit not with the especial bent of his mind, he is obviously never so happy as when describing the blessings of peace.

Thoroughly to illustrate the changes of political life in the last century, Mr. Lecky finds it necessary to revert to the causes which brought about and the principles which governed the Revolution of 1688, and to describe the policy of England's new monarch at home and abroad. The primary objects of the first chapter of his History are to disprove the theory of his noble predecessor, that the two great parties composing the political world have changed coats since the reign of Queen Anne, and to show how the Whig party, though smaller in numbers and supported by less fervour of popular feeling than their opponents, succeeded in seizing the reins of government and retaining them for nearly seventy years. Nothing aided the Whigs in their triumph more powerfully than the action of the bishops and the clergy. Had Sancroft and the majority of his colleagues who shared in the trial of the seven bishops modified their

convictions after the flight of James so far as to acquiesce in the rule of his successor, the popularity which they had acquired in the hour of the Church's greatest and purest triumph would have enabled them to thwart the wishes of their new king in his lifetime, and at his death to use for the interests of the Pretender their marvellous power over the hearts of their countrymen. Happily for England's future, they took a different course, and by a variety of causes William was enabled to fill fifteen sees with the supporters of his ecclesiastical policy. The Nonjurors were followed in their retirement by many of the most eminent English divines, and by some of the most devoted of their lay brethren; but the great majority of the clergymen of the Established Church—only two, for instance, of all the clergymen in Cornwall resigned their preferments—remained in their benefices. Thenceforward the astonished laity saw the parish clergy preaching one set of doctrines and receiving the emoluments which were secured to them by a Government advocating a different system of religious belief; and in the Clerical Conference of William, and in the Convocations of Anne, the members of the Lower House of Convocation found their firmest opponents in their diocesans, while in Parliament itself the majority of the episcopal bench refused to support the Tory counsellors of Anne with regard to the measures which elicited the warmest approval of the parochial clergy.

The first speech of Queen Anne, with its proud assertion that she was "entirely English," conveyed a reflection on the policy of her predecessor; this attempt to acquire popularity at the expense of the dead finds a parallel in the familiar words of George III. on the opening of his first Parliament. For years she laboured to place, and at last with success, the government of the country in the hands of her Tory friends, but even her wishes were sometimes regulated by reason. She took advantage of the enthusiasm evoked by Godolphin's prosecution of Sacheverell to insult the Whig Ministry, but she refused to bestow a bishopric on the author of a nation's discord. The chief measure associated with her reign, the vexed question of the peace of Utrecht, Mr. Lecky condemns for its shameless desertion of the Catalans; but in the spirit of fairness which adorns every page of his work he confesses that if the peace itself was blameable, the war was prolonged by the Whigs beyond all reasonable limits. As for the authors of the treaty, Harley, though plainly no favourite of the historian, is justly acquitted of any real desire for the return of the Stuarts, and St. John himself is considered by Mr. Lecky as "never a genuine Jacobite," though pledged to their cause beyond redemption. The absolute power of the Whig party in the House of Lords during the whole of this epoch tempts Mr. Lecky into an episode on the uses of the English aristocracy. Against this digression, as against that on Lord Hardwicke's Marriage Act of 1753, it may not unreasonably be objected that Mr. Lecky's arguments are somewhat overstrained, and more adapted to the combative pages of a popular Review than a History of England. Nor, indeed, is it

possible always to acquiesce in their soundness. In the days of Walpole the influence of the Upper House was exerted in support of tolerance and moderation, and its careful deliberations, in the absence of any healthy political tone in the country, formed a sound check on the harsher measures of the Commons; but with the rise to supremacy of the Lower House a sober student of politics will be inclined to believe that that check is but ill obtained by a second Chamber. A legislative assembly which bows to popular will in important measures and avenges itself by the defeat of those of a less popular but often sounder character seems to defeat the very object of its existence.

However this may be, the power of the Second Chamber, though steadily declining at this period, was employed both in its own proper sphere and in the elections of the House of Commons in upholding the long rule of Walpole; thus it helped to secure, in spite of his abject submission in a variety of cases to the dictates of mob caprice, benefits for this country—they are faithfully chronicled in Mr. Lecky's pages—which can hardly be overestimated. The influence of the Crown diminished as surely. It was impossible for the lower classes to feel any warm attachment for monarchs who were aliens by birth and language. When they heard on every side the complaints of their superiors that England's interests were sacrificed for those of Hanover they could not but curse the monarchs who linked their country to an obscure electorate in Germany. Everyone knows from the fact that Dr. Johnson was among the children brought into the presence of Queen Anne to benefit by the miraculous gift of healing imparted by her touch, that she had revived the popular belief in the efficacy of that supernatural charm. To secure this blessing the Parliamentary captain who had fought against the armies of Charles I. sent his wife to London to visit the king in his restraint, and for its sake the colonist of New England begged for help to cross the wide seas which divided him from his fatherland. The refusal of the two Georges to support their cause by flattering the prejudices of the vulgar was a powerful factor in diminishing the influence of the Crown.

The colonies shared in the advancement of England's prosperity under these monarchs. Lest the commerce of the mother-country should be impeded by imports from her colonial dependencies, all their articles of commerce, with the exception of the products of the American woods required for the navy, were fettered by excessive duties. The moral character of the colonists was lowered by thousands of slaves annually poured (the statistics have been carefully collected by Mr. Lecky) into their seaports under the Assiento clauses of the Treaty of Utrecht, and English criminals were drafted to the colonies in shoals—though the experience of Mr. Chanter's volume on Lundy Island warns us that they sometimes landed on very different shores. But, in spite of English legislation, the colonists found good reason to be thankful for the ties which bound them to the old country. No passage in Mr. Lecky's volumes is

more fraught with interest than that which shows the effect on the North American colonies of the English conquest of Canada. Scotland's well-being was more directly due to the effect of English laws. Mr. Lecky borrows the colouring of Captain Burt and other travellers to paint a gloomy picture of Scottish life about 1710; fortunately for the happiness of both countries our statesmen adopted the best remedies for the amelioration of the ills of Scotland. It was one of the first acts of the leaders of the Revolution of 1688 to make the creed of the majority of Scotchmen the established religion of the country, and this great boon was followed by a second, placing schools in every parish. The Tories in their turn aided her pacification by conceding to the Church of the minority the free exercise of their religious rites. The Union with England, unpopular as it was, worked a wondrous increase in the commerce of Scotland; and the roads of Marshal Wade—a bad general but an excellent road-maker—secured for them greater freedom of internal intercourse. By deeds like these Scotland soon rose from its degradation; but the action of the English Parliament darkened still further the misery of Ireland. Many will remember Arthur Young's terrible description of the unhappy woman whom he met as he was travelling in France; but even the miserable peasant of that country in the reign of Louis XVI. had some consolation denied to his brethren in Ireland. The Irish peasant knew that the soil of his country had become the property of the English invader, and that the descendants of its lawful owners were deprived of their natural rights. The memory of the cruelties of Essex and his supporters was handed down from father to son; the traditions of the sufferings of 1642 were ever present in their minds. For the French peasant the national Church was not that of the rich minority, maintained in its supremacy by external power, and supported in its pecuniary wants by dues wrung from those who professed a different creed. His priests were not proscribed by the law, and his children were not denied the blessings of education unless they entered into schools established for weakening their religious convictions. As if wrongs like these could not perpetuate a country's misery, Irish cattle were denied admission into England, and Irish manufactures were refused access into any country whatever. To an analysis of the condition of Ireland in this century, and a retrospect of the measures which had originated her misfortunes, Mr. Lecky devotes much of his second volume. This is the only portion of his labours in which he openly combats the views of preceding historians; but the errors in Mr. Froude's account of the Government of Ireland in the last century have evidently stirred his moral indignation. With cruel emphasis he shows in many foot-notes the wilful bias of Mr. Froude's *English in Ireland*; but even here (see first note on page 416) his spirit of judicial fairness does not desert him. No succeeding historian will be able to bring against Mr. Lecky the charges which he brings against his predecessor.

The chapters describing the social life of the English people and the gradual deepening

ing of their religious sentiments under the preaching of Wesley and Whitefield are remarkable for their variety of illustration, and for the power with which single facts, drawn from many opposite sources, are fused into one harmonious whole. There is much to ponder over in Mr. Lecky's pages. Few episodes in any history are more pregnant with interest than the recital of Irish vigour forced to seek in foreign countries for avenues to opulence and fame. The history of English subjects driven abroad by wicked laws may be contrasted with that of the refugees from other lands who have aided so materially in advancing our power and prosperity. The copious authorities cited in support of Mr. Lecky's statements—it is somewhat curious that his list of works on the Huguenots in England omits to mention the elaborate volumes of the Rev. David Agnew—will enable the student to follow him in his researches and to test him in his assertions. A few slight errors in facts will be found in these pages, but were they more numerous and more important they could detract but little from the value of a work which must take high place in historical literature. W. P. COURTNEY.

Between Whiles: or, Wayside Amusements of a Working Life. Edited by Benjamin Hall Kennedy, D.D., Canon of Ely. (London: George Bell & Sons; Cambridge: Deighton, Bell & Co., 1877.)

This book with its modest title has stolen into the world of letters so quietly and unobtrusively that it has not yet attracted the attention which it is certain to command at a later period. It contains a large part of the literary work of a long life, the translations into Greek and Latin which have gone far to place Dr. Kennedy in the first rank of English scholars. Many of the versions here reprinted are as familiar to us as household words. Published first in the *Sabrinæ Corolla*, or the *Arundines Cami*, they have been the nourishment of generations of English school-boys. Many others see the light for the first time. We shall not attempt to criticise these translations in detail. Few scholars would be competent to do so. Even if we felt ourselves equal to the task, we might well be deterred by the fate of another critic of another Cambridge scholar who, *impar congressus Achilli*, tried to teach Mr. Munro how to write Ovidian verse. But we may go so far as to say that in our opinion the Latin elegiacs are decidedly the best among the translations. Dr. Kennedy possesses perfect command over the Ovidian distich. There is no English expression, grave or gay, serious or satirical, which does not in Dr. Kennedy's hands spontaneously fall into this form of speech. We can see from the original *Vale*, or poem written on leaving Shrewsbury in 1823, how early this mastery was obtained, and the translation of the solicitors' letter on page 165 will show us how completely it was carried out. Could there be more unpromising "sense" for an elegiac couplet than "We are, Rev. Sir, your obedient servants, Smith and Son, Solicitors"? See how Dr. Kennedy translates it:—

"Ilaec tibi devincti Fabri natusque paterque
Actores socii, vir reverende, dabant."

But in alcaics and hexameters Dr. Kennedy, though always full of grace and power, does not show that massive energy and that monumental solidity which distinguishes the work of the editor of Lucretius.

In default of minute criticism it is perhaps more within our province to follow out a train of thought which Dr. Kennedy has himself suggested, and to consider very briefly what should be the place of Latin verses in classical education. Dr. Kennedy tells us generally in his Preface that these compositions are the fruit of his leisure hours. He has never devoted to them any part of the *integer dies*; he has written them when travelling, or riding, or in bed. He also tells us that as head-master—head, we must remember, of a school in which every tenth boy who entered obtained a first-class at Oxford or Cambridge, and which has long held a monopoly in the production of Greek Iambics—it was not his theory or practice to worry pupils with mere writing. He defends Latin and Greek versification as an elegant and improving exercise for those who like it, and who can practise it with profit; but he would not dream of inflicting it on the mass. Verse-composition is usually defended on two incongruous and incompatible grounds: first, as teaching a sense of form and proportion in composition, in training the pupil to write an essay or a poem with a beginning, middle, and end; to confine his thoughts within the limits of his chosen framework; to write an article, or a memoir, or a history, with an equal regard to fitness and propriety. But this power can be given only by original composition—an exercise which the practice of modern schools appears to condemn. Latin verse composition is just as loudly praised for a totally different set of merits. It is said to teach accuracy of expression, to exhibit the refinements and niceties of the dead language, to enable the mind to balance delicately the value of rival phrases, to compare the powers of different forms of speech, to penetrate into the origin of expressions, and to lay bare the springs of rhetoric. This can only be done by translation, or "turning" from one language into another; and it is illogical to defend every kind of composition by arguments which are often applicable only to that kind which the pupil does not happen to be practising.

In the present day all studies are on their trial, and no literary study will be able to hold its ground against the advancing tide of science unless it can show to a sceptical world some good reason for its existence. A wiser generation will never allow that the time of school-boys and schoolmasters should be chiefly occupied with composing and correcting Latin verses; and, unless the time allowed for self-reform is rightly used, the good and the evil will be swept away alike. Both at schools and universities philological studies must give a reason for their continuance. Such reasons as are often given—that they are the only studies which make boys think, that they are the best preparations for after-life, or that there is a close and inseparable connexion between a scholar and a gentleman—do more harm than good. It would be a sad day for the

culture of England if philological study were to fail among us. The aim of philology is no less than the conservation in the modern world of the spiritual life of the Greeks and Romans. It demands all, and more than all, that theology has ever claimed for its votaries. The possessors of this learning guard the main fountains of our civilisation as the ancient senators of Amalfi guarded the sacred sources of Roman law. Classical studies need no defence beyond the assertion of their utility and the statement of their merits. Dr. Kennedy's book appears most opportunely for this purpose. No one can wish that fifty or a hundred years hence it shall have become impossible for such a book to be written in England, and no one can read these poems without feeling convinced that such results are produced not by blind coercion or the exaction of mechanical perfection, but by the loving study of ancient models and the powerful sympathy of a contagious enthusiasm.

That this spirit is not extinct among us is no baseless hope. The gem of the volume before us is the translation of an ode by Dr. Kennedy's father on the "Reign of Youth" into Pindaric Greek by Prof. Jebb, a scholar who took his degree at least a generation after Dr. Kennedy. It is a real work of genius, such as probably no other scholar in England or on the Continent would attempt to execute. We could not have expected such mastery over a dead tongue had not Prof. Jebb given us an example of this same power in his translation of Browning's "Abt Vogler." The wealth of Cambridge scholarship is like the richness of the city which Homer tells us of in the *Odyssæy*, where the flocks are pastured without intermission day and night, and where he who is driving out his nurslings into the meadows shouts a salute in the gateway to him who is nearing the rest of home.

OSCAR BROWNING.

Dernières Pages de George Sand. (Paris: Calmann Lévy, 1877.)

THERE is a melancholy ring about the title of this little volume. It was after a walk up the Boulevard St. Michel, and after lingering at the corner of the Rue Gay Lussac, that I bought the book. I had been looking up with emotion at a row of windows, half open to catch the west wind, scented with oleanders still blooming in the gardens of the Luxembourg. Heaven knows who lives there now! The rooms which have been entered with a quickened pulse by almost every great man in France, but where every friend, however humble, was tenderly welcomed by George Sand, are re-let—perhaps to some good soul who reverentially abstains from taking her name in vain; but more probably to some chatterer who makes capital out of it.

It is not, however, at Paris, but at Nohant, that we find George Sand recording in these "last pages" a few scattered impressions and memories. At one moment she is wandering, in mid-winter, through the wood, searching for hardy flowers that bloom in spite of frost, and weaving a whole philosophy from a few dry botanical facts—a philosophy that, by a very simple transition, carries her thoughts back to the news re-

ceived a little while since—the news that the exile Louis Napoleon was lying dead at Chiselhurst, in a foreign land.

At another, she records for us a coloured tale of some wild escapade years ago. A night lark of hers and her brother's at Carnival time; when they stole away from home at dead of night—she dressed as a boy, he as a girl—and crossing the frozen river on the ice, after a long run, arrived in the quiet country town. How then, paying their six sous, they danced at an artisans' ball; and how, after intriguing everybody amazingly, they finally escaped unrecognised. How, having got a friend to join them, they started—like Oxford undergraduates—to disturb the town. How going barking along the streets they woke drowsy citizens, rang bells, and teased the loving couples encountered here and there; and finally sat down on a stone to moralise, before going home undiscovered to bed.

Next we have her with a party of friends riding out into the country to breakfast, and home again in the dark: losing her way; starting curious topics of discussion that almost make the brain reel to read of; playing odd pranks; and eventually guided home by the sagacity of her little mare Colette.

Then, after relating a platonic flirtation of her brother with a young provincial dame, she gives us a sketch of Godfrey de Beaumont-Bouillon, her great-uncle, the Abbé of whom in her autobiography she spoke lightly, and to whose memory she makes ample amends in this fragment. He was, like her grandmother, a child of Mdlle. de Verrières, but not by Maurice de Saxe: his father was Duke de Bouillon, last but one of the line.

The only important piece in the book left to be noticed is a long treatise of nearly sixty pages, on the Theatre of Marionnettes, which, originated at Nohant by her and Chopin, was developed and managed by her and her son Maurice, for exactly thirty years. She takes us into the minutest details of mechanism, scenery, costume, and rules of this mimic art, on which she bestowed years of attention and labour: but all with a brilliancy of touch that carries one completely away. The whole thing chimed in with her notions about life. We live in a dreary and tiresome age, she was always saying. Everybody is engrossed by his own personal interests, or taken up with his own particular theories. Everyone spends three-quarters of his existence in trying to discover how he shall live next day—under what rule and what conditions. Politics have made a positive nuisance of all Frenchmen. She preached pleasure to her countrymen; honest, disinterested, simple pleasures. Our amusements should be some little ideal realisable at the fireside. Not games by which we become etiolated; or mere chatter, which always ends in dispute, as soon as people cease from abusing their friends. So at Nohant they wrote and acted comedies, they read, they told stories, they manufactured a little world of marionnettes, they dressed them, they invented plays for them, they gave numberless performances, they did all they could, under the auspices of George Sand, as she tells us, "to forget their passions, their material interests, their

grudges, and those melancholy feuds called political, religious, or philosophical questions, which should never be lightly touched upon, or treated at all by incompetent persons."

The remainder of the volume is filled with reviews and letters, together with sketches of a few friends, well known to the world, such as Michel Lévy and Davernet.

But on closing the book the minds of thoughtful men will revert to George Sand wandering in the woods of Nohant, trying to draw for herself a satisfactory picture of Napoleon III. There are not many passages in modern literature better worth reading for political reasons than the few lines in which she has recorded the result of her meditation, or better calculated to strengthen the feeling of the true dignity of mankind. It must be read in order to be appreciated, and I can only give a thin and watery notion of her opinion.

Napoleon III., as she saw him, was one of those historical personages who have been the slaves of circumstance, whose volitions have been even less free than most men's; who have hardly existed at all, if we understand by existence the consciousness of life. He was a man of chimeras: problematical, impossible to analyse. Fond of ease, and with certain literary gifts, he was forced—he forced himself—into the sphere of action. Without energy, he was dominated by visions of energy. He was a dreamer from childhood. He was without deep knowledge, yet full of intelligence. He possessed rudiments—even lightning-flashes—of a genius rather literary than philosophical, rather philosophical than political. He was a stranger to perfect health. His vitality trembled, unsustained, uneven, suspended sometimes between successive painful depressions and violent reactions. Nevertheless, his mind was free from bitterness and from rancour. He was scarcely ever angry. Too contemplative to be passionate, he was amiable and affectionate to his intimates. In domestic life he was made to be loved. He was free from all meaner forms of selfishness; and yet—a formidable contrast—he was capable of the gravest political crimes in the interest of self. He did not wish to deceive anyone, yet he tricked himself and all the world. Credited with great ability, he was in reality simple, under a mask of reserve and thoughtfulness. He was singularly susceptible and full of spontaneous good resolves. But being without force, he was unable to fulfil them. Any trumped-up reason of State struck him powerless who, in theory, deplored the means used to put power into his hands. Himself without hatred, without resentment, always ready to forgive a personal injury, he became the instrument of the blindest hate in others—of the odious vengeance of that legion of birds of prey who are ever hovering in bad times, eager to denounce and calumniate their own personal foes, or those opponents of whose influence and character they are afraid. All that was impure in the French nation worked for Napoleon III., while he only believed in his star. He thought that he was powerful and great, whereas he was never able to carry out the great tasks he

undertook. Governing himself by principles that were false, he ruled a people without principles at all: a people fond of putting a romanesque ideal of prosperity in the place of true civilisation; success and fortune in lieu of justice and right. France became chimerical, too, and when she crushed him, she participated in his fall. Then she awoke and cursed him with bitterness and excess. Seeing herself lost, she would not avow that her implacable anger was too tardy to be worthy of her. Victor Hugo's rage was consistent, and therefore nobler. From the beginning he had hurled anathemas at Napoleon the Little. But, great poet and diviner as he is, he has in this matter never seen more than one side of the truth. Napoleon III. deserves neither the honour nor the indignity of being treated as a monster. Nor was he in any way a fool. His dreams of national greatness, though not the offspring of a healthy mind, were not bred of a mean imagination. France would indeed have sunk too low if she had submitted during twenty years to the absolute sway of a fool at work for his selfish ends alone. We should be driven to despair of her for ever.

And so, with a few added words of warning and of hope, George Sand's latest book ends. Her grave and searching spirit reserved a parting tribute of respect, carefully weighed and qualified, for the man whom just now his countrymen find it especially hard to judge fairly.

She, patriot and republican, managed to be just to the man—*l'homme néfaste*—who created the Empire, and who lost Alsace and Lorraine.

If patriots and republicans would only learn from her this lesson of temperance, there would be a brighter hope for that unity of heart and purpose which are necessary if Alsace and Lorraine are to be recovered, and the Republic maintained.

REGINALD BALIOL BRETT.

History of the English People. By John Richard Green. Vol. I. (London: Macmillan & Co., 1877.)

MR. GREEN'S object in publishing this book, of which the first volume is before us, is not quite clear. It is not merely a revised edition of his earlier work, *A Short History of the English People*, for some passages are transposed, others are curtailed, and others considerably expanded. It is not a new book, for the general outline and much of the old material remain. We suppose, therefore, that it is to be considered as an expansion of his earlier book, with its many inaccuracies corrected, and its shortcomings supplied.

The great charm of Mr. Green's earlier work lay in the matchless vigour of its style, its rich fancy, its vividness in narration, its undoubted originality. These are the qualities which made it the most readable sketch of English history that we have; and the best testimony to its peculiar worth is to be sought in the welcome it has received at the hands of the general reader. Numbers of busy men, who have not the time to study English history, and who had been disgusted by the tediousness and dul-

ness of other short histories, eagerly read Mr. Green's book. Thus it may be said to have created a new class of historical readers. The new book bears the same characteristics, and it is in the same department that it is likely to be of permanent value. It is not a good school-book. Much that is of primary importance in an educational treatise is omitted, or used by way of illustration only. It is not definite enough; it presupposes too much previous knowledge; it assumes too closely the form of an essay to appeal to the schoolboy, or fix itself on his memory. On the other hand, Mr. Green himself would probably be the first to disclaim any pretensions to writing in this book for the advanced student. It must, therefore, be considered as an instructive companion to more abstruse works on special periods—as a treatise for the use of the general public. In this department it stands quite by itself; and we have no doubt that it will meet with the success it deserves.

It is, however, unfortunate that so good a book should be marred by faults of inaccuracy, which, although not so numerous as in the earlier work, are far too frequent. Thus, to mention some among those we have noticed, at page 244, line 8, July 15 is given as the date of Magna Carta instead of June 15. At page 227, line 25, the law of gavelkind, by which the property of the deceased was equally divided among the sons, is declared to have been applicable to all estates not held by "military tenure;" where feudal tenure is probably intended. At pages 249 and 254 the same bull is referred to two different Popes. At page 343, line 1, Henry the Lion is wrongly put for William the Lion. At page 347, line 1, the treaty of Falaise between Henry II. and William the Lion is alluded to as if mentioned before, whereas at page 343, where the substance of the treaty is given, no name is found. At page 332, line 15, the Statute de Religiosis is mentioned as if it were the first law of Mortmain, whereas an earlier one had been published in the second re-issue of the Charter, 1217. At page 416, line 8, Henry of Lancaster, Earl of Derby, is spoken of as if he were the same man who joined in revolt against Edward II., when, of course, he was his son.

How far Mr. Green may succeed in supplying the shortcomings of his earlier book we have no means of judging. The present volume only brings us up to the accession of Edward IV., and it was in the later part of his *Short History* that the treatment seemed inadequate. We are therefore glad to find that he proposes to devote two volumes to the period subsequent to the Restoration.

In one respect we are sorry that he has departed from the plan of the earlier work. There are no marginal dates. These are especially needed in a book like the present, which alludes to so many events merely by way of illustration; and it looks almost as if Mr. Green, conscious of his crying fault of inaccuracy, had by this means attempted to reduce the chances of tripping. The absence of all references is also to be regretted in a book of such dimensions.

The divisions of the *Short History* have

been for the most part abandoned, and the first volume is now divided into four books:—1. Early England; 2. England under Foreign Kings; 3. The Charter; 4. The Parliament. These titles are well-chosen; they are serviceable in directing attention to the chief point of interest in each period, and are preferable to the somewhat sensational headings of the earlier book. We propose to treat of these in order.

On the first book we have a few remarks to make. At page 89, the consolidation of the three Scandinavian kingdoms of Sweden, Norway, and Denmark under their kings, Eric, Harold the Fair-haired, and Gorm the Old, is treated of in a chapter devoted to the years 954–1071. No further dates are given, and one is, therefore, led to suppose that the date of these kings must fall somewhere within that period. Certainly no one would guess from the text that King Gorm died in 935, and that the other two kings probably did not live to see the tenth century.

Nor is this all. The organisation introduced by these kings is alluded to as if it were the cause of the cessation of the Scandinavian inroads into Europe. No doubt such was the final result, but at first it had a contrary effect. For it was the strong hand of these kings which drove out all those who would not brook the rule of a master, and cast them upon Europe. Under these influences the incursions of the Northmen, which had hitherto been little more than piratical raids, assumed their later form of definite attempts at conquest and settlement. Thus to the policy of these kings the final invasions of England, Gaul, and Scotland are mainly due. Mr. Green is fully aware of this; indeed, the fact is alluded to a little lower down, but so vaguely that we suspect the ordinary reader would be misled. In his *Short History* there is no such confusion. At page 42 the reigns of these three kings are put in their right place, and their policy is rightly alluded to as heralding the Danish invasions. The transposition, therefore, is unfortunate and misleading.

In describing the institutions of the Angles, Jutes, and Saxons, Mr. Green has fixed on a date anterior to their conquest of England, when they still abode in their German homes, and adds only a few words on the changes caused by the conquest itself (pp. 8, 34). Now, this picture is pure hypothesis. The only contemporary records that we have of the primitive Germanic institutions are those of Caesar and Tacitus. These only pretend to treat of those customs common to the Germanic races, and certainly do not deal exclusively, if at all, with the three northern tribes, nor does Mr. Green follow their account implicitly. The other evidence which has been carefully collected by Prof. Stubbs belongs to a later date. Surely, then, it would have been wiser to postpone the account of the social and political condition of these tribes until the completion of the "Conquest of England," when we have more trustworthy evidence on which to rely.

Moreover, in his attempt to describe the customs of these tribes once for all, Mr. Green is betrayed into representing their in-

stitutions as more advanced than they probably then were. Thus, although he now abandons the idea of a league or confederation existing between the three tribes—which is hinted at in the *Short History* (p. 2)—he is led to speak of their tribal kings and queens (p. 16), whereas, as he himself subsequently admits (p. 34), the institution of kingship was probably an outcome of the Conquest itself, and did not exist before. Again, at page 31, the ealdorman is represented as the leader in war. It seems, however, more probable that the ealdorman was originally a peace officer—the *princeps* of Tacitus, the satrap or *sub-regulus* of Bede; while the leader in war—the *Dux* of Tacitus, the *heretoga* of other writers—was one especially chosen for each campaign, and not necessarily from the ealdormen. Indeed, this is expressly stated at page 34.

When treating of the Witenagemote (p. 93), Mr. Green adheres to the view adopted by Mr. Freeman that it was originally a popular assembly—the folk-moot of the kingdom, as the shire-moot was that of the shire or old sub-kingdom.

This theory, we suspect, had its origin in the desire to prove that the skeleton of our later Parliament lay already framed in the institutions of our Anglo-Saxon forefathers. But it is a pure assumption, if not contradicted, certainly not supported, by any direct evidence. It would seem rather that the popular representation stopped at the shire-court, and that the Witenagemote was from the first, as it avowedly was later, an oligarchical assembly—a council of the wise men summoned at the discretion of the king, and corresponding to the assembly of the *principes* mentioned by Tacitus. In no sense, therefore, can it be called a representative assembly, although on great occasions its decisions seem to have been promulgated in the presence of a concourse of people, who might be supposed to represent the national will by their shouts of approval or dissent.

The changes which took place in the Anglo-Saxon system between the date of the English and the Norman Conquest are briefly sketched at page 91, but, as we think, too briefly in a book which affects to treat of the growth of the people. Here, too, words are carelessly introduced—such as "fiefs" and "villeins," which belong to a later date. Mr. Green thus begs the disputed question as to how far, and in what sense, the feudal system can be said to have existed in England before the Norman Conquest: a point which, by the way, is nowhere directly treated of. So again, at page 103, Godwine is termed "the Justiciar of England," an office which dates from Norman times.

In Book II. we have marked two points for comment.

The effect of the Norman Conquest, and of the policy of William towards the English, though graphically told, is needlessly brief, and nothing is said of the influence of the Norman Conquest on the history of Scotland, though a few words on this head are given under the reign of Edward I.

The treatment of the Constitutional history of that period is also obscure. The important modifications which took place between the reigns of William I. and John are

nowhere treated continuously, but discussed in a fragmentary way, under each reign. Mr. Green has thereby sacrificed clearness to chronological accuracy. Such difficult questions as the origin and growth of the Commune Concilium and Curia Regis, the relation of the central, itinerant, and local jurisdictions, are thus rendered more difficult to master than would have been the case had they been treated by themselves and in a connected manner.

Book III., which deals with the period of the Charter—that is from the reign of John to that of Edward I.—is, with the chapter on the Black Death and the peasant revolt, the best part of the book.

It is in describing the social and literary life of the people that Mr. Green is most at home. In the earlier period he is evidently struggling with the scanty materials which exist for a history of the people. They have no history, and with all his efforts his earlier pages are after all little more than a record of kings, and courts, and battles. With the accession of John, however, the nation has learnt its unity, and the people begin to have a history of their own. Here, then, Mr. Green's special knowledge is seen to advantage, and his description of town life is particularly good (p. 206).

We notice, however, a few omissions. No mention is made of the financial arrangement termed the purchase of the "firma burgi," by which the towns gained the right of assessing their own taxes apart from the general assessment of the shire, a privilege generally accompanied by a grant of independent administration. Again, the transference of municipal government from the merchant to the craft-guilds, a most important point, is not adequately discussed. The fact is merely mentioned (p. 209), and not again returned to.

Here also Mr. Green, in his anxiety to insist on the part taken by the towns in the struggle for political freedom, omits to mention that the growth of municipal government, so far as it was based on the guild system, was scarcely a step towards personal freedom, but a systematic encroachment on the rights of the free inhabitants.

To pass to the reign of Edward I.

At page 328 the separate powers of the chancellor are said to have been thoroughly established under that king. But this is surely not the case. The common-law jurisdiction of the chancellor probably did exist as early, but for the final establishment of his equitable jurisdiction independently of the king, when petitions were no longer addressed primarily to the king but to the chancellor himself, we must wait at least till the reign of Edward III.

In the description of "Quia Emptores" sufficient stress is not laid upon the results of that important statute, especially in the matter of preventing the further creation of manors, and its indirect influence in improving the condition of the villeins, and in stimulating the commutation of their services for a money payment.

In spite of a few errors which a careful revision might remove, we heartily recommend the book before us. It may not be as accurate as we could have wished. It may be rather a one-sided exposition

of English history, in which much that is important is omitted. It is not always free from prejudice, and from a kind of "clap-trap" which represents every movement of the lower classes, every reaction against authority, as a step in the right direction; every action of the ruling class as by necessity bad. It wants at times the judicial impartiality of the more sober historian. But it is full of thought and suggestion. It is fully up to the level of present historical criticism. The materials are most cleverly put together; the facts are exceedingly well marshalled. It never allows the interest to flag for an instant, and it remains, along with Mr. Green's earlier book, by far the most graphic sketch of English history that exists. A. H. JOHNSON.

CURRENT LITERATURE.

An English Garner: Ingatherings from our History and Literature. By Edward Arber, F.S.A. Vol. I. (E. Arber, Southgate, London, N.) Mr. Arber's latest labour differs from its predecessors in containing short extracts from authors whose names are too often better known than their works, as well as reprints of entire tracts. The general student can but ill afford the money to purchase, or the time to read, the complete volumes of *Hakluyt's Voyages*, though he may often desire, and can now by the expenditure of a few shillings obtain, a more perfect knowledge of the manner in which his adventurous ancestors of the sixteenth century pushed their trade in the Levant, and contested the Spanish hold of the West Indies. From Sir Walter Raleigh's *History of the World* Mr. Arber has extracted a number of interesting episodes, including the stately sentences extolling the prowess of Englishmen as surpassing the valour of Macedonian or Roman, and that sublime apostrophe of Death, which was probably written in an hour when the hatred of his king threatened his destruction. The poems from Lodge and Suckling, and other writers, both in print and manuscript, have been happily selected, and will often tempt the reader to enter upon a more extended acquaintance with their works. The list of "curious names of a jury at Huntingdon in 1619" is the only page in the book unworthy of perusal; it is probably a fiction, and if authentic serves no useful purpose. Of the longer reprints the narrative of Knox's captivity in Ceylon merits especial notice, as vividly showing the dangers attending English enterprise in the last century, and as painting with marvellous accuracy of detail the inner life of a nation where the king's captives were often in better circumstances than his subjects. The Water-poet's list of the country carriers who came to London, with the names of the inns at which they lodged, and an unknown author's picture of London life during the great frost of 1603, will supply many a hint for the future historian; but the interest of all the other contents of the volume falls far short of that raised by the glowing verses in which Sir Philip Sidney lamented the loss of his first—we might almost add, his last—love. To these impassioned strains Mr. Arber has prefixed a valuable Introduction, giving the history of Stella's two marriages and Laud's agony at having assisted in her marriage to the Earl of Devonshire. When we read "the very godly letter" sent by Sir Henry Sidney to his son Philip at Shrewsbury School, and that son's letter to his younger brother, we can understand how Sidney became the noblest of Elizabeth's courtiers in valour and virtue. After a perusal of these sonnets, warm with poetic feeling, the country gentleman's lines in praise of angling seem tame and dull. Truth to tell, the art of making fishing-lines and choosing hooks does not lend itself readily to verse, and a more vigorous poet than "I. D., Esquire," might have failed in his attempt

to accomplish the impossible. The extract from the Stationers' Register shows that these initials stand for "John Demys." This was possibly the John Denny of Orleigh whose name is given in the Visitation of Devon (1620) as the grandfather of the then representative of the family, and his knowledge of Somersetshire may have been acquired by his daughter's marriage with a gentleman of that county. For the privilege of reprinting this poem Mr. Arber is indebted to the kindness of Mr. Huth. The possessor of any rarities in English literature knows by experience that Mr. Arber's accuracy of supervision will do justice to the treasures entrusted to him for popular reproduction, while the student may rest assured that his "ingatherings from our history and literature" merit perusal for their intrinsic value as well as for their scarcity.

The War Correspondence of the Daily News. (Macmillan.) *The Narrative of an Expelled Correspondent.* By Frederick Boyle. (R. Bentley and Son.) *The Armenian Campaign.* By Charles Williams. (O. Kegan Paul and Co.) The first book on our list possesses the great merit of dealing with all the different theatres of war, and giving us an insight into the plans, doings, condition, and impressions of both the contending forces. In fact, without going any further, it is possible to obtain complete materials for forming a judgment on the momentous struggle which has just closed. Each of the different correspondents of the *Daily News* near the scene of conflict contributes to the work, which is further enriched by a chronological table and an introductory chapter. The value of the book would, however, have been much increased had an index been provided. The chief contributors are Messrs. Forbes and MacGahan, which fact alone is sufficient guarantee of merit. But really all the letters are well and attractively and, above all, impartially written—or, at least, far more impartially written than might have been expected. Great care to verify reports of acts of inhumanity on both sides is taken, and the criticism, especially that of Mr. Archibald Forbes, is very outspoken. The ideal Bulgarian is very thoroughly demolished. All the correspondents with the Russian army crossed the Danube with a strong prejudice in his favour; but they soon found that, instead of being an interesting victim, he was a sulky thriving boor, who emulated, when he had a chance, the much-abused Bashi-Bazouk in atrocities. Even his Russian liberators are completely disgusted with him. Before concluding our notice of this book, we feel bound to point out that it would have been infinitely more interesting had a skeleton map been bound up with it. *The Narrative of an Expelled Correspondent* is by the war correspondent of the *Standard* attached to the Russian army in Bulgaria. Mr. Boyle was well fitted by energy and descriptive power for his work; but, representing a journal supposed to be Turkophile, he was from the first regarded with suspicion, and eventually got rid of. Worse than this, the Grand-Duke Nicholas caused a garbled and false account of the circumstances to be officially published. Honest as we are proud to say almost all the representatives of the English press are, Mr. Boyle found out too much about the real condition of the Russian army, and exposed their blunders and failures too frankly to be tolerated by the Commander-in-Chief. At the same time, while in his letters home he described as they struck him all the errors in the great game of *Kriegspiel* played before his eyes, he seems to have cherished very kindly feelings towards both Russian officers and Russian soldiers. A proof of this is afforded by the fact that when he arrived at Bucharest after his expulsion two Russian officers of high rank and distinguished service loudly declared to him that the whole Russian army owed him a debt of gratitude. Considering the way in which he had been treated, it is not surprising that in an introductory chapter he should have expressed himself with consider-

able bitterness about Grand-Dukes in general, and the Grand-Duke Nicholas in particular; but that was written after his expulsion, and what he wrote before bears all the marks of impartiality. The most valuable part of the book is a collection of monographs on "The Russian Soldier," "The Russian officer," "The Cossack," &c. These give one a better insight into the real condition of the Russian army than anything we have yet read. The last book on our list is a collection of letters sent by the author to the *Morning Advertiser*; and, as Mr. Charles Williams has seen much of war, his opinions and criticisms carry weight. He had excellent facilities for describing the Armenian campaign, having been on terms of intimacy with Moukhtar Pasha, and having been constantly at the front from the end of May till the beginning of October. He always took care, regardless of personal risk, to be close enough to the combatants when fighting was going on to be able to judge for himself; and we are presented, therefore, not with a collection of rumours, but with his actual experiences. Severely critical on Turkish shortcomings, he has evidently formed a high opinion of the genuine Ottoman as a fighting man. Of the Russians he has little to say that is favourable, except with regard to the excellence of the regimental officers, and the wonderful precision of Russian movements when not under close fire. When, however, the fire is heavy, he states that the Russians have no very keen appetite for fighting. In short, he distinctly says that they did not care to come to close quarters with the Turks unless the conditions were very favourable to them. It must be remembered, however, that Mr. Williams is prejudiced. Indeed, he asserts in the Preface that a war correspondent cannot be impartial, and we admit that it must be very difficult not to sympathise with those among whom you are living, and from whom you are daily receiving kindness. Still, we are convinced that whenever Mr. Williams states that he has witnessed an occurrence he may be trusted to give to the reader the impression produced on his own mind.

School History of Rome. Abridged from Dean Merivale's *General History of Rome*. By C. Puller, M.A. (Longmans.) Dean Merivale's *General History of Rome* is by no means free from faults, especially those of omission; and the historical ideas of the author, though considerably larger than those to which we had been accustomed, yet furnish no adequate basis for a survey of the great epoch with which he dealt. The earlier periods (Regal and Republican) were sketched with little more consistency than we find in the commonplace fragmentary narratives which allow no significance to the Empire. Such an historian could not neglect the deeper sources of Roman greatness in the religious, social, and domestic life of the people; but these have yet to be thoroughly explained. The reader was left to wonder at the admirable loyalty of the plebeians, for want of a thorough appreciation of the military aristocracy and its work. Dr. Merivale likewise sacrificed much of the pith of Roman history in avoiding any systematic account of Roman law, military organisation, and provincial administration, considering these all-important topics too heavy for the volatile reader who is not a student. Mr. Puller, in abridging the book for the use of schools, has judiciously repaired these omissions. His short version is no mere abstract. It contains, in fact, the whole substance of the original, which he has reduced to half its bulk by pruning the exuberant rhetoric, for which even the larger work was much too small. It should supersede the latter, at least for school use. It is an interesting and accurate sketch; and, like the original, has the crowning merit of beginning at the commencement and ending at the close of Roman history. It ranks, therefore, for the present, as by far the best textbook of its kind. It is remarkable that this valuable addition has been made to the long list of excellent School Histories at the very moment when

Lord Salisbury has so perversely expunged all history, ancient and modern (excepting that of England), from the most important of all the Government examinations. Such publications may serve to enforce the opinion that to divorce language from the history to which it belongs is, not to discourage "cram," but to encourage pedantry.

NOTES AND NEWS.

MR. WILLIAM BLACK will contribute a volume on Goldsmith to Messrs. Macmillan and Co.'s forthcoming series of *English Men of Letters*, edited by Mr. John Morley.

ON the death of Mr. Collen, Portcullis, Pursuivant of the College of Arms, the Earl Marshal has appointed as his successor Mr. Arthur Staunton Larken, B.A. Mr. Larken is well known as an accomplished genealogist, and has recently completed the *Pedigrees of the Historical Families of Lincolnshire*, a work on which the late Lord Monson bestowed many years of research in conjunction with Mr. Larken, who is about to publish the result of these labours, together with the Lincolnshire Genealogical Collections of Mr. Everard Green, F.S.A.

MR. R. B. KNOWLES, to whose researches among the Towneley Papers for the Historical Manuscripts Commission we owe some new facts in the life of Spenser, is now engaged upon a lengthy Report on the Papers of the Earl of Denbigh. Among the most interesting historical documents turned up recently in this very valuable collection are a series of news-letters, in French, of the time of William III., containing many details of matters unnoticed by Macaulay; and some letters of Lord Bolingbroke's second wife, with interpolations by her husband, written during his exile.

No successor to Dr. Doran is to be appointed as editor of *Notes and Queries*. The journal will be conducted by its present sub-editor, Mr. Turle.

MESSRS. MACMILLAN AND Co. will shortly publish a *Primer of Political Economy* by Prof. W. Stanley Jevons.

THE same publishers have in the press the first two books of Xenophon's *Hellenica*, edited by Herbert Hailstone, B.A., late Scholar of St. Peter's College, Cambridge, with Introduction and Notes for the use of university students and the higher forms of schools.

THE New York *Nation* for January 24 announces that a New-England novel, by Mrs. Stowe, is to be published shortly by Messrs. Fords, Howard and Hulbert. It will be entitled *Paganuc People*. Colonel John H. Wheeler is contemplating a new edition of his *Historical Sketches of North Carolina, 1684-1851*, with revisions and additions to the present date. The same number of the *Nation* contains an obituary notice of Samuel Bowles, editor of the Springfield (Mass.) *Republican*.

THE Dean of Westminster has accepted the office of President of the Birmingham and Midland Institute for the present year.

MESSRS. LONGMANS AND Co. announce *Illyrian Letters*, a revised selection of correspondence from the Illyrian provinces of Bosnia, Herzegovina, Montenegro, Albania, Dalmatia, Croatia, and Slavonia, addressed to the *Manchester Guardian* during the year 1877, by Arthur J. Evans; *The Christian Code*, by the late H. T. J. Macnamara; *The Elements of Economics*, by H. D. Macleod; *The County Franchise Difficulty, how Removable*, by F. Hill; *Dispauperisation*, a popular treatise on Poor-Law evils and their remedies, by J. R. Pretymann; *Phases of Modern Doctrine in Relation to the Intellectual and Active Powers of Nature and Man*, by James Hawkins; and Goethe's *Faust*, translated into English verse by C. H. Bowen.

WE understand that Mr. Parker Gillmore's new work, *The Great Thirst Land*, which will be published early next week, will contain a descrip-

tion of the unknown lands lying between the Limpopo and the watersheds of the rivers recently explored by Stanley and Cameron, and also of the scene of the present war on the frontier of Cape Colony.

MR. E. C. STEDMAN is just now engaged in preparing a selection from his poems. Some of the very earliest from the "Alice of Monmouth" volume will be given, and we hope he will not forget that stirring ballad, "Phil Kearny's Ride," in his last volume, *Hawthorne and other Poems*. The selection, we understand, will be published in this country.

AN enterprising American publishing firm, Messrs. Gill and Co., of Boston, are about to provide *Daniel Deronda* with a sequel under the title of *Gwendolen; or, Reclaimed*.

THE Rev. T. Bridges, of Ushuwia, Tierra del Fuego, is actively engaged in preparing a standard dictionary of the Yaghan language, which he describes as wonderful for its complexity and regularity. He estimates that the work will contain 15,000 words, simple and compound.

THE forms of Scottish medico-legal procedure differ in many respects from those of England, which have been specially treated in the works of Drs. Taylor, Guy, &c. In order to place the practice of both countries before the profession *pari passu*, Prof. Ogston, of Aberdeen University, has resolved to publish the lectures on the subject delivered by him during the Winter Sessions of 1876 and 1877. The volume will be edited by his son, Dr. Francis Ogston, copiously illustrated with etchings by Mr. James Cadenhead, of Aberdeen, and published by Messrs. Churchill next month, under the title *Medical Jurisprudence*. While retaining the lectures on "General Toxicology," the editor has thought it wise to omit those on "Special Toxicology," as the latter branch of legal medicine has been so often dealt with in works almost wholly devoted to it.

THE next number of the *British Quarterly Review* will contain an article on Bryan Waller Proctor ("Barry Cornwall") by Mr. S. R. Townshend Mayer.

MR. JOHN C. PAGET, late R.N., and author of *Naval Powers and their Policy*, is collecting for re-publication his articles on "Khiva," "The Russians in Central Asia," "The Euphrates Valley Railway," "Our Mediterranean Policy," &c., contributed to various magazines during the last two years. The series will be prefaced by a politico-historical summary on "The Eastern Question, from the Signing of the Berlin Memorandum and its Rejection by England, to the Acceptance of the Bases of Peace by the Porte."

A PROSPECTUS has been issued by Gustav Koester, of Heidelberg, announcing the approaching issue of *Exempla Codicum Graecorum*, a volume of photographic facsimiles of Greek MSS. in minuscule characters, the editors of which are Professors Wattenbach and von Velsen. It will form a companion volume to the *Exempla Codicum Latinorum* of Gangemeister and Wattenbach, and will contain fifty specimens, whereof twenty-eight are drawn from dated MSS., and a large proportion from classical authors. The subscription price is twenty-five marks.

PROF. ZUPITZA points out that Chaucer's Preface to his *Treatise on the Astrolabe* was printed from the Brussels MS., No. 1591—a MS. hitherto unnoted by Chaucer students in England—by F. J. Mone in his *Quellen und Forschungen zur Geschichte der deutschen Literatur und Sprache* (Aachen und Leipzig, 1830), pp. 549-50, vol. i. (all that was published); but Mone did not know that the treatise was Chaucer's.

HERB. KARL HILSEBRAND writes:—
"Will you allow me to offer you and M. Gabriel Monod my best thanks for the very indulgent review of my *History of France from 1830* in your number

of January 26, and at the same time to correct a material error—concerning, not my book, but myself personally—which has inadvertently crept into that article?

"I am represented by the reviewer as a political convert, not assuredly from any interested motive on my part, but still as a convert from the Republican faith. Now what I wish to state is, that I have held Conservative opinions ever since my coming of age, and have never published or written a single line from my very first appearance as an author (*Dino Compagni*, 1862) which could be construed in a sense favourable to Democracy. Having, moreover, strictly kept aloof from militant politics since the age of twenty, I think myself justified in claiming to be judged by my writings."

UNDER the title of *Unclaimed Money*, "a handy book for heirs-at-law, next-of-kin, and persons in search of a clue to unclaimed money, or to the whereabouts of missing relatives and friends," has been compiled by Mr. Edward Preston. It deserves notice for its originality as the first book of the kind, its historical interest, and curious facts and anecdotes, as well as for its practical utility to the class of persons for whose instruction it is especially designed. In no other country could there be so much unclaimed money, or so many persons ignorant of their claims or how to establish them. The extent of the British Empire, the migratory and enterprising habits of the British population, the kinship of many families in the three kingdoms to others settled in the colonies, the United States, and other parts of the world, the fortunes made by emigrants and even outcasts, have contributed to swell the number of the cases treated of in Mr. Preston's little shilling guide on the subject. In one instance the heirs or next-of-kin of a person who emigrated to America in 1683 were lately advertised for in connexion with unclaimed property to the extent of two million dollars. The only case in which it occurs to us to doubt whether Mr. Preston has given the right clue is one which he pronounces (p. 10) from internal evidence to be "an undoubtedly Hibernian" one. We should say that English not Irish relatives were sought for in this instance. The redundant aspirates in the letter of enquiry are not Irish. The Irish, like the Scotch, sound the letter *h* after *w* (as in *which, what, whale*) in cases where it is almost inaudible in English pronunciation, but do not either in speaking or writing interpolate an aspirate where none is to be found in the dictionary. The publishers of Mr. Preston's handy book are Messrs. Allen, and Reeves and Turner.

THE New Shakspeare Society having exhausted its standard 750 copies of some of its first year's publications (1874), is now reprinting them in order that new members joining may have their sets complete. The first issue of books for this year will be ready at the end of February, and will consist of—1. Part II. of Mr. Furnivall's edition of *Harrison's Description of England* in Shakspeare's youth, 1577–87, with a map of Shakspeare's roads between London and Stratford, a *photogravure* representation of the long view of the north of Cheapside in gala dress, twenty-two years after Shakspeare's death, on the entry of Charles II.'s queen's mother into London in 1633—no trustworthy contemporary view is available—and an Appendix on the Bankside, Southwark, by Mr. W. Rendle, formerly Officer of Health for the district, fixing the site of the Globe Theatre, now included in Barclay's brewery, and giving maps of Globe Alley, the adjoining streets, and a plan of Paris Garden, with its bear-house, &c. 2. Part I. of the Society's *Transactions* for 1877–8, containing papers by Mr. Spedding, Mr. Ross, Mr. T. Alfred Spalding, &c. Three more books will be issued later in the year.

THE library of Mr. A. G. Dew-Smith was disposed of on Tuesday, the 29th ult., by Messrs. Sotheby, Wilkinson and Hodge. Included in it were some rare first editions, among which may

be noticed:—Byron's *Works*, sold for 17l.; Barham's *Ingoldsby Legends*, 7l. 10s.; Browne's *Religio Medici*, 4l.; Fuller's *David's Hallowed Sinne*, 9l. 15s.; Keats' *Poems*, 5l. 15s.; Milton's *Poems*, 14l. 10s.; Ruskin's *Modern Painters*, 25l. 10s.; *Stones of Venice*, 13l. 15s.; *Seven Lamps of Architecture*, 7l. 10s.; Shelley's *Queen Mab*, 8l. 5s.; *Alastor*, 9l.; *Laon and Cythna*, 8l. 15s.; *Epipsychidion*, 11l. 15s.; *Adonais*, 42l.; Sterne's *Tristram Shandy*, with autograph, 11l. 5s.; *Sentimental Journey*, 4l. 4s.; Thackeray's *Comic Tales and Sketches*, 6l. 5s.; Burton's *Anatomy*, 19l. 10s.; Milton's *Comus*, 50l.; *Lycidas*, 73l.; *Paradise Lost*, 34l.; Spenser's *Complaints*, 11l. 15s.; *Faerie Queen*, edition of 1611, 10l. 10s. Among other remarkable lots were *Aesopi Fabulae et Vita*, Neapoli, 1485, which was knocked down to Mr. Quaritch for 13l.; Shakspeare's *Poems*, 1640, with the excessively rare portrait by W. Marshall, 62l.; an Italian *Biblia Pauperum*, block book, 1510, 24l. 10s.; Dibdin's *Bibl. Spenceriana*, &c., 7 vols., 26l.; Grimm's *Stories*, with Cruikshank's plates, 10l. 10s.; Horae Beatae Mariae Virginis, MS. on vellum, 1518, 40l. 10s.; another, 48l. 10s.; *Suffragia Sanctorum*, MS., 29l.; Walpole's *Anecdotes of Painting*, edition of 1826–28, 19l. 10s.; Blake's *Visions of the Daughters of Albion*, 30l.; Blake's *America, a Prophecy*, 16l. 5s.; his illustrations of Job, 14l. The whole day's sale realised 1,634l. 15s. 6d.

PROF. F. J. CHILD, of Harvard, is giving twenty lectures on one of his special subjects, Ballad Poetry, at Baltimore. He has been for some years getting into form a new edition of his English and Scotch Ballads, and he hopes to be able to begin the printing of it next year.

DR. AVELING has dramatised the story of *Beryn*, which some Early English poet of the Chaucer breed told from the *Gesta Romanorum* in the fifteenth century, and prefixed a racy narrative to, of the adventures of Chaucer's amorous Pardoner with the crafty Canterbury tapster of the Chequers Inn.

M. BARBIER DE MEYNAUD has now brought to a successful termination the work which, seventeen years ago, he began with M. Pavet de Courteille; the ninth and concluding volume of *El-Mes'ûdi's* great historical encyclopaedia, *The Meadows of Gold*, has just appeared. Besides containing the end of the history of the 'Abbâsi Khalifs up to the writer's time, it includes the list of the Amirs el-Hâjj, or Chiefs of the Pilgrimage; a very hearty curse on the part of *El-Mes'ûdi* upon those who should meddle with his book in future times or deprive him of his due meed of praise; a table of variants and notes; a magnificent index of 200 pages by M. Batifaud; and a reprint of De Sacy's essay on the *Kitab el-Tenbih*, or "Livres d'Indication," the last composition of *El-Mes'ûdi*, and a very fit supplement to *Les Prairies d'Or*. It is quite unnecessary to direct the attention of Orientalists to this edition of the most interesting and varied of Arab Histories; but the ordinary reader may not know how much quaint and curious reading there is to be found in such a writer as this. M. Barbier de Meynaud's free French version ought to clear up some doubts as to the readableness of Oriental historians.

THE Russians at St. Petersburg are anxious to show that they take as much interest in Eastern affairs as their brethren in Roumelia. They are just now publishing, as we have already stated, *Catalogues raisonnés* of the collections of the Foreign Office. The first part is a catalogue of the Arabic manuscripts, by the Baron Victor Kosen, who has executed his task with great ability, being Professor of Arabic as well as Baron. The collection contains some very important historical manuscripts, and we are glad to see that M. Rosen is going to edit the work of Ed-Dinaweri. The series of poetical works is valuable as comprising, beside more ordinary things, eighteen poems by the Bedouin poetess El-Khansâ. The grammatical and lexicographical series are poor; science, however, is largely represented; and the exceedingly

curious Bâby MS., which ends the work, and of which the editor gives a long and careful account, will have a high value for every student who interests himself in the cruel fate of that unhappy sect. The second catalogue is an inventory of the Arabic coins, by M. Bernhardt Dorn, the Academician. It is, of course, carefully done, but does not contain much novelty, the more important specimens having been published by Fraehn and Tiesenhansen. Still some of the descriptions deserve fresh attention; and in the small dynasty of the Edrisides the collection is unusually rich. M. Dorn has done good service in placing another catalogue at the service of the numismatist, to whom a knowledge of the contents of all important museums is essential.

WE hear that Prof. Rudolf Virchow's speech on the Extravagances of Modern Darwinism, of which an account was given in the *Times*, will soon be published in an English translation.

THE last number of the *Deutsche Rundschau* contains a reply from Prof. Helmholtz, in which he tries to explain how he came to make his extraordinary statements with regard to the English universities. Mr. W. C. Perry had pointed out to him a few of the mistakes which he had committed in comparing English and German universities. Prof. Helmholtz says that he was thinking of Oxford and Cambridge ten or twenty years ago, and that he derived his information not from Dissenters only or from other enemies of Oxford and Cambridge, but from actual members of those two universities and from books. Considering the accusations that have lately been brought against some of the German universities, as to the motives which influence the *Senatus Academicus* in recommending candidates for vacant chairs and excluding others, it was hardly prudent for the Rector of the University of Berlin to say: "In the election of professors party considerations and personal camaraderie exercise mostly a far more decisive influence than scientific merit. In this respect the English universities have retained the whole intolerance of the Middle Ages."

THE same number contains some letters written by Field-Marshal Moltke during his stay at Paris in 1856. Moltke was then travelling with the young Crown Prince of Prussia, who, after having visited England, spent some days at Paris as the guest of the Emperor. These letters appeared in a mysterious manner in a Danish journal, the *Dagens Nyheder*. They are now published in German with the sanction of the writer. The correspondence ends with an ominous sentence: "In the evening, grand dinner with the Emperor. After dinner we took leave. At 11 o'clock we started from the new and beautiful gare de Strasbourg. The Imperial saloon-carriages are so arranged that one has every possible comfort. I awoke only in Saverne, from whence the railway through the Vosges is beautiful. It was sad to hear the people there talk German, and with all that they are good Frenchmen. Have we not left them in the lurch! At 9 o'clock we saw the Cathedral, but did not stay at Strassburg. All receptions were declined. We took a special train from Kehl to Karlsruhe."

NOTES OF TRAVEL.

IN *Petermann's Mittheilungen* for February we are glad to find that Dr. Nachtigal has begun the publication of the route maps of his great North African journey of 1869–74. This number contains the map of that section of his route which lies between Tripoli and Tummo on the borders of Tibesti, drawn to a sufficiently large scale to enable every feature of desert, plain, or stony hammada, date plantation, or meadow to be shown very clearly. Dr. Nachtigal has also written a brief description of the physical character of this belt of the northern Sahara. We find also an excellent general account of the Sumatran coast

island of Nias, by Dr. A. Schreiber, also accompanied by a valuable original map. The remaining portion of the number is occupied by the second part of Dr. Schunke's paper on the navigable highways of the German Empire, the conclusion of Dr. Jung's essay on the geographical features of South Australia, and a paper by Professor Nordenskiöld on his proposed voyage of 1878 from Norway to Behring Strait through the Siberian seas.

M. CLEMENS DENHARDT, who has projected a journey to the Dana river and Mount Kenia, left Hamburg for East Africa on December 20.

THE Belgian engineer officer, Captain Jules Raymakers, has not gone to the West African Coast, as was formerly reported (see ACADEMY, December 1877, p. 531), but landed at Tripoli on December 12, intending to explore the country inland mineralogically. He will proceed first to the Tarhona Mountains and thence to Fezzan, his expedition having a relation, probably, to the scheme for a Central African railway which has been sketched by Gerhard Rohlfs and which has been warmly taken up by the Belgian Government.

LAST year the Russian Government resolved to found a permanent station on the island of Novaia Zemlia for the use of seamen. Lieut. Tiagin, who was appointed to superintend the formation of the settlement and to take the Samoiède colonists to it, chose a site on a peninsula of the south-eastern side of Malye Karmakuly in Moller Bay (72° 30' N.). Here he found a Norwegian captain named Bjerkan, who had come there with a small schooner for reindeer-hunting and seal fishery; and who, having brought with him from Vadsø the materials for building a house, with provisions and firewood for a year, had passed the winter of 1876-77 on this spot with his harpooner and five sailors. Bjerkan had been supplied with instruments by the Norwegian Meteorological Institute, and had observed four times every day. The thermometer in the second half of December never stood above -30°·4 O. (-23° F.), and on January 2 it reached its lowest at -39° C. (-38° F.).

News has been received from Australia that a party has been despatched to explore the vast unknown districts in the northern territory, on the Katherine and Fitzmaurice. It was expected that their journey would last seven months, and that they would meet with land suitable for sheep. Another party has recently returned after discovering some magnificent country between the Victoria and the junction of the Katherine and the Daly.

At the December meeting of the Russian Geographical Society M. Staritsky gave a detailed account of Captain Schwanenberg's successful voyage from the Yenisei to St. Petersburg, in the course of which he accomplished a journey of 11,000 versts by water in 100 days, of which nearly four weeks were spent amid the ice of the Sea of Kara and the Arctic Ocean. The results achieved in the expedition include a series of meteorological observations in the extreme north of Siberia and the exploration of White Island in the Kara Sea, which has not been reached before.

AN expedition is in contemplation by General Kaufmann, the Governor-General of Turkistan, with the view of making a careful study of the agricultural and economic conditions of that region. M. de Middendorff, of the Imperial Academy of Sciences at St. Petersburg, will be in charge of the expedition, and he will be assisted by M. Smirnow, Curator of the Botanical Museum in the University of Kazan, who is favourably known in connexion with botanical research in Central Asia.

MÉLUSINE.

THE new number of *Mélusine* is, we regret to say, the last issue of that meritorious journal. A year has elapsed since it began to appear, and the four-and-twenty parts which have been published form a handsome volume. The current number contains an excellent article by Dr. Wilhelm Mannhardt, the learned author of *Germanische Mythen* and the recently-published *Antike Wald- und Feldkulte*, on the "Formation of Myths in Modern Times." In order to show how true it is that "the same forces which of old created myths are still at work now, though within a more limited circle," he tells a few stories, at least two of which have come within his own knowledge. It seems that at Dantzic a part of the principal street remained for centuries a waste. In the year 1530 a house which used to stand there was destroyed in consequence of its having been the scene of a debauch, and orders were given that no building should be allowed on the unhallowed site. Rumour asserted that the spot was accursed, and it was not till 1838 that the spell was broken, by a daring chemist who built over it. Meantime the following legend attached itself to the deserted place. Long ago, said an old woman who told the story to Dr. Mannhardt, the house stood there of a merchant who married a rich heiress, and soon killed her with a poisoned silver needle. Marrying a second time, he in the same way rapidly got rid of his second wife. Four other heiresses successively married him, and met with the same fate. At length he married a seventh wife, who was warned in a dream by one of her predecessors, and communicated the warning to her mother. The mother accordingly watched over her daughter's couch, and one night caught her son-in-law in the act of attempting to render himself once more a widower. The consequence was that he was executed, his house was demolished, and orders were given that the accursed site should never be built upon. The second story, also, belongs to Dantzic. There, in the spring of 1875, a report spread abroad that a girl, who had confessed and communicated one Sunday morning, spent the evening of the same day in a dancing-saloon. Such wickedness could not go unpunished. A little before midnight, a well-dressed stranger, dark-haired and dark-eyed, invited her to dance. Soon he and she were spinning round the room at a pace which became so rapid that all the other dancers stopped in order to look at them. Presently one of the musicians observed that the stranger's feet were hoofs. He told his comrades. They consulted together, and just as the clock struck twelve they suddenly turned the waltz they were playing into a psalm-tune. Then in a whirlwind the devil carried off his partner through a window into the garden, where she was afterwards found lying, much the worse for her adventure. The dancing-saloon was in consequence discarded for some weeks, whereupon a euhemeristic explanation of the story grew into life, in the form of a statement that the abduction of the girl in question was due to the malice of a neighbouring publican, who objected to the dancing-saloon because it drew away his customers; and who disguised himself as a well-dressed devil, and played the above-mentioned prank in order to discredit his rival's place of amusement. But Dr. Mannhardt, not being contented with this view of the question, proceeded to examine it more closely. The real truth turned out to be as follows. On Shrove Tuesday, 1875, a dance really took place at the spot indicated. At midnight, the musicians greeted the arrival of Ash-Wednesday by suddenly passing from the dance music they were playing to a lugubrious chorale. This unexpected transition produced a great effect upon the more imaginative dancers, some of whom rushed off in a state bordering on hysterics. Their excited feelings gradually took shape in the story which

frightened so many servant-girls at Dantzic in the spring of 1875. The last examples of myth-growing quoted by Dr. Mannhardt are taken from the legendary cycle of which Garibaldi is the central figure. One of these relates how in the evenings, during the campaign of 1859, a white figure used to be seen traversing the camp, and gliding into the hero's tent. This was the ghost of his mother, who thus held spiritual converse with her son. Another tells how, during the unfortunate expedition which terminated so sadly at Aspromonte, Garibaldi's followers suffered agonies from thirst among the mountains of Calabria. At length he ordered a cannon to be fired against a rock, from which immediately burst a stream of delicious water. Dr. Mannhardt's essay is appropriately attended by an appreciative sketch of his literary career from the pen of M. Henri Gaidoz. It is to be hoped that before very long from the ashes of *Mélusine* may spring some other mythological periodical, under the excellent guidance of the joint editors of that journal, MM. Gaidoz and Rolland.

W. R. S. RALSTON.

A CHINESE ENCYCLOPÆDIA.

THE trustees of the British Museum have lately purchased a copy of a work which is unique in the literature of the world. The *Kin ting koo kin too shoo tsieh ching* is, as its title implies, a Complete Imperial Compendium of Ancient and Modern Literature; and when the wealth and antiquity of Chinese literature are remembered it ceases to be a matter of surprise that the pages of 5,020 volumes are only sufficient to emblazon the learning which flourished in China from about the year 1100 B.C. to 1700 A.D.

The Emperors of the present Manchoo dynasty of China have been conspicuous for the encouragement they have given to literature and science within certain limits; and none more so than the Emperor Kanghe, who sat on the throne from 1662 to 1722. It was this sovereign who lent his patronage to the Jesuit missionaries whom he found labouring to promote the good of his subjects; who appointed Verbiest, one of their number, to be President of the Board of Works; and who ordered the construction of the astronomical instruments which still stand in the observatory on the walls of Peking. But besides extending a liberal patronage to men of science and of letters, he was himself a voluminous writer. During the first few years of his reign, while constantly engaged in wars against the bordering Tartar tribes, he published forty volumes of miscellaneous literary pieces; and before the close of his reign he became the author of four times as many more. Amid all these employments he also found time to plan and to superintend the publication of incomparably the best dictionary in the language; but the great work of his lifetime, and the one which will perpetuate most surely his name to all future ages, was the compilation of the Imperial Compendium above referred to.

Being a devoted admirer of the ancient literature of his country, he saw with dismay the corruptions which were gradually creeping into the texts; and he therefore devised the project of reprinting in one vast Thesaurus the entire antecedent mass of Chinese literature. For the purpose of carrying out this undertaking a commission of high officials was appointed, who were ordered to collate and classify the texts of all works of interest and importance; and a complete fount of copper type was cast, under the direction of the Jesuit missionaries, to print the collection. The labours of the commission extended over some forty years, and were yet incomplete when in 1722 the Emperor Kanghe was gathered to his fathers at a ripe old age, and after a glorious reign of sixty years. To his successor, Yung-ching, belonged the gratification of seeing the work brought to a successful close, and it was his hand which inscribed the Preface (dated 1726), instead of that of the illustrious editor-in-chief.

After having carefully analysed the materials laid before them, the commissioners adopted six categories as the main divisions of the work. These categories—which may be described as embracing all matters relating to (1) the Heavens; (2) the Earth; (3) Mankind; (4) Inanimate Nature; (5) Philosophy; and (6) Political Economy—were subdivided into thirty-two sections, and the contents of these were still more minutely classified under 6,109 headings. In accordance with the system pursued in the case of other encyclopædias the works quoted under each heading were arranged in obedience to a uniform method, and by this means research into their contents was very materially facilitated. The headings of the thirty-two sections are as follows:—(1) The Heavenly Bodies; (2) the Calendar; (3) Astronomy and Mathematical Science; (4) Astrology; (5) the Earth; (6) the Dominions of China; (7) Topography of the Empire; (8) the Frontier Nations and Foreign Countries; (9) the Imperial Court; (10) the Imperial Buildings; (11) Official Institutes; (12) Domestic Laws; (13) Private Relationships; (14) Genealogy and Biography; (15) Mankind; (16) Womankind; (17) Arts and Divination; (18) Religion and Phenomena (including Buddhism and Taoism); (19) The Animal Kingdom; (20) The Vegetable Kingdom; (21) Canonical and General Literature; (22) Education and Conduct; (23) *Belles Lettres*; (24) Etymology; (25) The Official Examination System; (26) The System of Official Appointments; (27) Articles of Food and Commerce; (28) Ceremonies; (29) Music; (30) Military Organisation; (31) Administration of Justice; and (32) Handicraft.

This list will be found wide enough to satisfy all readers of Chinese literature, except, perhaps, the admirers of Chinese novels, who, however, may well be content with the very perfect collection of such works which already exists in the Museum Library. With this solitary exception, every branch of literature is fully represented. From the Treatise on the Diagrams of Fuh-he, written by Wán Wang (1150 B.C.) in his prison cell, and the popular Ballads collected by the Music-masters of the Feudal Courts of pre-Imperial China, down the ever-widening stream of scientific, historical, religious, and philosophical learning to the critical and literary works of modern China, every work of importance and every book of interest will be found in this vast Thesaurus.

Tradition states that an edition of only a hundred copies of the work was printed off, and these in accordance with the munificent custom prevailing in the case of all Imperially edited works were distributed as gifts among the libraries of the Imperial princes and nobles, and of the high officials of the empire. In a country like China, where the usual dangers which surround libraries are increased a hundredfold by frequent rebellions, and by the very inflammable materials employed in housebuilding, it will readily be understood that during the hundred and fifty years which have elapsed since the appearance of the work, a number of copies must have been destroyed either wholly or in part; possibly the destruction of the Summer Palace may have involved us in the responsibility of having reduced the number of existing copies. It is quite probable that the Emperor Yung-ching may have intended to print a second edition; but before that intention, if any such existed, could be carried out, the Government, yielding to the necessities of a severe monetary crisis, ordered the remaining copper type which had not already been purloined to be melted down for conversion into cash, and thus disappeared all hope of being able to reproduce the original edition of the work.

It is only very rarely, therefore, that a copy finds its way into the market, and when, four years ago, one chanced to be offered for sale at Peking, Her Majesty's Minister at that capital at once communicated the fact to the Trustees

of the British Museum; but the price asked was so exorbitant that the Trustees declined at the time to enter into any negotiations for its purchase. Subsequently, however, Mr. Mayers, the accomplished Chinese Secretary of Her Majesty's Legation, was requested to make further enquiries about the rejected work, and while so doing he learnt that another copy might possibly be obtained for a less sum. The secrecy with which this communication was made seemed to indicate that the would-be vendor was some high personage, and the event proved that he was the direct descendant of one of the most distinguished recipients of the Imperial gift. But since it was his declared wish that the transaction should be concealed as far as possible from the knowledge of his own countrymen, it became doubly necessary that the utmost secrecy should be observed in any negotiations for the sale of the book to a foreigner. In fact, a successful conclusion of the purchase depended on the secret being kept even from the knowledge of the vendor himself. This being so it was absolutely impossible that any foreigner could be allowed to inspect the work, which was to be seen only in the library which had at first received it from the Imperial printing-press; and it was equally imperative that before purchasing such a huge collection it should be ascertained beyond doubt that it was perfect and in good condition.

This was only one of the innumerable difficulties with which Mr. Mayers had to contend during the negotiations, which extended over a year. In common, however, with the rest it yielded to his discreet use of his wide knowledge of Chinese character, and on November 10 last he had the satisfaction of receiving the entire work, which was borne to the Legation in nine carts, complete and in good order. "Five cartloads of books" is the traditional description—founded on a remark of the philosopher Chwang-tze—of a rich Chinese library, and by this purchase, therefore, the Trustees of the British Museum have secured nearly a double share of proverbial literary wealth.

Unfortunately the usual wintry barrier of ice between Peking and the outer world had set in before the conclusion of the purchase, and the work, therefore, will probably not reach this country before the month of May or June.

ROBERT K. DOUGLAS.

MAGAZINES AND REVIEWS.

THE *Fortnightly Review* is strong this month, though most of the articles are such as not to call for notice in these columns. As usual, the best work that it exhibits is not in a literary direction; it is in the terse and vigorous pages which M. de Laveleye and the editor contribute to the topic of the day, and in what other writers, Prof. Huxley, Mr. Trollope, Lord Houghton, and the author of *Supernatural Religion*, have to say on their own scientific or political themes. Mr. Saintsbury's paper on Cherbuliez, like the same writer's former paper on Jules Sandeau, is little more than a successful introduction to the English public of a writer who is very well known in France, though not well known in England. Mr. Symonds, in his second paper on "Florence and the Medici," carries on the work with which his name is associated. The article, however, on which, in spite of its rather technical nature, we prefer to dwell, is that by Prof. Huxley on William Harvey, whose three-hundredth birthday falls on April 1 in the present year, and of whom, therefore, much will be said and heard before the year is over. To say that this article is luminous, is brilliant, is full of hard hitting and plain speaking, is only to say that it is an article written by Prof. Huxley on one of the great names of his own profession. It has another feature, however, besides these: it is marked by a reach of historical learning and by an appreciation of the work of the men of long ago that is most rarely found in conjunction with those other gifts of a scientific mind. Mr. Huxley

is enthusiastic in favour of Galen, who "for more than thirteen centuries was immeasurably in advance of all other anatomists," and of whom "modern anatomists and physiologists are but the heirs." It would be beyond our scope to enter into the purely scientific part of the article, in which Mr. Huxley defines the exact position of Galen, Servetus, Realdus Columbus, and others, with regard to the discovery of the circulation of the blood. It is enough to say that he thinks that Dr. Willis goes too far in saying, in his book on *Servetus and Calvin*, that Servetus came very near in anticipating Harvey; and that he entirely dissents from the view of those (such as the author of an article in the current number of the *Edinburgh Review*) who claim for Cessalpino what he never claimed for himself—an advance on, or an independent discovery of, the theory of Realdus Columbus, Professor of Anatomy at Padua. The demonstration of Harvey's own originality follows upon this, and with it a series of remarks, the raciness of which may be imagined, on the way in which Harvey's discovery was received by some of his contemporaries. For example:—

"Riolan, of Paris, had the greatest reputation of any anatomist of those days, and he followed the course which is usually adopted by men of temporary notoriety towards those of enduring fame. According to Riolan, Harvey's theory of the circulation was not true; and besides that, it was not new; and furthermore, he invented a mongrel doctrine of his own, composed of the old views with as much of Harvey's as it was safe to borrow, and tried therewith to fish credit for himself out of the business. In fact, in wading through these forgotten controversies I feel myself quite at home. Substitute the name of Darwin for that of Harvey, and the truth that history repeats itself will come home to the dullest apprehension. It was said of the doctrine of the circulation of the blood that nobody over forty could be got to adopt it; and I think I remember a passage in the *Origin of Species* to the effect that its author expects to convert only young and flexible minds."

The article contains, in addition, a denunciation of Francis Bacon's scientific pretensions which we commend to the notice of Prof. Fowler, now, we believe, engaged on a new edition of the *Novum Organum*; and some kindly remarks on the anti-vivisection agitators, who, if Harvey were now alive, "would be spending a world of energy in the endeavour to give him the legal position of a burglar."

THE paper headed "Mrs. Siddons as Lady Macbeth" in the *Nineteenth Century* is the reproduction of certain careful and elaborate notes on this famous part of Mrs. Siddons, made on the spot by one of her most ardent admirers, Prof. G. J. Bell, brother of the great surgeon Sir Charles Bell, and author of *Commentaries on the Law of Scotland*. "Professor Bell," says Mr. Fleeming Jenkin, to whom we are indebted for the appearance of the notes, "was well known by his friends to be a man of fine taste and keen sensibility, as is, indeed, shown by these notes. They were made in 1809, or about that time, and are contained in three volumes lettered 'Siddons,' which of themselves prove the great interest taken in Mrs. Siddons' acting." The volumes contain acting editions of the plays in which she appeared, edited by Mrs. Inchbald, and annotated in MS. by Professor Bell. Occasionally the notes are substantive pieces of criticism, as in the introductory note to *Macbeth*; but generally speaking, they are strictly annotative, and describe Mrs. Siddons' intonation and gestures with extreme minuteness, and with unfailing enthusiasm for the genius of the great actress. The impression of this genius is indeed strong, even upon the reader of to-day, as he endeavours to reconstruct from these most interesting notes the once living and breathing personality of Kemble's great sister. Mrs. Siddons' Lady Macbeth must have been a marvellous performance, and no praise can well be too high for what seems to have been the extraordinary keenness and delicacy of her inter-

pretation, especially in points where the text is least authoritative, and the actress is left most free to the play of her own intuitions. Prof. Bell, however, appears to have been at times carried away by his enthusiasm into, as it seems to us, overstating the actor's true province and glory. In one of the copies of *Macbeth* we find:—"Her words are the accompaniments of her thoughts, scarcely necessary, you would imagine, to the expression, but highly raising it and giving the full force of poetical effect." Prof. Jenkins has caught the infection of this "red-hot glow of appreciation;" and the few but extremely well-written pages he has prefixed to the notes put the claim and the credit of the actor at their very highest—almost on a level with the claim and credit of the poet, and before those of the painter or, we suppose he would add, of the musician.

"The art of the actor," he says, "may claim high rank whenever its scope is the presentment of the highest human types. To truly great actors the words they have to speak are but opportunities of creating these types—opportunities in the sense that a beautiful model, a fine landscape, are opportunities to the painter. In these he finds his picture, in those the actor finds his person; but the dramatist does less for the actor than nature for the painter."

Very few, we imagine, will admit this last to be a just parallel. Words ask less from the interpreter than woods and fields. To speak words rightly—the admirable and coercive words of a great poet—to discern their connexions and affinities, and to catch all the shades of emotion and sympathy dependent upon them, is surely a matter requiring less subjective power than to inform the objects of a landscape with the poetical purposes and impressions of the artist. In the one case the artist is the other half—the larger half, most of us think—without the co-operation of which a picture is impossible; but however greatly the actor may sharpen or develop the conception of the poet, no one can say that, if Hamlet or Lady Macbeth had never been acted, English people, with only the words to guide them, would not have had a perfectly clear, though not the clearest, idea of the meaning of the characters and the genius displayed in their creation. A Rachel may, indeed, create an insignificant part, and so in the double work become the true "maker;" but no actor however great can take the "maker's" glory from Shakespeare, or play any other part than that of an interpreter, the humbler the better, of the great master.

As was the case last month, one of the best papers in the *Contemporary* is that which M. Monod devotes to life and thought in France—an article written with a fullness of knowledge that is beyond all praise. France is now past its political crisis, for the present, and therefore has time to read and to produce literary works. Not so Russia, the article on which, by "T. S.," is a pendant to M. Monod's, and by the nature of the case entirely political in character. Mrs. Pfeiffer's poem, "Madonna Dūnya," is also Russian in origin (that country is naturally prominent, even in literary Reviews, just now): the legend of the child left motherless, and fed at the breast of the Madonna, is charmingly told. Of the other papers, leaving for another occasion Prof. Max Müller's elaborate exposition of the philosophy of Noīré, we come to the pleasant pages in which Mr. Ralston summarises for us the researches of Dr. Mannhardt of Dantzic into the subject of "Field and Forest Myths." Nowhere can be found a richer store of "the fair humanities of old religion" than in the two volumes of this ex-professor, now a plain city-librarian in the far Baltic city. Not that they were always "fair humanities," for Dr. Mannhardt has much to tell of the Moloch-fires and their still surviving counterparts; of the osier-twig figures, into which human beings were thrust by the Druids, and which were then consumed; of the sacrificial origin of the Guy Fawkes and similar celebrations in all the countries under heaven. For the most part, however, it is with the "series of ideas," gradually growing up in primitive minds about the "fertilising and fruit-

bearing powers of nature" that Dr. Mannhardt's volumes are concerned.

"At first," he thinks, "arose the belief that each tree or plant possesses spiritual as well as physical life, being tenanted either by semi-divine spirits or by the ghosts of the dead. Then came, he supposes, a generalisation of this idea, according to which plants or trees collectively, the grassy meadow and the leafy wood, were credited with peculiar inhabitants. And from this a still higher generalisation led to a belief in a genius of plant-life, or forest-life, or, higher still, a genius of growth or fertility in general."

Mr. Ralston can, in the space allowed him, do no more than indicate the wealth of illustration by which Dr. Mannhardt supports this theory, now, we suppose, generally adopted by most of the students of folk-lore and of primitive man. It tends to prove, as all fresh investigation does, the immense age of many of the beliefs that still subsist, either openly as beliefs or unconsciously under the form of ceremonies; and to prove also the unreality of any of those distinctions, based on language, by which some people still endeavour to separate mankind into races that neither have, nor ever had, any common ground of beliefs or ideas or customs. "France before the Outbreak of the Revolution," in the same Review, is, we suppose, an instalment of M. Taine's new volume, which is to give us the second act in the drama of *Les Origines de la France contemporaine*. The present paper is an admirable instance of the art of cumulative effect, and should be compared for style and treatment with Michelet on the same subject. The universal famine of the winter of 1788-9; the 300 riots that marked the four months preceding the fall of the Bastille; the new and dangerous self-consciousness excited in the masses by the doubling of the Third Estate; the official enquiries into grievances; and the rumoured personal Liberalism of the king, are described with a masterly grasp of principle and detail.

BOSTON LETTER.

Boston: January 10, 1878.

The Whittier dinner, of which I spoke in my last letter as having been abandoned, was finally carried out—as you will have seen from our journals—on December 17, by the publishers of the *Atlantic Monthly*, which owes so much to Mr. Whittier's numerous contributions. Although a number of literary men had already expressed themselves *à propos* of Whittier's birthday in the columns of the *Literary World*, there was no lack of eloquence or of fitting verse at the dinner; and the enthusiasm of this double demonstration lends weight to the opinion that America entertains for Whittier a special cordiality of feeling which it reserves for men who participate in affairs as well as in the production of poetry, and who appeal to simple and hearty moods even more than to the taste for purely literary graces.

A poet of quite a different order is Mr. Edgar Fawcett, whose *Fantasy and Passion* Messrs. Roberts Brothers will shortly issue. He represents a branch of the younger school of American poets, who, like Mr. T. B. Aldrich, to whom Mr. Fawcett's volume is dedicated, are very skilful miniature-painters, workers in fine filagree. He has fancy, perception, sometimes strong feeling; he summons words with an easy hand, and often with highly picturesque results, being also master of a rhythm which, though "Swinburnian," is not unoriginal, but wanting in variation; yet these poets among whom Mr. Fawcett stands, thinking too much of *l'art pour l'art*, have not yet gained any very deep hold upon our public. I leave the poets and the public to settle the rights of the situation between them. I dislike to criticise, for in this country of free speech where the functions of creator and critic are not clearly distinguished, we writers are not expected to speak freely of each other; but, although I recognise with pleasure the nice workmanship, the agile fantasy, and occasional passion of this

group of singers, I believe that their attitude is one of too great reaction from the stationary and conservative inclination of the elder poets. They have fallen into the contemplation of small things: they deal too much in phrases and cadences, and should attach themselves more fervently to real life, serving the needs of the common heart, and expressing a less conscious and introspective sort of suffering and of ecstasy.

Another book in preparation by Roberts Brothers is the Rev. E. E. Hale's *What Career?* As the title shows, this belongs to a class of books very much in favour among us—those dealing with questions of success in life; but Mr. Hale's volume, made up of lectures read before a college society, is a protest against, and an antidote for, all quackery on this subject. He makes a plea for broad culture, and for faith in the development of character. In the opening lecture, entitled "The Leaders Lead," will be found some clear illustrations of the actual working in American life of our principle that the people is the sovereign, and the President and other officers of government its servants. Mr. Hale's demonstration of the method by which the people sometimes reserves its first-class minds for other work than that of legislation and the execution of laws, is almost self-evident, but may none the less be useful to those who are studying us from across the water. The very simplicity of our system, in fact, is one source of the continual misconception which we observe in European comment on America.

Prof. H. H. Boyesen, of Cornell University, has in preparation a commentary on *Faust*, with chapters on Goethe, Schiller, and Lessing, for use in colleges, which will appear in the spring from the press of J. R. Osgood and Co. This promises to be of value, also, for independent students of German literature; for Prof. Boyesen, who has made special studies in this direction for some years, will embody in his critico-biographical essays on the great German poets the results of the latest researches into their careers. The commentary itself, not professing entire originality, will contain, nevertheless, many of the writer's own conclusions, combined with whatever previous contributions to Goethe criticism appear to him most sympathetic and correct. Messrs. Osgood and Co. will publish presently, in their reprint of the "English and Foreign Philosophical Library," *Religion in China*, by Joseph Edkins, D.D. In their "Artist Biography" series they are preparing *Rembrandt*, a compilation by Mr. M. F. Sweetzer. *The Bride of the Rhine*, by Col. Geo. E. Waring, jun., one of our most versatile men—an architect, engineer, farmer, traveller, *militaire*, and story-writer—is a very pretty specimen of the lighter kind of books of European travel with which it is always in order to attract cis-Atlantic readers. Its excellent illustrations of the Moselle scenery, and its supplementary chapter on the poet Ausonius, by the Rev. O. T. Brooks (the translator of *Faust* and of Jean-Paul's romances), give it additional interest. The main part of the book was originally published in *Scribner's Monthly*, which, by the way, is going to offer itself to us in February in the form of a "midwinter number" containing articles of unusual interest, and many well-wrought specimens of the wood-cutter's art: among the latter a figure-subject by John La Farge; a portrait of Abraham Lincoln, engraved by T. Cole (a new wood-cutter of much promise), from a pen-drawing by Wyatt Eaton; and some fine cuts of Castelli plates and vases accompanying an article by Signor Castellani. The portrait of Lincoln goes with a chapter of personal reminiscences of the President, by Noah Brooks, who was on terms of intimacy with him throughout the war. These will be concluded in the next number.

The *Galaxy*, another New York magazine, has recently been "merged" in the *Atlantic Monthly*; but the significance of this event is not like that of the transfer of the *North American Review* to

New York, "merging" being an agreeable mode of stopping publication. Henry Holt and Co. (New York) have nearly ready an important work by General Walker, on *Money*, in which the terms "currency" and "measure of value" as applied to market price are dispensed with. Even if the Bland Silver Bill does not pass, there will be a wholesome satisfaction in having at hand for the use of voters and members of Congress a thorough treatise on a matter at present so prominent in national affairs.

GEORGE PARSONS LATHROP.

SELECTED BOOKS.

General Literature.

- HIPPEAU, C. L'instruction publique en Russie. Paris: Didier. 3 fr. 50 c.
 MOLTKE, Field-Marshal Count von. Letters from Russia. Trans. R. Napier. C. Kegan Paul & Co. 6s.
 SEPT, M. Le drame chrétien au moyen âge. Paris: Didier. 4 fr.
 TAYLOR, Col. Meadows. A Noble Queen: a Romance of Indian History. C. Kegan Paul & Co. 31s. 6d.
 WILSON, Daniel. Reminiscences of Old Edinburgh. Edinburgh: Douglas. 15s.
 WRATISLAW, A. H. The native Literature of Bohemia in the Fourteenth Century. Bell & Sons. 5s.

History.

- FAGNIEZ, G. Etudes sur l'industrie et la classe industrielle à Paris, au XIII^e et au XIV^e siècle. Paris: Vieweg.
 GODEFROY, F. Le livre d'or français. La mission de Jeanne d'Arc. Paris: Relchel.
 MASSON, D. The Life of Milton. Vols. IV. and V. Macmillan. 32s.

Physical Science, &c.

- BAGOT, A. Accidents in Mines: their Causes and Prevention. C. Kegan Paul & Co. 6s.
 STUR, D. Die Culm-Flora der Ostrauer u. Waldenburger Schichten. Wien: Hölzler. 80 M.
 ZOELLNER, F. Wissenschaftliche Abhandlungen. 1. Bd. Leipzig: Staackmann. 13 M. 50 Pf.

Philology, &c.

- APOLLONIUS DYSKOLOS, des, vier Bücher üb. die Syntax. Uebers. u. erläutert v. A. Buttmann. Berlin: Dümmler. 9 M.
 TAUBS, S. Meleches Schlome, enth. verschiedene talmud. Abhandlgn. u. Traktat-Sechakalim. München: Ackermann. 8 M.

CORRESPONDENCE.

SPELLING REFORM.

9 Red Lion Square, W.C.: January 29, 1878.

I have twice seen an advertisement lately in the *Times* worded thus:—

"GAI IULI CAESARIS DE BELLO GALlico COMMENTARIUS SEPTIMUS. With two Plans and English Notes by A. G. Peckett, B.A., Fellow of Magdalene College, Cambridge."

Now, without going into the archaeological question of the rival abstract claims of *Gaius* and *Caius*, I may observe that we have direct contemporary evidence as to the orthography adopted by the great Dictator himself, who must be a better judge how to spell his own name than any University Don now living.

I have just taken two coins out of my cabinet, one of Julius, the other of his collateral descendant Caius Caligula. The legend on the one runs C. CAESAR. DIOT. PERPETVO; that on the other C. CAESAR DIVI AVG. PRON. AVGPMPTRPIIPP. And therefore, to substitute G for C looks like a piece of blundering pedantry, much as if some wisecracker were to spell the family name of the Earls of Caithness *Santa Chiara* instead of *Sinclair*.

I would say of the Cambridge University Press, ἀπεσχέτω τῆς φλυαρίας!

RICHARD F. LITTLEDALE.

THE SCHLIEHMANN COLLECTION AT THE SOUTH KENSINGTON MUSEUM.

Windham Club, St. James's Square, S.W.:
January 24, 1878.

Among those who are interested in the Schliemann collection at the South Kensington Museum there may be some who are not aware of the close similarity existing between one class of the relics there on view and those exhumed from the works of the "Mound Builders" of Ohio and Kentucky. Not to speak of stone hand-pounders of a trumpet shape, of "skin-dressers," and of hammers which

are precisely the same (even, as it appears to me, in geological details) with those used by the primitive inhabitants of North Central America, but which (in some differentiated form or other) are scattered broadcast over the surface of the world, my attention has been specially called to one set of objects which seem absolutely identical. I refer to the "funnels" of baked clay, several of which of a plain type are contained in one of the cases, and two of which, bearing each a letter or symbol, whichever it may be, are in another. They average about 2½ inches in length; are broad at one end, and taper away towards the other. The impression of the figure on them has been made while the clay was wet. When I was in Cincinnati in 1874 engaged in visiting the works of the Mound Builders, I frequently saw "pipes" which were not only identical with these "funnels" in respect of their shape and composition, but which also had similar symbols impressed upon them. In the specimen which I brought to this country the characters are arranged in a row, while in the specimens at South Kensington they are disposed singly; but their similarity is unmistakable. A recent writer in the *Times* has remarked on the singular anomalies which Dr. Schliemann's most interesting collection presents. Allow me to add yet another to the list.

WILLIAM C. BORLASE.

DIRUIT, AEDIFICAT.

Shenstone Vicarage (near Lichfield):
February 4, 1878.

The Provost and Fellows of King's propose to replace Wilkins' screen by a row of buildings. These are required, no doubt, and the College has of late years made such strides that any criticism coming from an old Kingsman, who went into the Senate House without any passport from the Schools, will be regarded as impertinent. Still, with your permission, I should like to observe:—

1. That the elevation will overshadow and dwarf King's Parade—that is, it will spoil the little bit of the town of Cambridge which at present looks bright and cheerful.

2. That its effect on the chapel, which now stands so free, may possibly not be happy, although it must be confessed that something like the proposed erection was contemplated in the original plans.

3. That it would be a pity to uproot a very costly structure, which, having regard to its modern date and almost complete uselessness, is unique, and confessedly ornamental.

These objections, it is true, are not vital, and they would be trifling, if it could be urged in reply that the Royal College had no other site. But this plea cannot be put in; for there is ample space westward. Indeed, by transferring the proposed buildings to a certain point in that direction, the fourth side of a magnificent quadrangle would be provided, with the help of Clare Hall.

R. W. ESSINGTON.

GRIMM'S LAW.

Upsala: January 27, 1878.

In his interesting review of Douse's *Grimm's Law* in the *ACADEMY* of January 12 Prof. Rhys has several times alluded to my theory of the sound-changes known as *Grimm's Law* with qualified approval. I think it due both to him and to any other who may have attached any importance to my theory to state that it has received a severe shock in the important discovery of the Danish scholar Verner, which Prof. Rhys mentions at the end of his review. Verner's law is simply this: that medial Indogermanic *k*, *t*, *p*, becomes *h*, *φ*, *f* in accented, and *g*, *d*, *b* in unaccented, syllables (according to the original Indog. accent). Thus *bhrátar* and *mátar* become *brótar* and *mótar* respectively. Unaccented *s* becomes *z*, as in the past participle *kozand* = Old English *cosen* (chosen), while it remains in accented syllables, as in the infinitive *kéusan* = O.E. *ceōsan*. This change of *s*

proves conclusively that the *d* of *mótar* instead of being the original Teutonic sound is really a later modification of (th) through (dh), which, of course, overthrows my series of Indog. (t), Oldest Low German (d), Later L. G. (dh). It must not, however, be forgotten that my views consisted really of two distinct lines of arguments, one based on evidence, the other purely conjectural. An examination of the direct evidence within the Teutonic languages themselves convinced me of the universal priority of the voiced (dh) and (v), not only at the end, but also at the beginning of words. Then came the question, How to explain the change, say, of Indog. (t) into the Oldest Teutonic (dh), as in Teut. *dhū* from Indog. *tu*? As there was no direct evidence of the intermediate stages, I was forced to have recourse to pure conjecture. Now, however, Verner's discovery has supplied evidence of the intermediate changes; and this evidence is against my theory, although it cannot overturn the evidence on which I based the assumption of (dh) being older than (th) within the historical limits of the Teutonic languages. It will be seen that the acceptance of Verner's results does not diminish the flux and reflux to which Mr. Douse so much objects. The English (th) in *think* must, for instance, have passed through the following stages, beginning with Indog. *t*:—t (th?), th, dh. The *t* of the German *mutter* must have passed through the following:—t, th, th, dh, d, t. Note that (th) indicates a true aspirate, as I think it more probable that (th) developed out of (t) indirectly, through aspiration and affrication, than by a direct change, which cannot be paralleled in the Teutonic languages.

HENRY SWEET.

BISHOP ELLICOTT'S NEW TESTAMENT COMMENTARY.

King's College, London: January 29, 1878.

I think I have a right to ask for space in the *ACADEMY* for some remarks on the Rev. R. B. Drummond's notice of this work in the number for the 26th inst. The Editor of the Commentary claims for it that

"all real or seeming difficulties have been candidly set forth, and the inferences which may be thought to flow from them discussed and analysed. Nothing has been kept back from the reader. The truth, so far as a knowledge of it has been vouchsafed to the interpreter, has been stated fully and unreservedly; and where difficulty yet remains no attempt has been made to hide it by any of the plausibilities of a more conventional or traditional exegesis" (Preface, p. ix.).

As my own aim in the work I claim, "within the brief limits of time and space at my command, to think out and express the writer's meaning, . . ." and that "no part of any text has been passed over without an honest attempt to ascertain and give its true meaning" (p. 381).

I am sorry to find, therefore, that Mr. Drummond remarks "its boldness in grappling with some difficulties, and the graceful manner in which it glides past others;" but I do not doubt that he has grounds for his assertion, though he gives none; but when he further speaks of the whole work as "written so entirely in the interest of a foregone conclusion," he imputes an aim the very opposite of that with which the work was undertaken, and passes the limits of fair criticism.

Mr. Drummond has adduced but one instance from the part of the Commentary for which I am responsible of what he calls "forced interpretations or gratuitous conjectures." He says, "The sixth hour in John iv., 6, we are correctly told means twelve o'clock at noon; how comes it then to mean six o'clock in the morning in John xix., 14?" Your readers would hardly suppose from this question that in both the notes referred to, as well as in those on John i., 39, iv., 52, and xi., 9, I express my opinion that St. John uses everywhere the ordinary method of counting, by which "the sixth hour" would be twelve o'clock. I cannot ask you to give me space for the whole of the two notes which are

assumed to be contradictory. The following extracts will suffice:—

John iv. 6: "About the sixth hour—i.e., as elsewhere in St. John, following the ordinary mode of counting, about twelve o'clock (comp. note on chap. i., 39).

John xix., 14: "And about the sixth hour. (Comp. notes on Matt. xxvii., 45; Mark xv., 25; Luke xxiii., 44.) St. John's statement of time (twelve o'clock) seems opposed to that of St. Mark, who states that the crucifixion took place at 'the third hour' (nine o'clock) and no solution of the discrepancy is wholly satisfactory.

"There are, as we may have expected, some variations of MSS., and as early as the time of Eusebius we find a suggestion that 'third' should be here read for 'sixth.' No competent critic would, however, for a moment admit that either in the parallel in St. Mark or in this passage there is even a strong presumption in favour of any reading except that of the Received Text.

"The common supposition that St. John adopted the Roman division of hours and that by 'sixth hour' he meant six o'clock is equally unsatisfactory (comp. notes on chaps. i., 39; iv., 6, 52; xi., 9). Even if it could be proved that this method was in use at the time the fact would not help us, for if we read this text as meaning six o'clock, it is as much too early for the harmony as twelve o'clock is too late.

"It is better, therefore, simply to admit that there is a difficulty arising from our ignorance of the exact order of events or, it may be, of the exact words which the evangelists wrote."

I think my view is expressed with sufficient clearness without contradiction in both notes, and Mr. Drummond is kind enough to assure me that this view as expressed in the earlier note is correct; but he must be perfectly aware that the opposite view is maintained by veterans in the field of New Testament Exegesis in whose presence novices have little claim to be heard. Among these is Prof. Plumptre; and finding my own view opposed to his, and the question being one affecting the Four Gospels rather than the Fourth Gospel, I felt it due to my readers to express in my notes what I myself thought, and to ask Dr. Plumptre to give his view in an excursus accompanied by his name. This he has done (p. 559), and though the argument does not carry conviction to my own mind, the excursus is one which has commended itself to many, and is, as I venture to think, one of the most important parts of the work. It is in any case not open to Mr. Drummond's criticism, for Dr. Plumptre expressly calls attention to my view, and refers to both the notes quoted above. His words are "About the sixth hour—i.e., assuming John to use the Roman reckoning of the hours, 6 A.M. (But see Notes on John iv., 6, and xix., 14.)" (p. 581).

I do not extend these remarks beyond the one reference which your reviewer has made to my own notes. Dr. Plumptre is not in England, but no work of his can need defence at my hands, in the opinion of competent English scholars.

H. W. WATKINS.

20 Dublin Street, Edinburgh: February 4, 1878.

Having carefully read the above strictures on my article I desire to make on them the following remarks:—

1. I could not suppose that my description of the above-named work as one "written in the interest of a foregone conclusion" would please either of its authors; but Mr. Watkins apparently puts a harsher construction on the phrase than I ever intended. If a work especially undertaken for "those who have learned to doubt the full authority of Scripture, but who would rejoice to have those doubts dissipated" (Preface, p. vii.), may not properly be so described, I am at a loss to know to what sort of work the description would apply. The context, however, might have shown that I did not use the phrase in any offensive sense as regards the individual writers.

2. Mr. Watkins says I give no grounds for my remark on the boldness of the work in grappling with some difficulties, and the graceful manner in which it glides past others. I think I do; but

as I cannot ask for space to re-write my article or to substantiate in detail all its allusions, I am content to let the reader be the judge.

3. It is necessary, however, that I should notice at length what Mr. Watkins says of my remarks on the attempted harmonising of St. John and the Synoptics in regard to the day of the crucifixion. Mr. Watkins seems to think that I have accused him of contradicting himself in his interpretation of the "sixth hour" in John iv., 6, and xix., 14, respectively. But this I have not done. My allegation is that Dr. Plumptre's Excursus contradicts Mr. Watkins' notes. This, of course, is no crime, nor have I made it such; but it has the unfortunate effect of involving the reader, who expects to be relieved of all his doubts, in grievous perplexity. No sooner has he learned from the perusal of the Excursus that St. John may be reconciled with the Synoptics by supposing that the Pharisees postponed the Passover till the morning following the legal day, than he is referred back (with praiseworthy candour, certainly) to the notes, which tell him that the sixth hour can only mean twelve at noon. What inference can he draw but that the case, as put by Dr. Plumptre in its most tenable form, breaks down, or that the "sixth hour" may mean either six A.M. or twelve noon as may be most convenient? This is what I have given as an example of the gratuitous conjectures and forced interpretations from which I ventured to hint the book was not wholly free.

With this explanation, however, I am quite willing to admit that my statement might have been more carefully worded. I ought, of course, to have made it clear that the alleged contradiction was not one ascribed by either of the authors to the Evangelist, but one that exists between the authors themselves. So far I have to express regret; but I do not see that any substantial injustice was done.

4. Mr. Watkins' reminder that Dr. Plumptre's view of the meaning of the "sixth hour" in St. John is maintained by veterans in the field of New Testament exegesis does not alarm me. It is, indeed, perfectly irrelevant. The "novice" may venture to ask whether it would ever have suggested itself except for harmonistic purposes.

I suppose it is not very unusual for authors to dissent from the judgments of their critics. I am sorry the praises I felt it my duty to bestow on Bishop Ellicott's Commentary could not be more unqualified; but I have much pleasure in repeating here the opinion already expressed in my article—that the work is, on the whole (always, I have no doubt, in intention), an extremely fair one.

ROBERT B. DRUMMOND.

ON TWO DRAWINGS OF DÜRER AT THE GROSVENOR GALLERY.

London: February 5, 1878.

Permit me to supplement the "Note" in your last week's issue concerning the two drawings of Albrecht Dürer in the Grosvenor Gallery, one belonging to Lord Warwick and the other to Mr. W. Mitchell, on which M. Ephrussi has recently written in the *Chronique des Arts*. With reference to the former (No. 860), it did not require the publication of M. Ephrussi's opinion to establish its attribution to the hand of Albrecht Dürer; neither is that attribution, as your Note would seem to imply, an open question, but a certainty. The reason why the drawing has been ascribed to Lukas van Leyden is twofold: first, that it is a portrait of that artist, and the same portrait that the artist himself has engraved, in his well-known etching of 1525; and next, that some former owner of the drawing, having perceived this fact, has erased the genuine monogram of Albrecht Dürer in the lower left-hand corner of the drawing, and in its place substituted a false signature of Lukas van Leyden, copied exactly from that which appears on the etching in question, with the

L placed between the second and third figures of the date 1525.

The drawing, its signature thus altered, was exhibited in the Burlington Fine Arts Club for several months last year, under the name of Lukas van Leyden. All competent students perceived at once its unlikeness to the style of that master in his drawings, and its perfect correspondence in all points, both technical and general, with a whole class of portrait-drawings of Dürer, including especially those done at Antwerp in the years 1520 and 1521. And as soon as it was exhibited in the better light of the Grosvenor Gallery, it was easy to detect, under the forged signature of Lukas van Leyden, the remains of the erased monogram of Albrecht Dürer, and not only the monogram but the date 1521, proving positively that this is the authentic portrait of the younger Dutch master drawn by the elder German on the occasion of their meeting in the Low Countries. The fact that Lukas had this very drawing before him and used it for etching his own likeness of himself four years later gives it a double interest. M. Ephrussi's note in the *Chronique des Arts* shows clearly that he had the merit of first perceiving the genuine erased signature, when the drawing was not yet at the Grosvenor Gallery, but at the Burlington Club. That merit I have not the least desire to impugn; but only to point out that the same knowledge has been the common property of all students who have seen the drawing in the Grosvenor Gallery since the early days of the exhibition; and to indicate, a little more fully than M. Ephrussi has yet done, the nature of the tampering to which the signature has been subject, and the relation of this drawing to the etched portrait. I may add that it is my hope, and has been ever since the drawing was on view at the Fine Arts Club, to publish a reproduction of this invaluable memorial of the personal contest of two famous men, in a forthcoming book on *Albert Dürer: his Teachers, his Rivals, and his Followers*, of which some preliminary chapters have appeared in the *Portfolio* for 1877.

To turn to the portrait of Lord Morley exhibited by Mr. W. Mitchell, that generous and accomplished amateur will desire with me that the historical information supplied by him to M. Ephrussi concerning its subject and his mission to Nuremberg should be ascribed not only to himself (towards whom M. Ephrussi's acknowledgments are most full and courteous), but to its original author, Mr. Henry Bradshaw, whose ungrudging spirit lays upon students all the greater obligation to put on record every debt, whether small or great, which they owe to the stores of his vast and luminous erudition.

SIDNEY COLVIN.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, February 11.—5 P.M. London Institution: "History of the Torpedo," by Lieut. F. I. Palmer.
8 P.M. Society of Arts: "Explosions in Coal-Mines," III., by T. Will.
8.30 P.M. Geographical.
TUESDAY, February 12.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. Garrod.
8 P.M. Anthropological Institute: "On the Colouring Matter found in human Hair," by H. C. Sorby; "On bird-shaped Mounds in Putnam County, Georgia, U.S.A.," by C. C. Jones.
8 P.M. Civil Engineers: "On the Evaporative Power of Locomotive Boilers," by J. A. Longridge.
8 P.M. Photographic: Anniversary.
WEDNESDAY, February 13.—8 P.M. Society of Arts: "The System of Cremation in Use upon the Continent," by W. Kasse.
THURSDAY, February 14.—8 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: "Spirit of Italian, French and German Music," by E. Paier.
8 P.M. Society of Arts: "Recent Improvements in the Metallurgy of Nickel," by A. H. Allen.
8 P.M. Mathematical: "On a general Method of solving partial differential Equations," by Prof. Lloyd Tanner; "On a Property of the four-piece Linkage, and on a curious Locus in Linkage," by A. B. Kempe.
8 P.M. Historical: "Historical Development of Idealism and Realism," III., by Dr. Zeffi; "Canada Past, a Key to Canada Future," by S. Robjohns.
8.30 P.M. Royal. Antiquaries.

FRIDAY, February 15.—1 P.M. Geological: Anniversary.
 8 P.M. Philological: "On Malagasy, the Language of Madagascar," by the Rev. W. E. Cousins; "Some English Derivations," by H. Nicol.
 9 P.M. Royal Institution: "Zoological Distribution, and some of its Difficulties," by Dr. P. L. Sclater.
 SATURDAY, February 16.—3 P.M. Physical: "On Grove's Gas Battery," by H. F. Morley; "On the Drawing of Lissajous' Figures for the Stereoscope by his Pendulum Apparatus," by S. C. Tisley and M. Stroh.
 3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

Physiological Aesthetics. By Grant Allen, B.A. (London: C. Kegan Paul & Co., 1877.)

THIS volume, though not by any means without originality, is in the main lines of its argument an attempt to develop and give more precision to a view expressed by Mr. Herbert Spencer in various parts of his works, particularly in the last chapter of his *Psychology*. Mr. Grant Allen seeks "to elucidate physiologically the nature of our aesthetic feelings" as species of pleasure. He has therefore to answer two questions: first, What from the point of view of physiology is pleasure? and, secondly, What is the *differentia* of those pleasures which are called aesthetic?

Sir W. Hamilton, paraphrasing Aristotle, had said that "pleasure is a reflex of the spontaneous and unimpeded exertion of a power, of whose energy we are conscious." And this definition, which appeared to Mr. Mill almost tautological, gets a real meaning, according to Mr. Spencer, when we consider the physiological conditions of feeling. For there is undoubtedly an objective *μωδός* in the exercise of every power at which it is most "unimpeded," because the activity does not injure, but rather improves its organ; and this mean state is indicated by the pleasurable feeling. Pain, therefore, where it is not produced directly by the disintegration of an organ, is the result of its over-exertion or under-nutrition; while the greatest pleasure is the result of "the maximum of stimulation with the minimum of fatigue," and is therefore the subjective indication that the activity in question is a healthy one. This may seem inconsistent with such facts as, *e.g.*, that we not seldom find pleasure in the taste of substances which are injurious to health. The answer, however, is that these substances, so long as they are pleasant, are producing a healthful stimulation, and that "the nervous system is not prophetic" of their future hurtful effect. Yet within due limits the nervous system is prophetic. In the long development of animal life, a certain *consensus* has been established between the different powers and organs, so that, *e.g.*, what is sweet to the taste is generally good for food. But this *consensus* is never perfect, and, therefore, the animal may be deceived by its tastes, especially in regard to substances not often found in its environment.

Any "normal manifestation of function in a fully supplied nervous structure will have its subjective concomitant in a slight feeling of pleasure," and that whether the exertion contributes to the maintenance of life or not. Hence every animal which has a surplus of potential energy beyond what is required for the immediate needs of its life has an inclination to *play*—*i.e.*, to exert its powers without reference to any end to be attained

by the exertion. Now, Mr. Grant Allen maintains that when this play consists in the exercise of powers "not directly connected with life-serving functions," it is *aesthetic* play. Hence the "disinterested" character of the aesthetic feelings, which have nothing to do with the cravings of the individual or generic life, and in which, therefore, the enjoyment of one is no hindrance, but rather a help, to the enjoyment of another (p. 41).

Mr. Grant Allen then proceeds to apply his theory to the aesthetic pleasures of sense. There is most novelty and interest in his explanation of the working of the two higher or specially "aesthetic senses" of sight and hearing. The ear contains a very large number of nerve-terminations, each of which vibrates in unison with a particular set of aerial waves; and the pleasure of musical sound lies in this, that by it many of these nerves are stimulated at intervals sufficient for their complete recovery, while no nerve is exhausted by continued vibrations, or jarred by their too rapid recurrence. For the physical analysis of the waves of sound has shown that "all orders of undulations produce with one another interferences (and consequently the dissonances due to minute beats), unless they stand to one another in the numerical relations of frequency which correspond to the consonant intervals of music." And—

"The rapid alternation of irritation and repair set up by air-waves whose mutual interference produces rapidly-recurring beats is highly destructive of nervous tissue. At the very moment when the sensibility of the nerve is renewed after the last preceding shock, a second and third shock come to waste its newly-recovered strength."

On the other hand, where the undulations "stand to one another in the numerical relations that underlie the consonant intervals," each nerve has sufficient time to repair itself, ere it is called upon for a new effort, and thus we have "the maximum of stimulation and the minimum of fatigue." The same mode of explanation is applied to the harmonies and discords of colour, on the basis of Young's theory that there are special nerves for red, green, and violet, and that all other perceptions of colour are the result of combination. "All colour-harmony consists in such an arrangement of tints as will give the various portions of the retina stimulation in the least fatiguing order; and all colour-discord is the opposite." "The famous colour-harmony of the Italian painters is that which rouses action successively in all three classes of fibres, so that the eye can range freely over the whole field of combination without exhaustion." And, generally, harmonious effects in the combination of colour are produced by taking those that are complementary—*i.e.*, those which call into play the most different fibres.

Form is more difficult to bring within the limits of the theory, and in dealing with it Mr. Grant Allen confesses that "so involved and interdependent are the various elements of the aesthetic feelings that we cannot examine the intellectual till we have catalogued the sensuous, and yet cannot explain the sensuous without the aid of the intellectual." But still he maintains that "beauty of form is chiefly concerned with the muscu-

lar sweep of the eye in cognising adjacent parts," and that curves are preferred to straight lines because they are more easily followed. Yet "hardly any line can be said to possess beauty of itself apart from intellectual considerations of symmetry and proportion." Now, symmetry and proportion are pleasing because they "assist our efforts at co-ordination," and "everything that suggests the idea of knowledge and comprehensibility is pleasing." On the other hand, "in nature symmetry holds a subordinate place," and therefore it is "out of place in those arts that aim at the imitation of nature."

Space will not permit us to follow Mr. Grant Allen in his treatment of ideal beauty. Indeed, although he makes many interesting observations in the course of his survey of the higher motives of art, what he has to say in connexion with his main argument may be summed up in two points. The first is that "the emotional pleasure of various special sentiments," such as love, paternal affection, patriotism, &c., when it is "the product of exercise unconnected in thought with our personality and wholly cut off from actuality," becomes aesthetic pleasure. And the second is that the purely intellectual pleasures of well-constructed plot and of skilful and exact imitation contribute greatly to heighten aesthetic effect. At the same time Mr. Grant Allen maintains that such elements, though intertwined by complex and subtle associations with the higher powers of art, are not the primary sources of aesthetic sentiment.

"I feel assured," he says, "that every aesthetic feeling, though it may incidentally contain intellectual and complex emotional factors, has necessarily for its ultimate and principal component, pleasures of sense, ideal or actual, either as tastes, smells, touches, sounds, forms, or colours."

The office of the intellect, therefore, is "essentially an intervention."

"It combines sensuously beautiful factors, so as to yield a synthetic whole more beautiful than its separate parts. But without the originally aesthetic components, its exercise cannot yield an aesthetic result" (p. 193).

The assertion we have just quoted is that on which we should be most disposed to join issue with Mr. Grant Allen. No one, indeed, so far as we know, has maintained that aesthetic pleasure is ever purely intellectual in its origin; but the question is whether it is ever purely sensuous. It is one thing to say that art does not love abstractions; it is another to analyse the feelings which it awakens into pure sensations. Plato, and all who have followed him, have always maintained that the sense of the beautiful is to be explained as our first apprehension of an intelligent order underlying the perceptions of sense. Thus, *e.g.*, Goethe said that beauty was half-concealed law—*i.e.*, law presenting itself under the veil of sensuous form, and with all the apparent arbitrariness and unconnectedness of that form, so that we are conscious of it, yet not able to say wherein it consists. There may, indeed, be some justice in Mr. Grant Allen's censure of those who have sought to explain the most complex phenomena—*e.g.* the beauty of the human figure—before they had examined the

simplest cases of the harmony of form and colour; but in such a subject there is, perhaps, greater danger in trying to find in the elements what does not exist except in their living union, as if the secret of life could be reached by the dissecting knife. Now, it seems to us that Mr. Grant Allen has either omitted the very problem he undertook to solve—that of the *differentia* of aesthetic pleasure—or else he has been inconsistent with himself.

For, taking for granted that pleasure is physiologically what Mr. Grant Allen makes it, the question still remains whether we can treat the aesthetic feelings as varieties of the purely sensuous feeling of pleasure; or in other words, whether that peculiar combination of nervous vibrations, the possibility of which is provided for in the structure of the organs of sense, especially the ear and the eye, is sufficient to account for the difference between aesthetic and sensuous pleasure. Now, from this point of view it is noticeable, first, that, according to Mr. Grant Allen, it is the “disinterested” character of those pleasures (and this must mean our *consciousness* of their disinterested character, for the *fact* would be nothing to the purpose) that constitutes them *aesthetic*. And this is just the quality of aesthetic pleasures upon which Kant logically bases an opposite view of their origin. In the second place, as Mr. Grant Allen’s own account shows, aesthetic pleasure always involves a complex relation of many sensational elements—a unity in which many differences are subordinated. And such subordination, as he himself remarks, is exactly the condition under which the co-ordinating powers of intelligence find least resistance. Shall we not then say that the harmony of perception to the needs of intelligence is present to our consciousness as beauty; or that, as Kant puts it in the *Critique of Judgment*, the intelligence appreciates the conditions of its own harmonious exercise? Are we not sensible in beauty of the concord of phenomena with law even when we are unable to detect the precise law that brings back their multiplicity to unity? Is not the sense of beauty just the “greeting of the spirit” to the object which, so to speak, meets it half-way? If this be the true theory, we can easily explain many of the facts with which Mr. Grant Allen seems to have most difficulty—as, for instance, the origin of our love for particular forms. Why do we seek for symmetry, yet dislike the absolutely symmetrical? Why do we prefer curves to straight lines, and yet reject as ugly any lawless complexity of form? Mr. Grant Allen’s reasons seem inadequate, and also partly inconsistent with his general view of the relation of the intelligence to beauty. But on Kant’s theory, regularity lies out of the sphere of the beautiful, because in it the veil of sense is rent, and the intelligence at once finds itself in the object; while utter irregularity equally lies out of the sphere of the beautiful, because it is a chaos in which the intelligence cannot find its way at all, so that it is thrown back upon itself with something like what Mr. Grant Allen well names the “difficulty of co-ordinating the impracticable.” Mr. Pater has lately told us that Art always “aims at

the condition of music,” in which the form is completely absorbed in the matter—the ideal law in the material expression—in which, in short, the movement of intelligence is one with the movement of sense. But if so, it is as erroneous to seek the beautiful in pure sense as in abstract intelligence. The open secret of art lies just in this, that it seems to tell us everything—to raise us for a moment to the level of completed intelligence—yet tells it only in the “unknown tongues” of sense, in unspeakable words, which it is not possible to utter again in the ordinary language of the understanding—not possible, at least, except as the late result of the laborious processes of science.

We regret that it is impossible to go further into the detailed criticism of Mr. Grant Allen’s book, which, if not satisfactory in its main argument, is both suggestive and well written. EDWARD CAIRD.

SCIENCE NOTES.

PHYSIOLOGY.

On the Retinal Pigment of Birds.—The coloured spheroids discovered by Hannover in the retina of birds are of three different kinds—yellowish-green, orange, and ruby-red. These tints are due to the presence of three distinct pigments held in solution by the fatty matter of which the spheroids consist. Kühne has lately succeeded in isolating them by the following process (*Centralblatt für die med. Wiss.*, January 5, 1878). One hundred retinas of the common fowl, plunged into alcohol at the moment of their removal from the body, were extracted with ether. The reddish fat obtained on evaporation was dissolved in hot alcohol and saponified with soda. This product was then treated successively with petroleum-ether, ethylic ether, and turpentine; to the first of these menstrua it yielded only a greenish-yellow pigment, to the second an orange, to the third a deep rose-red. The first two are soluble in carbon disulphide, to which they impart their peculiar hues; the third is insoluble in it. These three pigments may easily be distinguished from one another by their spectroscopic characters, their chemical reactions, and their degree of solubility.

On the Vaso-motor Innervation of the Voluntary Muscles.—Investigations on this subject have been conducted under Ludwig’s guidance by Sadler, Hafiz, and Gaskell. The chief difficulty in the way of interpreting their results is due to their having chosen the spinal cord or the motor nerve-trunks for stimulation. When these are stimulated in non-curarised animals the variations in the flow of blood through the muscular tissue must be influenced, not merely by changes in the calibre of the arterioles, but by mechanical compression of the intramuscular capillaries. In animals under the influence of curare, Sadler and Gaskell failed to detect any alteration in the flow of blood through muscles whose motor nerves were stimulated. It is not easy to account for this, inasmuch as curare administered in sufficient amount to completely paralyse the voluntary muscles does not appreciably weaken the vaso-motor nerves in other parts of the body. An attempt to throw fresh light on these intricate questions has lately been made by Heidenhain, with the assistance of Grützner and others (*Müller’s Archiv*, xvi., 1). In the first series of experiments the temperature of the gastrocnemius, estimated by means of a thermo-electric apparatus, was taken as a measure of the varying flow of blood through its tissue. Moreover, the vaso-motor fibres supplied to the gastrocnemius from the sciatic having been traced back into the abdominal cord of the sympathetic, a way was opened out of the difficulty mentioned above; for

stimulation of the sympathetic, while modifying the calibre of the intramuscular arterioles, leaves the muscle itself at rest. It was found by this method that, while section of the sympathetic, just above the bifurcation of the aorta, raises the temperature of the gastrocnemius, stimulation of the vaso-motor fibres, whether in the sympathetic trunk or after their junction with the sciatic, always lowers it. Both constrictor and dilator fibres are conveyed in the sciatic to the arterioles of the muscle, and the latter may be thrown into action by stimulating the central end of any afferent nerve. In short, the behaviour of the vaso-motor nerves supplied to voluntary muscle was found to resemble that of the corresponding nerves supplied to the integument in kind, while differing from it in degree. The temperature of the skin was observed to vary within wider limits than that of the muscle; but the purely accidental nature of this distinction was satisfactorily proved. A second series of experiments was undertaken, chiefly in order to demonstrate what in the first series had been taken for granted—viz., that the variations of temperature were really and solely due to corresponding variations in the flow of blood through the capillaries of the muscle, and not to fluctuations in the rate of local metabolism determined by the “nerfs calorifiques et frigorifiques,” whose existence is postulated by Claude Bernard. In this series, the varying pressure in the efferent vein of the muscle was recorded instead of its temperature. The results fully corroborated those previously obtained, and justified the wholly vaso-motor origin of the temperature-variations. A third section of Heidenhain’s memoir is devoted to the consideration of certain points brought out in the course of the enquiry, concerning whose true meaning it was found impossible to arrive at a final judgment. These points are put on record as finger-posts for future research. In an appendix the author refers to Gaskell’s latest researches on the vaso-motor innervation of the mylo-hyoid muscle of the frog. Gaskell’s results are not in agreement with those enumerated above. Heidenhain does not question their accuracy, but insists that they cannot be made to invalidate his own. We cannot, he says, legitimately reason from the vaso-motor phenomena of a cold-blooded to those of a warm-blooded vertebrate; for the former is not endowed with the elaborate heat-regulating mechanism of the latter.

On the Development of Red Corpuscles in the Blood of the Higher Vertebrates.—The blood of man and the higher animals always contains a certain number of minute discoid elements, varying in size from 1.5 to 3 micromillimètres, extremely prone to undergo change when withdrawn from the vessels, devoid of colour, and presenting for the most part a decided biconcave form. These elements Hayem proposes to call *haematoblasts* (*Comptes Rendus*, December 31, 1877). They are always more numerous than leucocytes in normal blood. After passing through an intermediate stage (for the study of which the blood of anaemic subjects affords very favourable opportunities), during which they increase in size and become coloured, they grow into perfect red corpuscles. Sometimes, indeed, they present all the characteristic features of the latter before attaining their full size, thus constituting the “dwarf corpuscles” previously described by the author.

Our Judgment of Space.—Some years ago E. Cyon drew attention to the very close relations subsisting between the semi-circular canals and the nerve-centres which preside over the movements of the eyeballs. He now furnishes what he takes to be the true interpretation of those relations (*Comptes Rendus*, December 31, 1877). The sensations resulting from stimulation of the nerve-ends in the ampullae lie at the root of our notions concerning the three dimensions of space. By means of those sensations there is gradually formed in our brain a representation of ideal space to which all the evidence furnished by other senses concerning the disposition of surrounding

objects and their relation to ourselves is unconsciously referred. The semi-circular canals may thus be viewed as the peripheral organ of our perception of space; and the *portio mollis* must be held to include special fibres—independent of those subservient to hearing—for the transmission of “space-impressions” to the brain. Wherever the central apparatus for the reception of these impressions may be situated, there can be no doubt that it presides over the innervation—both in kind and degree—of the muscles of the eye-ball primarily; of the head and the remainder of the body secondarily. The peculiar motor disturbances which follow injury to the semi-circular canals are immediately due to: (a) visual vertigo, produced by want of agreement between ocular perceptions of space and the ideal field to which they are referred; (b) false notions concerning our own position in space which must necessarily result from (a); (c) quantitative disorders in the innervation of the voluntary muscles.

Facts about the Formation of Phenol and Indican in the System.—In the urine of dogs fed exclusively on flesh-meat, Baumann found phenol, though not as a constant ingredient (*Zeitschr. für physiol. Chemie*, i., 60). This phenol must have come from albumin. To determine the conditions of the process, an attempt was made to find it among the products of pancreatic digestion (putrefaction). Prolonged digestion of fresh fibrin with pancreatic tissue invariably yielded phenol, though in small amount. The possibility of its being formed from tyrosin, as a secondary product, was suggested by its appearance at a late stage in the process. This, however, was disproved. On the other hand, the action of pancreatic tissue on paroxybenzoic acid was found to generate phenol. Attempts to procure the latter by the putrefaction of vegetable food were unsuccessful. Although the composition of indican is still doubtful, we know that it is certainly not a glucoside, as originally supposed by Schunck. When indol is injected into the circulation, it appears in the urine (according to Jaffe) as indican; the proportion of conjugated sulpho-acids is simultaneously increased. The indol employed in such experiments is obtained by pancreatic digestion, and might possibly contain phenol as an impurity; Baumann accordingly repeated the experiments and found abundance of indican and conjugated sulpho-acids in the urine, but no phenol. He concludes, therefore, that indican is itself a conjugated sulpho-acid.

CHEMISTRY AND MINERALOGY.

Liquefaction and Solidification of Hydrogen.—An account is given in the *Journal de Genève* of the experiments performed by M. Pictet on the 10th of last month, in which he successfully demonstrated the liquefaction and solidification of hydrogen. The gas was prepared in an absolutely pure state by Berthelot's method of acting upon potassium formiate with potassium hydrate. When heat was applied the gauge rose steadily, and thirty-seven minutes after the commencement of the operation indicated a pressure of 650 atmospheres, at which point it remained constant for a few moments. The tap was then opened, when a steel-blue jet escaped from the orifice with a hissing sound, such as is heard when red-hot iron is plunged into water. The jet was found to become suddenly intermittent, and the observer saw a hail of solid particles projected violently to the ground, on which their fall produced a crackling noise. The tap was then closed, and the pressure which was then at 370 atmospheres fell to 320, and remained thus for some minutes, after which it again rose to 325. At this moment the tap was again opened, when it allowed a jet to escape intermittently, which appears to point to a crystallisation having taken place inside the tube. This is supported by the fact that hydrogen will escape in the liquid state if at this stage

of the operation the pumping be stopped and the temperature be allowed to rise.

Platinum proto-sesquioxide.—Jørgensen has discovered this new oxide and described its characters (*Jour. prakt. Chem.*, 1877, xvi., 342). When anhydrous sodium platino-chloride is heated with dry sodium carbonate in a platinum crucible over a Bunsen flame at the temperature of incipient fusion this new oxide is formed. It is a bluish-black powder which is unacted upon by hydrochloric acid, nitric acid, or aqua regia, even when boiled with any of these reagents. When strongly heated it slowly loses its oxygen, the compound being completely broken up only at the temperature at which silver melts. Hydrogen reduces it at ordinary temperatures, light and heat being at once developed and water being formed; the reaction is the same if coal gas be employed. When gently heated with formic acid carbonic acid is evolved, and the oxide is converted into platinum black.

Combination of Anhydrous Acids with Anhydrous Bases.—It is an open question whether the anhydrous acids, or anhydrides as they are termed, fail to possess the functions of acids—whether, in fact, they are to be classed among the acids proper. To decide this problem J. Béchamp (*Compt. rend.*, lxxxv., 799) has examined the action of acids and bases of every kind when they are brought together:—1. *Action of Anhydrous Mineral Acids on Anhydrous Mineral Bases.*—Bussy has shown that barium sulphate is formed when sulphuric anhydride is brought in contact with barium oxide. Calcium borate is formed under similar conditions, the combination being attended with the evolution of light and heat. 2. *Action of Organic Acids on Anhydrous Mineral Bases.*—The author finds that anhydrous acetic acid, butyric acid and caproic acid combine with lime, baryta, lead oxide and mercury oxide. Lime was heated with acetic acid for four hours in a bath having a temperature of 133°. The temperature rose to 141° and remained so during twenty minutes. The product when treated with water had the anticipated composition and characters. When baryta was used in place of lime the reaction occurred at 100°. In the same way butyric anhydride and caproic anhydride were found to combine with lime at 120°. Lead oxide and mercury oxide were also found to combine with acetic acid directly. 3. *Action of Anhydrous Mineral Acids on Anhydrous Organic Bases.*—In this case the author points out that Dumas and Peligot have shown that methyl sulphate is produced when sulphuric anhydride is brought in contact with methyl oxide. Wetherill has also established the fact that combination takes place when ethyl oxide is placed in contact with sulphuric anhydride. 4. *Action of Anhydrous Organic Acids on Organic Bases.*—Reactions of this kind are the most difficult to establish, and require a long application of heat. Wurtz studied the action of ethylene oxide on acetic anhydride, and noticed that combination occurred. The author finds that when butyric and acetic anhydride act upon the same oxide combination takes place, and the compounds have the properties of those formed under normal conditions.

The Action of Light on Oxalic Acid.—It has been observed by A. Downes and T. P. Blunt that oxalic acid in a solution of deci-normal strength is entirely destroyed when freely exposed to sunlight for some time. The destruction of the oxalic acid in the insulated tube was so complete at the end of two months, when the solution was examined, that it had no action on litmus paper, and gave no precipitate with calcium chloride; the reaction with potassium permanganate, moreover, was so slight as to be scarcely appreciable. This observation is one of great scientific interest and of vital importance to analysts who use standard solutions of this acid (*Chemical News*, xxxvi., 279).

Destruction of Leather by Gas.—An interesting note on this subject, by G. E. Davis, appeared in the *Chemical News*, xxxvi., 227. He examined the leather of some books which had been in daily use in a leading office in Manchester from 1855 to 1858; after that time till August, 1877, they remained uncovered on a shelf near the ceiling of the same room. The books were bound in rough calf, and had red basil lettering-pieces. When the books were roughly handled at the time the author saw them the leather of the backs came off as a mixture of dust and small pieces which were very acid to test-paper. The leather of the back contained 2.847 per cent. combined sulphuric acid, and 1.920 per cent. of free sulphuric acid; the red basil lettering-piece contained 0.99 per cent. combined, and 0.87 per cent. free, acid; and the piece of leather covered by the lettering-piece contained 0.39 per cent. combined, and 0.76 per cent. free, sulphuric acid. The leather of another book was found to contain still larger quantities of acid, that in combination amounting to 3.46 per cent., the free acid being 2.18 per cent. The lettering-piece in this instance contained 0.87 per cent. combined acid, 1.04 per cent. free acid, and 1.28 per cent. of ammonia. A piece of leather from the side of this second book gave the following numbers: ammonia, 0.46 per cent.; sulphuric acid, in form of sulphate, 1.85 per cent.; and uncombined sulphuric acid, 0.64 per cent.

Coloradoite.—Closely following on Krenner's announcement of the occurrence of bunsenine (gold telluride) at Nagyág comes the discovery by Genth of a new telluride, to which he has given the above name (*Amer. Jour. Sc.*, 1877, xiv., 423). It has been met with in the Keystone and Mountain Lion mines of Colorado. The new species is not crystallised, and has an iron-black and metallic lustre; its composition has been found to be:—

Mercury	60.98
Tellurium	39.02
	100.00

which numbers correspond with the formula HgTe . In the same mine, the Keystone mine, where this mercury telluride occurs, two other new minerals have been discovered. One, which has been named *magnolite*, is found in bundles or tufts of white silky needles; they appear to have the composition indicated by the formula Hg_2TeO_4 . The second, *ferrotellurite*, forms delicate tufts of minute prismatic crystals of a straw- and lemon-yellow colour, and probably have the composition represented by the formula FeTeO_4 .

The Disintegration of Tin.—The observation has been placed on record that organ-pipes after long use become brittle and fall to pieces. Oudemans, again, pointed out a few years since that plates of pure tin, which contained at the most 0.3 per cent. of lead and iron, broke up, during their transport from Rotterdam to Moscow in very cold weather, into small pieces having the appearance of molybdenite. A similar phenomenon has recently been observed in a technical laboratory at Spandau. A large quantity of tin plate (295 kilog.) exfoliated and broke up into small fragments. It was stored in a dry place, the metal was unusually pure, containing traces only of foreign metals and no sulphur, phosphorus or tin oxide. The disintegration appears to be favoured by subjecting the metal to slight and frequent concussion and great and repeated changes of temperature (*Ann. Phys. Chem.* ii., 304).

Bischofite.—This name has been given by E. Pfeiffer to a new mineral species from the salt deposits at Stassfurt. The analysis by König shows it to contain magnesium, 11.86 per cent.; chlorine, 35.04 per cent.; and water, 53.10 per cent.; these numbers indicate the formula $\text{MgCl}_2 + 6\text{H}_2\text{O}$ as that of the mineral.

Thunder and Milk.—Dr. Malvern W. Iles, of Baltimore, describes an experiment which he

made "in order to see if milk really did sour during heavy rain and thunderstorms" (*Chemical News*, xxxvi., 237). He filled a eudiometer with skimmed morning's milk, and then introduced 100 cc. of pure oxygen. The sparks from a Ruhmkorff coil were then made to pass through the gas for ten minutes; the milk curdled very perceptibly and showed a decided acid reaction, and after standing for twenty minutes it had reached the consistency of ordinary sour milk or "bonny-clabber."

A SENSATIONAL story has recently been printed in the German daily papers, according to which some wax candles, fixed in a chandelier, which had been properly extinguished at the close of an entertainment given at a fashionable house in Berlin (the name of the street is given), contrived to re-ignite themselves in the middle of the night without human intervention. The candles were, it appears, of a green colour, and are said to have derived that hue from an admixture of verdigris in a finely divided state. To account for the alleged phenomenon it has been suggested that a fine coating of cupric or possibly of cuprous oxide had covered the wick, which by contact with carbonaceous matter absorbed oxygen, evolved heat, and so relighted the candles.

PHILOLOGY.

THE *Journal of the Royal Asiatic Society* has certainly improved considerably since the change in the management. Mr. Vaux appears to be able to command a fair number of really valuable papers, and, instead of finding a difficulty in making up a volume, would seem by all accounts to experience some trouble in making room for the many articles that are offered to the society. The new part (vol. x., part i.) is full of interest. The first paper is one of very exceptional importance, "On the Non-Aryan Languages of India," by Mr. E. L. Brandreth. No advance has been made in this obscure study since Max Müller's Letter to Bunsen on the Turanian languages. Materials, however, in the form of dialectal grammars and vocabularies, &c., have been transmitted from India. With these Mr. Brandreth has long been endeavouring to arrive at more definite information concerning the structure of the non-Aryan languages of India, with the view of placing his results at the service of the Comparative Philologist. The present article is his first instalment, and we may hope that, though it covers the whole range of his subject, it will still be followed by further and more detailed disquisitions on the individual groups of the whole class of languages he has chosen for study. Mr. Brandreth's paper enumerates the structural peculiarities of the many languages and dialects of the Dravidian, Kolarian, Tibeto-Burman, Khasi, Tai, and Mon-Anam families. It is sought to establish more clearly the inter-relations of the various members of the different groups. For instance, in the tabular scheme which ends his paper, Mr. Brandreth distinguishes about twenty groups of related languages and dialects in the Tibeto-Burman family—an important advance upon Max Müller's classification. The geographical position of these and the other languages of India is well shown in the Language-Map of India prefixed to the paper. Of course fuller information may considerably modify both Mr. Brandreth's philological results and his geographical boundaries. But his paper is a distinct step forwards, and future progress in this difficult subject will owe much to his serious and scholarlike work—of which it is to be hoped the present essay is but the beginning. Mr. E. T. Rogers has a paper on "Glass Weights and Measures," in which he puts it beyond a doubt that these curious pieces of glass stamped with Arabic inscriptions were standards for testing the accuracy of weight of the various coins and weights in use in the Muslim empire. He omits, however, the literary proof of his position, which he might

have seen in a letter communicated in our columns by Prof. de Goeje. Mr. Boulger contributes a good argument on behalf of the route to China *via* Tibet, lately granted by the Chinese Convention at Che-foo. The subject is one of great consequence for the future of our relations with China. The late Commissioner of Kumaon, Mr. J. H. Batten, writes on tea-cultivation in Kumaon, recording many important statistics, and the Island of Bali receives its usual allowance of space. There is also a metaphysical dialogue on the Vedantic conception of Brahma, by Pramadá Dása Mittra of Benares. The Part ends with the Annual Report for 1876-7, containing much matter of interest, in the form of biographies, reports of sections of study, Indian archaeological progress, and Prof. Monier Williams' address. This Report is becoming a thing of note. It is the nearest approach we have in England to Julius Mohl's annual surveys of the progress made in Oriental studies.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY.—(Saturday, January 19.)

PROF. G. C. FOSTER, President, in the Chair. Mr. W. H. Preece read a paper "On some Physical Points connected with the Telephone." This instrument may be employed both as a source of a new kind of current, and as the detector of currents which are incapable of influencing the galvanometer. It showed that the form and duration of Faraday's magneto-electric currents are dependent on the rate and duration of motion of the lines of force producing them; and that the currents produced by the alteration of a magnetic field vary in strength with the rate of alteration of that field; and further, that the infinitely small and possibly only molecular movement of the iron plate is sufficient to occasion the requisite motion of the lines of force. He pointed out that the telephone explodes the notion that iron takes time to be magnetised and demagnetised. Mr. R. S. Brough has calculated that the strongest current employed in a telephone is $\frac{1}{1,000,000,000}$ th of the C. G. S. unit. Mr. Preece explained that the dimensions of the coil and plate depend on the strength of the magnet; but the former should always consist of fine wire and be made as flat and thin as possible. The adjustment of the position of the magnet (as near as possible to the plate without touching) is easily effected by sounding a vowel sound, *ah* or *o*, clearly and loudly; a jar is heard when they are too near together. After briefly enumerating the attempts which have been made to improve the instrument, he mentioned the various purposes to which it can be applied. In addition to being useful in the lecture-room in conjunction with several well-known forms of apparatus, it forms an excellent detector in a Wheatstone Bridge for testing short lengths of wire, and condensers can be adjusted by its means with great accuracy. M. Niaudet has shown, by employing a doubly wound coil, that it can be used to detect currents from doubtful sources of electricity, and it is excellent as a means of testing leaky insulators. Among the facts already proved by the telephone may be mentioned the existence of currents due to induction in wires contiguous to wires carrying currents, even when these are near each other for only a short distance. Mr. Preece finds that if the telephone wire be enclosed in a conducting sheath which is in connexion with the earth, all effects of electric induction are avoided; and further, if the sheath be of iron, magnetic induction also is avoided, and the telephone acts perfectly. A great number of experiments on the use of the instrument on telegraphic lines were then described, from which it appears that conversation can be carried on without difficulty through 100 miles of submarine cable, or 200 miles of a single wire, with the instrument as now constructed. The leakage occurring on pole-lines is fatal to its use in wet weather for distances beyond five miles. An interesting series of telephones was exhibited, and by means of one of very large dimensions Mr. Preece showed that the current produced by pressing the centre of the plate sensibly affects a Thomson galvanometer, and that the motion of the needle ceases in a remarkably instantaneous manner as soon as the pressure is removed, a necessary condition in order that the receiving plate should accurately reproduce the motions of

the sending plate. In the discussion which followed, Mr. R. Sabine suggested that the failure of all attempts at improving the instrument by increasing its dimensions might be due to the *damping* action of the permanent magnet on the plate, the strain on it being proportional to the size of magnet, and rendering it less sensitive to the sonorous waves. Mr. Coffin pointed out how interesting it would be if, instead of employing a receiving instrument, the currents could be communicated directly to the auditory nerves; and Prof. Adams explained the relation subsisting between the character of the vibrations of the disc and the character of the electric currents to which they give rise.—Dr. Lodge described a simple form of apparatus for determining the thermal conductivity of rare substances, such as crystals, which cannot be obtained in slabs or rods.

SOCIETY OF ANTIQUARIES.—(Thursday, January 24.)

F. OUVRY, Esq., President, in the Chair. The Secretary read a communication from Mr. J. D. Leader, the local secretary for Yorkshire, giving an account of the explorations on the site of a Roman station at Templeborough, near Rotherham. The camp is enclosed by an earthwork, and the inner area measures 390 feet by 450 feet. At the southern side are the foundations of a building, probably the praetorium. Among the pottery dug up were some tiles with the stamp of the fourth cohort of the Gauls, which according to the *Notitia*, was stationed at Vindolana, or Little Chesters, but it was not previously known that this cohort was connected with any station in Yorkshire. The excavations have shown that the earthworks have been destroyed and again thrown up in the same positions, probably by the Romanised Britons after the departure of the Romans and the destruction of the station by the Picts, Scots, or Saxons. In addition to pottery, pieces of bronze, sandale, &c., a few coins were found of the Emperors Titus, Trajan, Hadrian, and Antoninus Pius and Faustina, and also a rude carnelian intaglio of Apollo. Among the articles exhibited were a sard intaglio set in silver, representing an athlete holding a palm branch, which was found on the site of the British fort in the Vale of Clwyd, exhibited by Prof. Hughes; and a crescent-shaped flint instrument from Bridlington, by Mr. Evans.

ANTHROPOLOGICAL INSTITUTE.—(Anniversary Meeting, Tuesday, January 29.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The President, in the course of his address, alluded to the late Conference on the "Antiquity of Man," and expressed his opinion that the question might be discussed with as great advantage from a purely English point of view as from one embracing a larger area, which to some extent held good with regard to the question as to whether the palaeolithic implements of the river-gravels might not be referred to an interglacial period. As to the relics of human workmanship thought to have been discovered in beds of Pliocene and even Miocene age in Italy, Switzerland, and France, Mr. Evans again, on this occasion, repeated the words of caution he had previously expressed, but nevertheless believed that eventually traces of man would be found of an earlier date than that which can be assigned either to the caves or river-gravels of Western Europe. These traces were to be looked for in the East rather than in the temperate West or colder North. A strong hope was expressed that Indian geologists would ere long solve in a satisfactory manner the date and origin of the so-called laterite deposits of Madras; but Mr. Evans was able to announce that in Borneo there appeared a chance of some cave-explorations being carried on, which will probably throw light on the date of man's appearance in that part of the globe. Mr. Everitt, whose experience in cave explorations is well known, has proposed to devote a year to further researches; and Mr. Evans having guaranteed the necessary funds, appealed to all those who were interested in the early history of man or in palaeontology to assist in raising the by no means inconsiderable amount.—The Council for the ensuing year was afterwards elected.

ROYAL SOCIETY.—(Thursday, January 31.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Further Researches on the Minute Structure of the Thyroid

Gland," by E. C. Baber; "On Stratified Discharges: V. Discharge from a Condenser of large Capacity," by W. Spottiswoode; "On the Expression of the Product of any two Legendre's Coefficients by Means of a Series of Legendre's Coefficients," by Prof. J. C. Adams; "Experiments on the Colours shown by thin liquid Films under the Action of Sonorous Vibrations," by Sedley Taylor.

PHILOLOGICAL SOCIETY.—(Friday, February 1.)

DR. J. A. H. MURRAY, V.P., in the Chair. Mr. W. R. Morfill read a paper on the Bulgarian language with special reference to the Palaeoslavonic. The phonology of the languages was compared, attention being called to the existence of nasals in one of the Bulgarian dialects, a fact unknown till the recent communication of Prof. Drinov in Jagić's *Archiv*. The modern Bulgarian was shown to be in a more analytical condition than any other Slavonic language—the inflexions of the nouns and adjectives being nearly all gone. In the post-position of the article (itself a very unslavonic feature) Roumanian and Albanian influences were traced. The views of Schleicher and Michlosich on the relation of Palaeoslavonic to Bulgarian and Slavonic were examined. The lecturer concluded with some remarks on Bulgarian literature, which is but meagre, owing to the strenuous resistance of the Turkish Government to all attempts at education by their rayahs. In conclusion a few extracts were given from the fine collections of ballads published by the Brothers Miladinov and M. Dozon—one especially touching, on the cruel oppressions of the Turks—and comments were made on the disgraceful forgery of Verkovic, called "The Slavonic Veda."

PHYSICAL SOCIETY.—(Annual General Meeting, Saturday, February 2.)

PROF. G. C. FOSTER, President, in the Chair. The President read the Report of the Council for the past year. After pointing with satisfaction to the present condition of the society, the Report goes on to show how it is hoped to extend its usefulness in the future. In addition to a second edition of Prof. Everett's work on the C. G. S. system of units, the Council hopes very shortly to publish Sir Charles Wheatstone's papers in a collected form, and it is making arrangements for the publication, at intervals, of translations of foreign scientific papers, especially such as have had a marked effect on the progress of physical science. A portion of the funds of the society is to be devoted annually to the formation of a library, and an exchange of publications is already made with various learned societies abroad. Special stress was laid on the distinctive object held in view at the formation of the society—namely, the exhibition, when practicable, of the experiments referred to in papers read at the meetings.—The officers and Council were then elected for the ensuing year.—Prof. S. P. Thompson exhibited a method of showing the lines of force due to two currents of electricity running in parallel directions. A plate of glass is perforated by two holes close together which are traversed by one and the same wire, and this may be so arranged that the current traverses the parallel lengths in the same or opposite directions. If now the plate be held horizontally while the current passes, and fine iron filings be sprinkled on the plate, they will arrange themselves in the well-known forms. In the plates exhibited the filings had been fixed by gum, so that their arrangement could be exhibited to an audience by projection on a screen.

ROYAL INSTITUTION.—(Saturday, February 2.)

MR. R. BOSWORTH SMITH'S second lecture began with a comparison of Rome and Carthage, in which the constitutional progress of the former was strongly contrasted with the stationary conservatism of Carthage. Next, the wars between the Phœnician city and the Greek colonies in Sicily were related, and the origin of the Punic wars traced. The extraordinary energy displayed by the Romans when they found they had to contend with the Queen of the Seas; the creation of the Roman fleet, the triumph of Duilius, and the battle of Ecnomus, were then narrated; and the invasion of Africa with the defeat of Regulus brought the lecture to a close. To-day we expect perhaps the most interesting lecture of the series; its subject is "Hamilcar Barca."

FINE ART.

GEORGE CRUIKSHANK.

GEORGE CRUIKSHANK, perhaps the most widely-known and the most admired genius connected with the arts in our day, died on Friday, the 1st inst., at the home where he had lived for a considerable number of years, on the Hampstead Road. He was born in 1792, and was, therefore, in his eighty-sixth year. Neither in physiognomy nor in manners at all resembling a person of Scottish extraction, he nevertheless believed himself to be so by both parents, though he was born in London City, where his father practised in a humble walk of art, engraving theatrical portraits, prints for cheap books, and caricatures. George Cruikshank's talent of a similarly popular kind, his enormous productiveness, the prolonged duration of his laborious life, and his connexion, first with public events and afterwards with the literature of the hour, all combined to give us the impression that without him English town life was impossible. And so it is, in a way, still; every catalogue of books, every library, every portfolio of etchings or prints, is ballasted with his productions, while several public galleries show his collected works, and the National Gallery itself meets its thousand visitors first of all with what he considered his master work—the *Worship of Bacchus*.

Yet George Cruikshank is scarcely to be considered an artist on the one hand, or a literary man on the other; he did not inhabit the high lands on either side, but the important unenclosed territory between, where he disported himself at will, and carried all before him for many years. He had no training even in the one branch of art he followed, that of drawing the human figure—literally none—he was, therefore, always and only a suggester; besides being naturally, as well as by education under his father and brother, without a sense of beauty, never once, in the course of his seventy years' practice, having been inspired by any purely aesthetic motive, he was in the completest degree mannered and unrefined.

Having said this, which I am constrained to do at the outset of even so short a notice of this wonderful man's career, the writer can breathe more freely, and give his hero unreservedly the endless praise deserved as the possessor of inexhaustible fancy and humour; as the pictorial recorder of the fashions and follies of two generations; as the powerful satirist, and for the latter half of life, the moralist, worthy of the highest honours society has to bestow.

To give anything like a sketch of Cruikshank's professional life, even to indicate the principal important productions of his pencil, would lead us too far at present. The writer remembers when a very small boy the popularity even in Edinburgh of *Tom and Jerry*; or, *Life in London*, owing not so much to the slang and practical joking of Pierce Egan's text as to the personality of Corinthian Tom and his friends created by Cruikshank. Every bookseller's window was filled with those prints; at the same time the National Lottery had its annual drawings, and Bysshe's "Favorite Office" for tickets distributed along the street hundreds of ballads surmounted by figures drawn by Cruikshank, showing speculators how the milk-maid became a lady, and the stable-boy was suddenly able to drive his own four-in-hand. These rough sketches I found Cruikshank ignore on meeting him forty years later, at the time of the public subscription to do him honour, and they are not mentioned even in the huge *Catalogue of the Works of George Cruikshank*, by Mr. G. W. Reid. In that elaborate compilation, however, as well as in the *Catalogue of the Exhibition* held in Exeter Hall in 1863, are many much earlier prints, going back, indeed, to 1799, when George was only a child, and his brother Robert, associated with him in all his doings up to the *Tom and Jerry* period (1821), was only a boy. They had both of them to produce what they could in

the family interests; the prices paid were not what they are now, and the necessity for losing no time in preliminary study followed Cruikshank through a great part of his career. His drawings on wood were paid for in shillings—those for Hone's pamphlets, for instance, being modestly valued at ten shillings each, although the publisher's shop was besieged by buyers for weeks after each publication, the cuts being the immediate attraction. A complete copy of the *Matrimonial Ladder* and *The House that Jack Built* would now bring nearly half as much as the artist originally received. Even those etchings which show his highest powers of fancy and most skilful touch, those for Grimm's *Popular Stories* (1825-6)—a copy of which brought ten guineas in Sotheby's auction-room the other day—were contracted for at a figure that prevented the indefatigable inventor from ever being rich. The earliest authentic trifle perhaps now certainly known is the sketch of the funeral car of Nelson (1805); then follow subjects more congenial to the boy, illustrations of theatrical matters, leading actors in grand parts, and the O.P. (old prices) riots (1809). Liston and the elder Mathews now seemed to be the objects of his greatest admiration; he, indeed, contemplated taking to the stage as a profession, and, it is said, tried a little in an obscure way. His measure of success we know not; but nearly to the end of life he was fond of private theatricals, and dancing hornpipes. After the last-named date (1809), political caricatures employed him, "Boney" and his miserable French army, and the noble Spanish patriots of the Peninsular War, being the subjects! This political tendency culminated about 1820, when the Regent George became king, and Hone's pamphlets were brought to a close. Next year (1821) began Cruikshank's most interesting works; *Tom and Jerry*, which Thackeray remembered with so much pleasure, leading the way, followed by Wight's *Mornings in Bow Street*, and weekly satirical cuts in *Bell's Life*. After this he became associated with the leading publishers, and his illustrations to *Peter Schlemihl*, *Baron Munchausen*, Italian and German tales, Defoe's *History of the Plague*, and many other books, showed, especially in the fairy subjects, quite extraordinary powers of fancy. The next remarkable step was in connexion with *Bentley's Miscellany* (1837). In the second number of Boz's editorship began *Oliver Twist*, Cruikshank's illustrations being etchings on steel. The realism and power of characterisation in these we all remember; also in those for Ainsworth's *Jack Shepherd* two years later, followed by the series for the *Tower of London*, so admirably carried out in sensational effect. In 1841 he started the *Omnibus*, edited by Leman Blanchard, though the opening paper was by himself. This venture was not a great success, nor were the Comic Almanacks which he continued from year to year.

The most important change in our hero's life, both as a man and as an artist, followed these undertakings. He became practically convinced of the importance of the Temperance movement. The first portrait I know of Cruikshank—that in *Fraser* (August 1833), by MacIise—exhibits him sitting on a beer-barrel in a taproom, a pewter pot and long pipe on the table beside him, sketching on the crown of his hat for a desk. Proud as Cruikshank was to be admitted into that important series, these adjuncts rankled in his mind; he never would acknowledge the likeness. But the fact is beyond question that his associations with low life in London, of which he is the masterly chronicler, made such a background somewhat appropriate. His Temperance convictions immediately expressed themselves in the publication of *The Bottle* (1847), a powerful series of designs, but wanting every charm as art. It was an immense success, and the story was brought out on the stage. Now was his chance also from a pecuniary point of view: but the fates were against him; an enormous edition sent out to America

arrived to find every buyer supplied by pirated editions.

From this period we must leave him to his biographers. His career as a painter must be passed over with few words, although some of his pictures of fairy-subjects—of *Tam O'Shanter*, &c.—are full of wild invention. The *Worship of Bacchus* was purchased by subscription and presented to the nation, and he was placed on the Civil Pension List. Always ambitious of the highest forms of art, and impatient of being thought a mere humorist, when on a visit to Sir J. E. Alexander near Stirling, in 1871, he started the idea of a monument to King Robert the Bruce, and furnished the design. His true work in life was, however, that accomplished by the wood-block and the etching-tool many years before, and in it we find illustrated the costume, the habits, the manners, and the vices, not of society exactly, but of the people, for fifty years—thousands of prints which must always retain interest and value; while the historical, the so-called poetical, and the conventional-ideal pictures of our greatest painters will be eliminated and shunted away by new conditions of taste.

WILLIAM BELL SCOTT.

NINTH WINTER EXHIBITION OF OLD MASTERS,
ETC., AT THE ROYAL ACADEMY.

(Fourth and Concluding Notice.)

SINCE my observations on the Florentine portrait of a lady lent to this exhibition by Mr. Willett (210) were published, its owner has contributed, in a letter to the *Times* of January 24, a curious chain of evidence concerning its history and attribution. The upshot of this evidence, as I gather (for Mr. Willett's letter does not seem perfectly clear), is as follows:—That the portrait in question, and the figure called by Vasari Ginevra de' Benci in Domenico Ghirlandaio's fresco of the *Visitation* in the church of Santa Maria Novella, represent one and the same lady. That the same lady is again represented in a Florentine medal of the time, which proves that her name was not Ginevra de' Benci at all, but Giovanna degli Albizzi, married in 1486 to Lorenzo Tornabuoni. That the medal is engraved in a catalogue of the works of Raphael Morghen, in which also the correction of Vasari's mistake is given. That the portrait now exhibited is engraved by Rosini, and assigned by him to Sandro Botticelli. Therefore I infer Mr. Willett to agree with the view advanced by Mr. J. C. Robinson, that his picture is the work of Botticelli, and probably identical with a portrait mentioned by Vasari as that of Lucrezia Tornabuoni—a view supported, so far as concerns the authorship of the painting, by the opinion of Prof. Ruskin. With reference to one portion of the evidence thus put before us, the identification of the person of the lady may be accepted as beyond doubt, and as an important contribution to the history of Florentine art. With reference to the other portion, the authorship of the painting, I am still unconvinced. With all deference to the judgments of Prof. Ruskin and Mr. J. C. Robinson, and admitting that the question, on technical grounds, might be an open one, the feeling and style of the work still seem to me altogether those of Ghirlandaio, and not at all those of Botticelli. And the fact that the sitter, two years before her portrait was thus painted, had married into the house of the Tornabuoni, the house on whose commission Ghirlandaio was during these very years engaged on his great series of frescoes, surely adds a strong presumption on this side. If Vasari's tradition of a portrait of Lucrezia (not Giovanna) Tornabuoni represents a fact, still his mode of telling it, and his proved error as regards Ginevra de' Benci, take away all weight from his evidence. And the evidence of Rosini, as all students will agree, counts for nothing: in speaking of Mr. Bromley Davenport's *Death of the Virgin*, I had occasion

to mention an Angelico given by Rosini as a Giotto; and he abounds in similar instances of uncritical attribution.

Another name has been suggested in connexion with this picture—that of Ridolfo, the younger Ghirlandaio, proposed by Dr. Richter in his letter in last week's *ACADEMY*. Students will generally be surprised at this suggestion, and will be disposed to ask Dr. Richter to inform them, in accordance with that exactness of method which he, with so much justice, recommends, what examples of work analogous to this by Ridolfo Ghirlandaio (a master whose work is generally the very opposite of this) he has in his mind.

With the exception of the two or three Italian works which have already been discussed, and of those matters of date, signature, and attribution regarding a few of the Dutch pictures to which attention has been called in another part of the columns of the *ACADEMY*, the present exhibition sets before us unusually few historical or artistic problems of a nature to detain or give occupation to criticism. The most interesting of such problems that remains is that of the authorship of the English picture of a skater—*Portrait of W. Grant, Esq., of Congleton, Skating in St. James's Park* (128). From its place in the corner of the great room, this figure of a gentleman with ruddy countenance and black suit, before a background of grey sky and landscape, looks as impressive and effective a piece of pictorial design as it is possible to see. A closer examination shows how masterly is the balancing of the body, and with what skill the difficult drawing of the foreshortened left foot, in movement along a sharp curve on the outside edge, has been achieved. But the difficulty about the picture is that the principal figure and the background seem to be the work of different hands. The only point in common between them is the spirited and expressive draughtsmanship of the male figure in movement, and of the male costume. For the rest, the background, touched with the spirited and expressive smear of Gainsborough and his contemporaries, represents the sooty paleness of a London winter sky, with snow upon the park grass and trees, with the towers of Westminster Abbey showing dimly over a rise in the ground, of which the configuration is in our day no longer the same; with a group of citizens in sprawling exercise upon the ice a little way off, and some gentlemen looking on among the trees. This part of the picture one would set down without hesitation to the hand of Gainsborough himself; nor is it easy to think of any other master who had the same knack of spirit and elegance in the figures, no matter how lightly sketched, of men in the three-cornered hats, tights, and buckles, flapped waistcoats, and long coats of the eighteenth century. (Of this quality—the reverse almost of Gainsborough's treatment of the figures of women, which is quite conventional—the most striking examples are in his drawings, and no example is more striking than that of the beautiful full-length drawing of himself contributed by Mr. William Russell to the present exhibition of the Grosvenor Gallery.) But the principal figure of the skater himself, though its design is brilliant and spirited too, looks as if its painting were the work of a later and heavier hand. Too much stress must not be laid upon the costume, which in the figures of the background is that of 1770 or 1780 at latest, while the black suit and low broad-brimmed hat of the principal subject suggest a later date, but might nevertheless, in a person of a grave or learned profession, be contemporary with the rest. The great difference is in the manner of painting, which both in the face and figure is as unlike Gainsborough as possible—precise, solid, opaque, and even tending towards the heavy and pedantic. Is the picture, then, the work in reality of two different hands, or is it the work of a single hand which it is hard to recognise, and in which some of the qualities of Gainsborough and some

qualities the opposite of his were united? The latter is on all grounds the more likely alternative. The name of Raeburn has been suggested, but seems to me on all grounds inadmissible. It appears there is a family tradition that the portrait was painted by an artist from America or Canada. Now, it so happens that there were two artists from America settled in England at the date to which this picture belongs, and by either of whom it might not impossibly be painted. Benjamin West for one—and he was himself a famous skater; the story is well known how his first introduction to society in London was through his performances in that kind in Hyde Park. And Copley for another; of the two, and although it is tempting to connect with this skating picture the name of West the skater, yet Copley seems the likelier name. The picture has too much power and animation for West, even in his better and earlier time; while much of the work of Copley is full of power and animation, and to his heavier and more academical manner of painting he did join some of the lightness and expressive rapidity of the portrait-painters of his adopted country. But the question is hardly one that can be placed out of the region of conjecture.

Going back for a moment to the work of earlier schools; there are, on the north wall of the great gallery, two fine Italian portraits of young men—the one Venetian, the other Roman—the subject and authorship of which must alike remain in the region of conjecture. The Venetian picture (140) representing a youth of shy and delicate expression—the paler evidently from some fading of the flesh tones of the picture—comes from the collection of Lord Powerscourt, and is assigned by its owner to Titian; either Pordenone or Lorenzo Lotto would seem to be better attributions. Neither can the name of Angelo Bronzino be regarded as certain, although it is quite probable, for Miss Hannah de Rothschild's portrait, as fine as any work of the late Roman school can be (149), of a young man of noble features, leaning by a table on which stands a small copy of an antique Apollo, and holding in his hand apparently the cast of an antique medal, with a view, through an opening on the right, of an academic nude figure leaning over a balustrade, and conventional mountains in the distance. Two other portraits of different schools, and both masterly in the extreme, occur in the same room. One is the *Alcaide* of Velasquez, lent by Sir John Neeld. In this picture, of which the dusky background merely serves to give atmospheric relief to the black-clothed figure, almost all details and accessories are suppressed, and the head and hands are almost all that emerge out of the sombreness. But they emerge with what a power and life! How the whole presence, character, dignity of the man exist and breathe before us, putting to shame by the force of a higher reality the mechanical inventories of the realists! The other portrait (*Portrait of a Jesuit*, by William Van der Vliet) to which I allude has not this magic, but rather the quality of a uniform and workmanlike efficiency. But in force of character and physiognomy it is one of the most striking things in the exhibition, and one which the visitor will bear in his memory the longest. SIDNEY COLVIN.

ANCIENT SEPULCHRAL EDIFICE AT CASINUM (SAN GERMANO).

The interest manifested by all students of antiquity in the ancient structures at Mycenae, consequent upon the excavations and discoveries of Dr. Schliemann, induces me to remind your readers that a monument exists in Italy which structurally is still more curious and interesting. I allude to the prehistoric cruciform edifice covered with a tholos or dome built underground at Casinum. I saw and examined this singular building in 1832, and was at once struck with the resemblance of the dome to that of the so-called Treasury of Atreus. I made some notes at that time, but I have been

latterly indebted for further information to my friend Mr. Robert Caird, who has made measurements and enquired into its history so far as that is known. It is built of squared masses of calcareous limestone, varying considerably in size, but finished and jointed with scrupulous care. The courses of stone differ in height: for example, while one is two feet ten inches high, that over it is three feet six inches, and a stone of this course is six feet seven inches long and must weigh about five tons. This method of building in courses of different heights is common in Etruscan work, but with inferior finish, and it reappears at a much later period in Lombard churches. No doubt it is to be attributed to the divergent depths of the strata of the quarries whence the stones were taken. The ground-plan is cruciform, the limbs of the cross varying from nine feet to nine feet six inches in length, their width being eleven feet. They are vaulted, the spring of the arches being eleven feet six inches from the ancient and solid pavement. The height of the arches is sixteen feet two inches. They are formed of irregularly-proportioned voussoirs which are not concentric.

These are probably the oldest examples of such arch-building in Europe, for they were undoubtedly constructed before the system of corbel arching was abandoned, the tholos above them being built upon this principle, like the so-called Treasury of Atreus at Mycenae. It is this which gives so singular an interest to the monument at Casinum, that it is the only known building either in Greece or Italy which combines the two systems of vaulting. The porch, very solidly built, illustrates a third principle, being covered with what builders term a flat arch. I am unable to say whether this is or is not a later addition, as a somewhat analogous method is found in the Coliseum at Rome, and I recommend the study of this porch to other enquirers. The tholos is twenty-four feet four inches in diameter and apparently upwards of thirty feet in height, and is ingeniously closed in at top with irregularly-shaped horizontal voussoirs embracing a key-stone. The meeting of the sides of the limbs of the cross forms the piers upon which the dome is carried. They stand upon a circle in the plan, of less diameter than the dome itself, and towards their summits bend backwards to meet its periphery, involving very difficult and carefully-executed building and skill. Some of the great stones of the walls are cut to fit the angles with the most perfect accuracy—a remarkable instance, at so early a period, of fine masonry and prudent structure. No lime is used anywhere throughout this remarkable monument.

I observed in the cemetery of Apis arches with regular voussoirs of better forms than those in the building at Casinum, and corbelled arches in close proximity. I adopted the idea in Egypt that the Egyptian arch owed its origin to the necessity of supporting the friable rock of tunnels leading into excavated tombs. We find in these, first, the angled architrave, then the corbelled arch, then the true arch, and finally a dexterously-constructed arch-lining of slabs—as in the tomb of Psammetichus, built probably without centring, a method which survives to the present time in Tuscany.

I do not venture to occupy your valuable space with any discussion as to the probable origin of the sepulchral monument at Casinum. There are two periods in the history of the ancient city, the prehistoric and the Roman, divided by the establishment of the Roman colony B.C. 310. According to tradition, the older inhabitants were first Oscans, then Volscians, and, before the Romans, Samnites. To the pre-Roman period belongs this edifice. Respect also for your limits makes it necessary to remark briefly upon its later history. It was converted into a chapel dedicated to St. Peter by the wife of Gisulphus II., Duke of Benevento in the eighth century; was rededicated to St. Nicholas of Bari by the Prevôt Theobald in the tenth century, and is now called the Chapel of the Crucifix. San Germano offers

other highly interesting remains of antiquity to the observation of visitors: its Roman walls; arches of a theatre built by Ummidia Quadratilla, a Roman lady; remarkable fragments of a Temple of Apollo in the celebrated convent of Monte Cassino; and a fort built of polygonal stones on a neighbouring height, resembling Etruscan work, but which cannot be so, as the Etruscans had no settlement here.

CHARLES HEATH WILSON.

ART SALES.

THE last day's sale at Messrs. Christie, Manson and Woods' of the collection of the late Mr. Edward S. Palmer, the picture-dealer, proved less interesting than was anticipated; and, even when the quality of the greater part of the works offered is taken into account, the prices must be considered low. *Milking Time*, a work assigned to J. Linnell, sold for 47*l.* 5*s.*; the *Velvet Hat*, a picture by Mr. C. Baxter, 54*l.* 12*s.*; Mr. Aumonier's picture of *The Swing*, 69*l.* 6*s.* (Earl), and Mr. Philip R. Morris's *Whereon they Crucified Him*, 71*l.* 8*s.* (Richardson); *A Coastguardman*, by Mr. Pettie, R.A., was knocked down for 48*l.* 6*s.*, and a not uncharacteristic work of David Cox's, bought at that artist's sale—*A Woman Driving Geese*—went for 58*l.* 16*s.* Mr. Frank Holl's doleful little picture of mourners, *The Lord Gave and the Lord hath Taken Away*, realised 94*l.* 10*s.*; and *Jesu Salvator*, by Mr. P. R. Morris, was knocked down at 105*l.* We need not append any further prices.

ONE of the most considerable sales yet held since last summer at Christie's was that which took place last Saturday. It included some works by popular painters, and many excellent little modern pictures from the French Gallery in Pall Mall. These were sold "by direction of their respective artists;" the prices were possibly affected by the rumours of war which had gained currency during the week. Minor examples of the art of Mr. Goodall, Mr. Frank Holl, Mr. B. W. Leader, M. Jules Breton, and two important pieces by an impressive painter of winter scenery in Holland—L. Müntze—were included in the sale. This week Messrs. Christie were to sell a collection of the last-century mezzotints now and for some time since greatly in fashion.

LAST week Messrs. Sotheby, Wilkinson and Hodge sold an extremely valuable collection of ancient and rare engravings formed by Mr. Dew-Smith, a known collector. It contained several remarkable examples of the work of Albert Dürer as well as fine Italian prints of the Renaissance, of rare quality. By a master whose surprising merit has been fully recognised only during recent years—Jacopo de' Barbari, the "Master of the Oaduceus"—there was only one example, the *Judith*, sold for 10*l.* 2*s.* 6*d.* By Domenico Campagnola, there was the *Beheading of a Female Saint*, which fetched 24*l.* 10*s.* (Noseda). The greater prices were reached only with the Albert Dürers. The magnificent *St. Hubert*, from the noted collection of Mariette, realised 60*l.* (Agnew); the *St. Jerome in the Desert*, 10*l.* 10*l.* (Noseda); a rich impression of the *Melancholia*, 18*l.* (Noseda); an impression of the *Great Fortune*, 14*l.* (Thibaudau); a fine impression of *The Knight of Death*, 32*l.* (Colnaghi). By Wenceslaus Hollar there was a rare impression of his view of *Antwerp Cathedral*, which fell for 10*l.* 5*s.* Of Lucas van Leyden's engravings, known by the amateur to be hardly second to those of the great German, an impression of the print known as the *Magdalen giving herself up to the Pleasures of the World* was sold for about 20*l.* (Danlos). By Andrea Mantegna, a rare master in this art as in the art of painting, there were the *Soldiers carrying Trophies*, 10*l.* (Frazer), and the *Bacchanalian Scene with the Wine Press*, 20*l.* (Thibaudau). By Nicoletto da Modena, we find the rare print, *The Punishment of the Evil Tongue*, 22*l.* 10*s.* (David-

son). Marcantonio's engravings realised the highest prices. The *Adam and Eve* was knocked down to Mr. Agnew's bid of 111*l.*; the *Martyrdom of St. Lawrence*, after Baccio Baldini, to Mrs. Noseda for 30*l.* 10*s.*, and the rare *Lucretia* to the same for 51*l.* There were but few prints by Rembrandt, and these not always of the first quality. Martin Schongauer's *Christ on the Cross* sold for 39*l.* 10*s.* (Noseda).

AT the end of the print sale were offered several remarkable drawings, two of them by an artist whose work very rarely comes under the hammer. Mr. Burne Jones's invention of *Pyramus and Thisbe*, in three compartments, painted on vellum with the dainty care peculiar to the designer, realised 200*l.* It fell to the bid of Mr. Agnew. *The King's Wedding* sold to the same for the sum of one hundred guineas. There were a few sketches rightly, we believe, attributed to Turner; and an exceedingly good example of John Lewis, *Edfou, a Sheikh Encampment*, showing the valley and course of the Nile. This last was purchased for 150*l.* (Agnew).

ON Wednesday next, February 13, Messrs. Sotheby and Co. will offer for sale a selection of Coins of European Greece, in gold, silver, and copper, from the collection of the Bank of England. This sale is in accordance with a condition made by the Governor and Company of the Bank, attached to their munificent gift of the Bank Cabinet to the national collection. On the same day will be offered some duplicate Greek and Oriental Coins of the British Museum, together with some important Cyzicene Staters.

THE Hôtel Drouot will be the scene, very early in the season, we hear, of two sales of great interest and importance; the first being that of the collection of M. Arosa—an assemblage of pictures chiefly, we believe, of the French school, and inclusive of fine works by artists both of the eighteenth and of the present century—and the second being the sale of the remarkable little collection of the Count André de Bloudoff. This amateur, a Russian diplomatist, for some time Minister at Brussels, occupied his leisure in collecting in the Low Countries fine examples of the Dutch School. One of the finest Brekelenkamps known is in the possession of the Count. It is an engraved picture. He is the owner also, it is stated, of an unusually noble example of the landscape art of Philip de Koningh. And there is also much spoken of a picture of Jan Steen's at present in his collection, a *Music Lesson*, one of those finished and tasteful works in which the artist emulated or at all events resembled Metsu or Mieris.

NOTES ON ART AND ARCHAEOLOGY.

IN the unpublished MS. notes of William Oldys, preserved in the British Museum, that very careful writer says:—"There is an excellent and beautiful picture of Mr. Otway, who was a fine portly graceful Man, now among the Poetical Collection of the Lord Chesterfield (I think it was painted by John Ryley), in a full bottom wig, and nothing like that Quakerish Figure which Knapton has imposed on the World." This unique genuine portrait of Otway, which is still in the possession of the Chesterfield family at Bratby Park, has been engraved for Dr. Grosart by Mr. W. J. Alais, and a few copies can be supplied to subscribers.

MR. ALMA TADEMA promises to succeed Landseer in the number and popularity of his engravings. Last week appeared *A Bacchante*, one of his most charming productions of single figures, engraved by Blanchard of Paris, in the purest line manner. It is a relief among the numerous mezzotints that appear—"scrapings!" as an R.A. said to some person who asked what the "Old Masters" Exhibition now open consisted of—to find engraving like this. Nothing can exceed the transparency and splendour of the cheek and eye of

this Bacchante, who does not belong to the early Maenadic period, but to the latest orderly Athenian festivals. She looks over a balcony seeing her friends assembling, with a bright holiday smile on her face. The print is accompanied by an ornamental card bearing a few verses.

A few weeks ago we mentioned that an exhibition had been opened at the Burlington Club which included a few pictures by the late Mr. Raven, the able landscape-painter—indeed, in some degree, a landscape-painter of genius. Since then the proprietors of numerous works by Raven and the committee of the club have brought together a large collection, and printed a catalogue. This interesting exhibition is now open for a few weeks. The list of contributors is a long one, beginning with the Count de Bayona and ending with Mr. Trist, of Brighton.

It is proposed by some gentlemen at Newcastle to form a society having for its object an Annual Exhibition of Works of Art, and "ultimately the establishment of a permanent Art-Gallery for the North of England." The circular requesting contributors to a guarantee fund is signed by Messrs. Joseph Crawhall and J. Cartinett Ridley. The first exhibition is proposed for the autumn of this year.

THE exhibition of the works of Mr. J. D. Watson at the Brazenose Club, Manchester, will, it is understood, be succeeded by a similar collection of the works of Mr. Joseph Knight.

MESSRS. HOWELL AND JAMES announce that the third Annual Exhibition of Original Paintings on China will be held in their art-pottery galleries during the months of June and July. Money prizes, silver and bronze medals, and diplomas of merit, will be awarded for the best works of original design—plates, plaques, and tiles, with either subjects, flowers, or ornament—by artists and amateurs. There will be special prizes offered for the best decoration of a pair of vases and for the best decoration of a set of clock panels. Messrs. E. W. Cooke, R.A., and Frederick Goodall, R.A., will act as judges, and all works will be submitted to their approval. The exhibition will open early in June, and all works must be sent in not later than Saturday, May 11, next.

WE are sorry to hear that M. Poulet-Malassis, the well-known French *littérateur*, connoisseur, and collector, is, it is feared, irrecoverably ill. M. Poulet-Malassis' name is familiar to some of our readers as among the most intelligent of the small class of *curieux* and enthusiasts for art and letters. As collaborating with M. A. W. Thibaudau in the recent catalogue of the works of M. Legros, he had come into possession of a noteworthy collection of the drawings and prints of that painter and etcher; and these, we understand—together with a collection of the fine engravings of Bracquemond, also the property of M. Poulet-Malassis—are likely to be sold under the hammer before much time has elapsed.

A NEW catalogue of the antiquities in the Louvre will be ready this spring, in time for the opening of the French Exhibition. Its preparation has taken M. Ravaisson, the conservator of the Musée des Antiques, and his son three years. It will not only indicate the subject of each piece, the epoch at which it was executed, and, when possible, the name of the artist, but it will also point out such restorations as may have been effected in it, and all modern additions.

IN a letter to the *Gazette des Beaux-Arts*, M. B. Fillon, the well-known collector, suggests the desirability of organising an exhibition of French National Art from the fifteenth to the beginning of the seventeenth century, thus embracing the period of the artists who worked for the *Princes de la fleur de lys*, and including Le Sueur and Poussin. So little is known, even in France, of the early art of that country, that no doubt such an exhibition would have something of the nature

of a revelation. It is strange, indeed, considering the number of art-historians in France, that they have done so little to elucidate the period of the French Renaissance. While delighting to honour the artists of a later and more showy age, French writers hitherto have had little praise to give to such interesting workers as Cousin, Goujon, and Bullant. The new catalogue of the art treasures of France has, however, already revealed many of their works, and doubtless an exhibition of early French Art would do much in restoring them to honour, beside making known the names of other artists working about the same time and with the same aims. The three Clouets will doubtless appear at the Exhibition of French National Portraits, but unless some special effort is put forth, it does not seem as if early French art would be so well represented as it ought to be at the forthcoming International Exhibition.

DR. JULIUS LESSING, the director of the Industrial Museum at Berlin, has recently published a folio work on *Old Oriental Carpet Patterns*, a subject to which he seems to have devoted much research, drawing many of his examples from the paintings by early Italian, Flemish, and German masters, in which we often find a magnificent Oriental carpet laid down at the feet of the Virgin, or covering her throne. It seems a small subject to occupy the attention of a learned man, but Dr. Lessing has brought so much knowledge to bear upon it that it has yielded valuable results. The patterns are reproduced in chromo-lithography, and are for the most part greatly superior to even the Oriental patterns of the present day.

THE exhibition of the Dürer drawings, copper plates and woodcuts from the Hulot collection, which we mentioned before as having been carefully arranged by Dr. Lippmann, is now on view in the Berlin Museum. This collection, which was founded by the well-known Vienna dealer Posonyi, contains as many as fifty-two drawings, forty-two of which are admitted by almost all critics to be undoubtedly genuine, though the other ten are considered by some to be doubtful. Beside these the Berlin Museum has added to its old and somewhat doubtful collection of portrait heads, one of Dürer's mother, with the date 1415 and the day of her death written on it by her son, and two leaves from the Netherland Sketch-book bought at the Firmin-Didot sale. Among the drawings are several for the Heller altar-piece, including the one of the standing figure of the artist with the jesting inscription *Er Selber*. This, however, is declared by Dr. Thausing not to be genuine. This extensive addition to the already considerable collection of Dürer drawings in the Berlin Museum makes it the most important of all collections of the kind with the exception of that in the Albertina at Vienna.

It seems to be the fashion in Germany for eminent artists to exercise their imagination and their art on designs for curtains in theatres. A short time ago Ferdinand Keller's magnificent curtain for the new Court Theatre at Dresden was exciting admiration, and now Prof. Eisenmenger, of the Vienna Academy, has just finished a painting measuring thirteen metres in width, and more than ten in height, for the town theatre at Augsburg. The subject chosen by Eisenmenger is the Origin of Fable, and the figure of Aesop occupies a central place in the composition. The work is evidently one of those elaborate efforts at symbolical representation over which German art seems to take pleasure in wasting its powers from time to time.

IN the *Zeitschrift für bildende Kunst* this month there is not much of interest, with the exception of Dr. Thausing's article, entitled "Michelangelo's Entwurf zu dem Karton der Schlacht bei Cascina," which gives a detailed account of the circumstances under which Michelangelo's famous competition with Leonardo da Vinci took place when the two great artists were each employed on the cartoons for the paintings commissioned by

Soderini for the opposite walls of the Palazzo Vecchio. It has never been distinctly known why Michelangelo did not execute his share of this work. Perhaps Dr. Thausing will clear up this question in another number, the present article being apparently only the first on the subject, and not containing any new information. The other articles deal with Oriental metal-work, the building of St. Peter's, and the tomb of the Campagna of Rome, generally known as the Temple of Deus Rediculus, a fine work of ancient Roman brick preserved to the present day. An illustration, showing it in a restored condition, is given. The only etching in this number is a poor performance, very inferior to what one finds at the present day in other art-journals that adopt this mode of illustration. It is only, indeed, very occasionally that the German art-monthly rises in this respect to the level of its French and English rivals.

A COMMITTEE of artists and literary men has been formed in Paris for the purpose of organising an exhibition of the works of Daumier.

AN Exhibition of Drawings by Old Masters is now being held at Marseilles. Works by French artists of the seventeenth and eighteenth centuries preponderate.

AUTOGRAPHS of painters do not appear to be in great request. At a recent sale at the Hôtel Drouot, a letter from Delacroix to Dumas fetched 51 fr., and another from Ingres only 11 fr.

M. CHARLES BLANC has just been appointed Professor of Aesthetics in the Collège de France.

THE Louvre has recently acquired a fine portrait of a man, by Ingres, dated 1811. It has also added to its collection of drawings a beautiful nude study, by Prud'hon, of a young girl, half-length, but of life-size.

THE STAGE.

THE revival of *Twelfth Night* at the Haymarket Theatre affords Miss Neilson an opportunity of presenting herself before a London audience in the part of Viola, but has otherwise little claim to notice. Her performance is graceful and intelligent, and her delivery of lines is almost invariably distinguished by sincerity of tone and justness of emphasis. She is, however, more successful in the tender and imaginative phases of the character than in depicting its more lively traits.

AT the St. James's Theatre Miss Ada Cavendish has appeared during the present week as Rosalind, in *As You Like It*, a character in which she has already played before London audiences.

THE withdrawal of the adaptation of M. Sardou's *Patrie*, at the Queen's Theatre, has been followed by a revival of Mr. Tom Taylor's historical drama *Twist Ace and Crown*, in which Mrs. Rousby appears once more as the Lady Elizabeth.

Geschichte des Hoftheaters zu Dresden. Von Robert Pröls. (Dresden: Baensch.) The purpose of Herr Pröls' volume is to trace the historical development of the Court Theatre of Dresden in its connexion with the development of German drama in general. It so happens that as the Dresden theatre is one of the oldest in Germany, so it has also been one of the best conducted and most successful of these institutions. Hence Herr Pröls' historical retrospect of necessity obliges him in part to go over much the same ground as Eduard Devrient in his able *Geschichte der deutschen Schauspielkunst*. But the aim of the two works must not be confounded, Herr Pröls' being a pure monograph that merely relates facts and refrains from theorising. These facts are interesting enough. Like the drama of all modern peoples, so the German also sprang from the religious morality-mystery plays. But Germany formed a notable exception to the general extinction of these entertainments at the time of the Reformation. Luther encouraged this form of

recreation. His friend, Elector Maurice, established a musical academy (*Kapelle*) that performed operas, and which even maintained itself during the greater part of the destructive Thirty Years' War. In the sixteenth century English comedians performed English dramas at the Saxon Court Theatre, and the band was recruited by English musicians, in those days held in higher repute than the German. After this, rival French and Italian influences disputed the stage, the latter triumphing with Hasse's appointment as manager. From 1733-47 the history of the Dresden theatre is the history of the triumphs of Il Sassone and his divine Faustina. The orchestra became so excellent under Hasse's direction that it was esteemed the best in Europe, and people came from far to hear an opera at Dresden. The third Silesian war and the bombardment of Dresden, when Hasse lost nearly all his property and his MSS., closed this period of glory. The German playwrights, under the direction of the reforming Gottsched, next took possession of the stage, to be once more ousted by foreign influences, first Italian, then French. Then Lessing's *Dramaturgie* having reawakened interest in German drama, a subsidised German troop was engaged with fair success. The appointment of Weber as operatic and Tieck as dramatic manager again marks a period of real brilliancy. These were succeeded by Eduard Devrient and Carl Gutzkow, and finally by Richard Wagner, who won his first triumph with *Rienzi* on this stage, which thus once again was the first to herald a new epoch in art. The theatre was as fortunate in its artists as in its managers. Many of the greatest singers and actors of Germany earned their first laurels on its boards. Herr Pröls' volume only accompanies the theatre down to 1862, a few years, therefore, before the melancholy fire that destroyed one of the finest and most artistically conceived and situated theatres in Europe. Its successor is now on the eve of inauguration, and in connexion with this ceremony Herr Pröls has striven to remind the city of Dresden and Saxony generally of the splendid history of dramatic triumphs it may deservedly boast.

MUSIC.

A Dictionary of Music and Musicians (A.D. 1450-1878). Edited by George Grove, D.C.L. In Two Volumes. Part I. (London: Macmillan & Co., 1878.)

THE increased attention paid by men of thought and culture to the claims of music, considered either as an art or as a science, will have a resultant influence on the literature of the subject. As compared with France and Germany, the musical literature of this country is but poor and meagre, and to atone for the deficiency will be a work of time. Every contribution towards the end in view must, therefore, receive a cordial welcome from those who feel an interest in the progress of music. It will not be denied that a compendious work of reference, such as the present promises to be, is greatly needed, and, if so much be granted, we know of no more suitable writer than Mr. George Grove to undertake the task. This is scarcely the place in which to speak of Mr. Grove's labours in the cause of music, and, indeed, it may safely be said that, valuable as they have been, they will pale before the importance and value of this his latest endeavour. To give comprehensiveness to the work he has enlisted the services of many who have made themselves famous either as practical musicians or as

critics whose knowledge and research render their opinions of value. It will be necessary to refer to some of these by name when we consider specific details. But it will be readily understood that the remarks offered at the present juncture are at the best tentative.

The work is to be issued in quarterly parts, and the first instalment comprises merely A—BA. Its essentially modern character will, however, be at once manifest to the attentive reader. Ancient musical systems are not wholly ignored, as they might be in accordance with the dates given on the title-page, but, so far as one may judge, their consideration will not occupy any large amount of space. More surprising is the omission of any reference to "Acoustics," a science as yet in its infancy. In consideration of the fact that several standard treatises on harmony are founded on the presumed relationship between vibration ratios and fundamental chords, to say nothing of the feud between the partisans of perfect intonation and the tempered scale, one might have anticipated a fair share of attention to the subject. It may be intended to treat of it under the heading of "Sound," and we merely draw notice to its exclusion at the present opportunity. While speaking of omissions, it may be as well to note that nothing is to be found concerning "Amateur," "Applause," or "Artist," words which frequently occur in relation to music. Of unquestionable errors there are, however, very few, and of statements of doubtful accuracy, perhaps fewer. Mr. Dannreuther informs us that August Wilhelm Ambros died in 1876, and that he is now Professor of the History of Music at Prague. Dr. E. G. Monk, in his excellent article on "Anthems," is allowed to number Dr. Wesley among living musicians; and Mr. Fyffe's remarks on university examinations for musical degrees are already out of date. These are palpable mistakes, but there are other passages on which controversy may arise. For example, Mr. Prout says that the "Allemande," as a movement of a Suite, did not originate in a dance form. We should be anxious to learn the authority for this, as a contrary idea finds general acceptance. Mention is made of the *Almain* in various old plays—notably in Chapman's *Alphonsus* (1599), and in Ben Jonson's *The Devil is an Ass* (1610)—as a dance. Leaving this subject, we proceed to note that Mr. Hullah speaks of the "falsetto" as the third register of the voice; whereas many professors of singing consider it as the second, the "head" register being the third. In the same writer's article on the French Académie de Musique there is a tendency towards partiality in favour of the Italian as opposed to the German school of lyric drama. Thus we read of the "admirable Piccini," while his great rival, Christopher Gluck, receives very scant justice. Sulzer, in his *Theorie der schönen Künsten*, written before Gluck's arrival in Paris, says, "Opera should form the grandest of spectacles, since it is a combination of the fine arts." This idea Gluck set himself to fulfil, as he informs us in his Preface to *Alceste*: "I wished to confine music to its true province—that of seconding poetry by strength-

ening the expression of the sentiments and the interest of the situation, without interrupting the action." How greatly subsequent composers, Mozart especially, were indebted to this splendid genius can scarcely be estimated, and the fact should have received due acknowledgment in a history of French opera. With this exception, there is a commendable freedom from bias throughout the work, debateable subjects being treated with candour and impartiality. The only defect as yet unnoticed is a redundancy in the biographical portion, much space being occupied by a recital of the lives of men who accomplished nothing to entitle them to more than passing mention.

But, on the other hand, it would be difficult to speak of some of the articles in terms of excessive laudation. There is a treatise on "Accent" from the pen of Mr. Prout, containing no less than thirty-four illustrations in music type, and completely exhaustive of the subject. Still more valuable is that on "Additional Accompaniments" by the same writer. This is a rock on which many excellent musicians have split, and multifarious differences of opinion, not to mention their outcome in deeds, have led to the display of a great deal of angry feeling and much evil speaking. It is Mr. Prout's object to steer a middle course between the extremes of bigotry on the one hand and iconoclasm on the other; and his remarks, which occupy nearly seven pages, form unquestionably an enlightened disquisition on a subject that requires to be treated with extreme delicacy. Mr. Franklin Taylor contributes a capital essay on "Appoggiatura," and Mr. E. J. Hopkins deals fully with "Accompaniment," so far as the word applies to the rendering of Church music. But perhaps the most highly interesting article is that on "Bach," by Herr A. Maczewski. It comprises an historical sketch of the gifted family from Hans Bach, of Wechmar, 1561, to Wilhelm Friedrich, of Bückeburg, who died in 1845. Nearly five pages are devoted to Johann Sebastian, the mighty link that binds together the past and the present of music. But enough for the moment on a work that will, in all probability, take the foremost place in the English literature of the youngest of the arts. The progress of Mr. Grove's undertaking will be watched with keen interest, and its completion awaited with a fervent desire to record a verdict as favourable as that which may now be pronounced on its first section.

HENRY F. FROST.

THE first of Mdme. Viard-Louis's concerts, given on Tuesday afternoon at St. James's Hall, would have been more successful had the programme been of moderate length. A concert lasting three hours is an artistic mistake. Another error was committed in the arrangement of some of the details. For example, the Minuet and Toccata from Gluck's *Orfeo* should not have been placed in juxtaposition with the *bizarre* overture to *William Tell*, and it was an error of judgment to follow up the Scotch Symphony with Raff's pianoforte quintett in A minor. The latter has been heard at the Saturday Popular Concerts and at the Musical Union, and is one of the most original compositions which have proceeded from the prolific pen of its author. But it created little

effect on the present occasion for the reason we have stated. M^{me}. Viard-Louis was not successful in her interpretation of Bennett's concerto in F minor, a work that needs extreme delicacy of touch in order to display its beauties. M^{me}. Antoinette Sterling sang an air from Handel's *Semele*, "Iris, hence away," and two of Schumann's most popular songs.

On Monday next Mr. Carl Rosa commences his season of English opera, or, to speak more accurately, of opera in English, at the Adelphi Theatre. The work to be given on the opening night is Nicolai's *Merry Wives of Windsor*, the English adaptation of which, from the German text of Mosenthal, has been made by Mr. Henry Hersee. The opera will be repeated every evening until further notice—a somewhat unusual experiment in operatic performances, of which it will be curious to watch the result. The only other novelties at present announced by Mr. Rosa are Ignaz Brüll's *Der Goldene Kreuz*, and Sterndale Bennett's *May Queen* adapted as an opera by Arthur Baidon. It would be unfair to prejudge the last-named work in its new form; but those who are the most familiar with Bennett's charming music will probably be those who will feel the most doubt as to the success of its adaptation to the stage. Much will of course depend upon the way in which Mr. Baidon performs his difficult task; and until the work is actually produced judgment must be suspended. Mr. Rosa has done so much for English opera as to have earned the good wishes and sympathy of all; and whether the experiment succeed or not, he will at least have a fair and unprejudiced hearing. The cast of his vocalists this season is a strong one. True, the name of Mr. Santley is wanting; but though our great baritone is a host in himself, we venture, for that very reason, to doubt whether his absence from the company is an unmixed evil; it is even possible that the *ensemble* may be improved thereby. Among the singers announced are Miss Julia Gaylord, whose very marked progress in her art during the last season justifies the highest hopes for her future; M^{me}. Blanche Cole, who will certainly be an important addition to the strength of the company; Miss Cora Stuart, Miss Josephine Yorke, and Mrs. Aynsley Cook; and Messrs. J. W. Turner, Charles Lyall, Ludwig, Snazelle, F. H. Celli, H. W. Dodd, Aynsley Cook, and F. O. Packard. In addition to these artists, M^{lle}. Marie Fechter, a daughter of the well-known actor, will make her first appearance in England. M^{lle}. Fechter has recently sung with great success at the Opéra Comique, Paris. Two ladies whose names are new to us, Miss Georgina Burns and Miss Clara Merivale, will make their first appearance in London; while a new tenor is announced in Mr. Joseph Maas, the principal tenor of the Kellogg opera company, in America, of whom the transatlantic journals speak in high terms. The orchestra, led by Mr. Carrodus, will be as complete and efficient as in previous seasons, and will include many of our leading instrumentalists. While most heartily wishing Mr. Rosa all success, we trust that he will show enough courage and devotion to his art to set his face like a flint against *encores*. They are bad enough in a concert room, but in the opera they are altogether inadmissible.

The Crystal Palace Concerts will be resumed this afternoon, after the usual Christmas recess. The programme will be of special interest, including Handel's second Oboe Concerto, a work which has probably not been heard in public during the present generation, and Brahms's great Rhapsodie (Op. 53) for alto solo (Fräulein Redeker) and male-voice chorus, to be given for the first time. The symphony at this concert will be the "Eroica."

THE *Revue et Gazette Musicale* states that ten grand concerts, with chorus and orchestra, devoted to the works of French composers will be given at the Grand Hall of the Trocadéro, Paris, during the

Exhibition. Each concert is to consist of the music of one modern, but not living, French composer. The names of the ten composers chosen are: Adam, Auber, Boieldieu, Berlioz, Bizet, Cherubini, Félicien David, Halévy, Hérold, and Léon Kreutzer.

AFTER numerous postponements, Wagner's *Rheingold* was given at the Vienna Opera on the 24th ult. Though the performance is spoken of as not altogether satisfactory, its success is said to have been brilliant.

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TABLE OF CONTENTS.

	PAGE
LETTERS OF JOHN KEATS TO FANNY BRAWNE, by E. W. Gosse	111
LECKY'S HISTORY OF ENGLAND IN THE EIGHTEENTH CENTURY, by W. P. Courtney	112
KENNEDY'S BETWEEN WHILES, by OSCAR BROWNING	114
"DERNIÈRES PAGES DE GEORGE SAND," by R. B. Brett	114
GREEN'S HISTORY OF THE ENGLISH PEOPLE, by the Rev. A. H. Johnson	115
CURRENT LITERATURE	117
NOTES AND NEWS	118
NOTES OF TRAVEL	119
"MELUSINE," by W. R. S. Ralston	120
A CHINESE ENCYCLOPEDIA, by Prof. R. K. Douglas	120
MAGAZINES AND REVIEWS	121
BOSTON LETTER, by G. P. Lathrop	122
SELECTED BOOKS	123
CORRESPONDENCE:—	
Spelling Reform, by the Rev. Dr. R. F. Littledale; The Schliemann Collection at the South Kensington Museum, by W. C. Borlase; Druil, Aedificat, by the Rev. R. W. Essington; Grimm's Law, by H. Sweet; Bishop Ellicott's New Testament Commentary, by the Rev. H. W. Watkins and the Rev. R. B. Drummond; On two Drawings of Dürer at the Grosvenor Gallery, by Prof. Sidney Colvin	123-4
APPOINTMENTS FOR NEXT WEEK	124
GRANT ALLEN'S PHYSIOLOGICAL AESTHETICS, by Prof. E. Caird	125
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MINERALOGY, PHILOLOGY)	126
MEETINGS OF SOCIETIES	128
GEORGE CRUIKSHANK, by W. B. Scott	129
OLD MASTERS EXHIBITION AT THE ROYAL ACADEMY, IV., by Prof. Sidney Colvin	130
ANCIENT SEPULCHRAL EDIFICES AT CASINUM, by C. Heath Wilson	130
ART SALES	131
NOTES ON ART AND ARCHAEOLOGY	131
THE STAGE	132
GROVE'S DICTIONARY OF MUSIC AND MUSICIANS, by H. F. Frost	133
MUSIC NOTES, NEW PUBLICATIONS	133-4

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LITERATURE.

A History of Greece, from its Conquest by the Romans to the Present Time, B.C. 146 to A.D. 1864. By George Finlay, LL.D. A New Edition, Revised throughout, and in part Rewritten, with considerable Additions, by the Author; and Edited by the Rev. H. F. Tozer, M.A., Tutor and late Fellow of Exeter College, Oxford. In Seven Volumes. (Oxford: Clarendon Press, 1877.)

(First Notice.)

THIS new edition of Finlay's instructive book comes at a most appropriate time. The restoration of the Greek nationality in the last generation, and the approaching restoration of national existence to the South Slavonian, Roumanian, and Albanian races, naturally draw attention to their past history, which may give us some means of forecasting their future. Finlay was almost the first to point out the permanence of the Greek local institutions, and his legal training and knowledge of political economy enabled him to seize the really important points in the history of the peoples of Eastern Europe, where others have merely given us personal anecdotes of the rulers. The political and social lessons to be learnt from the history of the Greeks during two thousand years of servitude are perhaps not less than those which we gain from Grote's sympathetic account of the rise and glory of ancient Hellas. It has often been shown how the fiscal despotism of the Imperial system consumed the capital of the Roman provincials, and destroyed the possibility of resistance to the barbarians. In every municipal town the well-to-do classes were enrolled in the *curia*, which was made collectively responsible for the taxes. Thus, as the taxes were not diminished when the provinces became poorer, the class that possessed capital was crushed down into poverty. In the country the place of the peasant proprietors was taken by serfs, and the great landowners found pasturage more profitable than agriculture. The *latifundia* ruined all the West as well as Italy. It is Finlay's task to show how this system affected the East. The despotism of the central Government exerted its influence with most destructive effect under Justinian. Justinian found the central administration still aided and controlled by municipal institutions and corporate communities throughout the Empire. The fabric of the ancient world still existed. Athens and Sparta were still governed as little States, and a body of Greek provincial militia still guarded the pass of Thermopylae. The Greek cities possessed their own revenues,

and maintained their roads, schools, hospitals, police, public buildings, and aqueducts; they paid professors and public physicians, and kept their streets paved, cleaned, and lighted. The people enjoyed their local festivals and games; and though music had supplanted poetry, the theatres were still open for the public amusement. But Justinian's rule was as fatal to the East as to the West. He destroyed the unity of Italy under the Ostrogoths and the prosperity of Africa under the Vandals, and condemned the West to further invasions by far less civilised tribes; but for Belisarius' disastrous successes we should have preserved much more of the ancient knowledge and culture. In the East things were, if possible, worse. To obtain money Justinian not only openly sold public offices, but also seized the revenue of the free Hellenic cities, a loss which compromised their political existence. Roads and buildings ceased to be repaired; public instruction was neglected; all the provincial militia were disbanded. Justinian, too, corrupted the troops, and made them inefficient, by selling places in their ranks to wealthy citizens who wished to enjoy the privileges of the military caste without any intention of following a military life. A taste for building is a common fancy of sovereigns who possess the absolute disposal of large funds without any feeling of their duty as trustees for the benefit of the people whom they govern; and this fashion has been so general with despots that the princes who have been most distinguished for their love of building have not unfrequently been the most oppressive sovereigns. And so it has come to pass that people forget the misery of Justinian's reign while they praise him for the erection of St. Sophia. His name too is connected with the Code of Roman Law, which is the one valuable and permanent work which his age handed on to future times. His own edicts, however, were most oppressive. One, which prohibited the export of grain from every port of Egypt except Alexandria, closed the Suez Canal, and put an end to the trade on the Red Sea, or at least threw whatever trade remained into the hands of the Arabians. The system of monopolies which he invented ultimately threw the trade of the Empire into the hands of the free citizens of Venice, Amalfi, and other cities, whom it had compelled to assume independence. All history shows how much trade is dependent on those free institutions which offer a security against financial oppression, while the Roman Empire affords an instructive lesson of the converse. Another edict altered the value of money, and robbed the people of one-sixth of the value of every *solidus* in circulation. Only the Church retained power, and it was hostile to the ancient culture. The basilica or monastery was constructed by breaking to pieces the solid blocks of a neglected temple, which were cemented together with lime burnt from the marble of the desecrated shrine, or from some heathen tomb. It is not wonderful that many Pagans believed with Procopius that Justinian was the demon destined to bring about the catastrophe of the human race. A great pestilence came to complete the ruin, from which the Roman civilisation of the East never recovered. The drain on

the population south of the Danube was so fearful that the Government allowed hordes of nomad herdsmen to settle there, who everywhere replaced the agricultural population. It is well known how Justinian drove the last teachers of philosophy from Athens, as the result of his hostility to all independent institutions; but his treatment of the country districts made the state of things hopeless. Unfortunately during long periods of time national feelings and popular institutions escape the attention of historians, and history ceases to yield the instructive lessons which it always affords so long as it connects events with local habits, national customs, and the general ideas of a people. Nothing but a thorough change of system could now do anything for the East, and it is the merit of the Isaurian dynasty to have changed the old system. The way was prepared by the break-down of the financial arrangements under Heraclius. The abolition of the public distributions of corn infused a new life into the administration. The ebb in the fortunes of the empire changed when liberty of commerce and the abolition of ancient privileges gave labour additional value. The condition of nations is oftener changed by an addition to the wages of labour than by the political theories of philosophers; yet history often records the idle speculations and overlooks the practical improvement. It is true that after Heraclius it seemed as though the Saracens would conquer all the East. The orthodox Church had so remorselessly persecuted its opponents that the subject peoples welcomed the Mohammedan conqueror. In almost every case in which the Saracens conquered Christian nations, history reveals that they owed their success chiefly to the favour with which their progress was regarded by the mass of the people. The inhabitants of Syria welcomed the first followers of Mohammed; the Copts of Egypt contributed to place their country under the domination of the Arabs; the Christian Berbers aided in the conquest of Africa. So it was also in Crete and Sicily. The same disgraceful characteristic of Christian monarchies is also apparent at a much later period. The conquest of the Greeks, Servians, and Wallachians by the Ottomans was effected rather by the voluntary submission of the mass of the Christians than by the power of the Mohammedans. This fact is rendered apparent by the effective resistance offered by the Albanians under Scanderbeg. Church and State must divide between them this blot on Christian society; for it is difficult to apportion the share due to the fiscal oppression of Roman centralisation and to the unrelenting persecution by ecclesiastical orthodoxy. But the East had a respite for the time under Leo the Isaurian and his successors. The change of dynasty infused fresh blood into the system; the mountaineers of Asia Minor, and of Macedonia after them, renewed the vitality of the ruling class. The wonderful vigour shown by the renovated Byzantine Empire, after the loss of so many provinces, is thus accounted for. Great political reforms, and still greater changes in the condition of the people, mark the eighth century as an epoch of transition, though the improved condition of the mass of the

population is in some degree concealed by the prominence given to the disputes concerning image-worship in the records of this period. But the increased strength of the Empire, and the energy infused into the administration, are forcibly displayed by the fact that the Byzantine armies began from this time to oppose a firm barrier to the progress of the invaders of the Empire. Leo reorganised the whole administration so completely in accordance with the new exigences of Eastern society that the reformed Empire outlived for many centuries every Government contemporary with its establishment. By modifying the fiscal severity of the Roman Government, by relieving the members of the municipality from the ruinous obligation of mutual responsibility for the total amount of the land-tax, and by relaxing the laws that fettered children to the profession or handicraft of their parents, the Byzantine administration infused new energy into an enfeebled social system. It could not yet restore the Greek population in the rural districts to any extent, for the Slavonian cultivators and herdsmen had spread over the greater part of the open country in Northern Greece and the Peloponnese. From this time the oblivion of the ancient Hellenic names of villages, districts, rivers, and mountains, became general. The new names which came into use, whether Slavonian or Greek, equally mark the loss of ancient traditions. This good administration was largely due to the training of the Civil Service. No other monarchical Government can produce such a long succession of able ministers and statesmen as conducted the Byzantine administration from the eighth to the tenth century. The remarkable deficiency of original genius during this period only adds to the proof that the mind was disciplined by a thorough system of education. The old Roman aristocracy was extinct; Armenians filled the highest military commands; Asiatic influence was supreme. Unhappily the local and municipal institutions were not strengthened, and in such a state of society the only chance of permanent improvement lay in the moral advancement of the citizen, which was only attainable by the union of free local institutions with a well-organised central administration, and a judicial system over which the highest political power could exert no influence. Greece, therefore, though her material prosperity was improved, was standing on the brink of decline. That decline commenced the moment the Italians were enabled to avail themselves of the natural resources of their country. Amalfi, Pisa, Genoa, and Venice, freed from the fiscal oppression of a central Government, became first the rivals and then the superiors of the Greeks in commerce, industry, and wealth. C. W. BOASE.

The History of the Imperial Assemblage at Delhi held on January 1, 1877, to celebrate the Assumption of the Title of Empress of India by Her Majesty the Queen. By J. Talboys Wheeler, Author of "The History of India," &c. With Portraits, Pictures, &c. (London: Longmans & Co., 1877.)

THE main interest of this splendid work lies in its photographic illustrations and especi-

ally its portraits, all of which are of Indian Princes, with the exception of Her Majesty the Empress of India, and of Lord Lytton, the Viceroy. Where so many native chiefs are presented it might have been well to give a few portraits of the more distinguished of our own officers in India, or perhaps still better to give one large group of them such as is often taken on State occasions. We have before us a photograph of this kind, which would occupy little more than half a page of Mr. Wheeler's volume, and which was taken at the reception of the Amír of Kabul by Lord Mayo in 1869, yet it gives perfectly distinct representations of Lord Mayo, of Shere Ali and his suite, of Sir William Mansfield, Lord Napier of Magdala, Sir Donald Macleod, Sir Henry Durand, Sir Richard Temple, Sir Barrow Ellis, and a number of other high English officers. Such a photograph is one of permanent interest, and it is almost unpardonable that this book should not have contained something of the kind, or, if that were not procurable, at least a number of small photographs of the great English officers in India when her Majesty was proclaimed Empress.

The full-page portraits of the Indian Princes are very fine ones. The typical Marátha face of the rough soldier the Maharaja Sindia contrasts with the smoother but by no means high-caste countenance of his great rival the Maharaja of Indore. The late Jung Bahádur, Maharaja of Nepaul, looks just the man he was, capable of wading through blood to a throne and of making not a bad ruler as rulers go in the East. Of the ancient Rajpút lines we have three portraits of princes all claiming to be descendants of Rama and of the Sun. The most interesting of these is that of the Maharaja of Jaipur, who has done so much for the improvement of his State, and who presents a strangely intelligent, worn and weird sort of face. In the other Rajpút princes, those of Udaipur and Jodhpur, though one is a mere youth and the other of middle age, we have faces representative of past periods of Indian history. The Begum of Bhopal, a Knight Commander of the Star of India and daughter of the Princess Secunder, who did us such good service in the Mutiny, will be regarded with interest, as typical of a large and excellent class of Indian ladies. The important States of Baroda, the Nizam's dominions, and Mysore are represented by boy princes, whose portraits, though interesting, are not of importance. The somewhat heavy, but anxious, careworn face of the Kashmir Maharaja has scarcely justice done to it in the portrait we have here. And perhaps the most interesting of all is that of the Khan of Khelat, with his Baluch Sirdars, because it is not so easy to get a Baluch chief under the photographic lens. Rumour tells of his intense disgust on being told on this occasion, at Delhi, that a special correspondent whom he had been honourably receiving was a "news-writer"—a "news-writer," in such towns as Khelat being very much a cut between a pimp and a pedlar.

As to the other photographs, little need be said. The Kútub Minar and Humayún's Tomb are already quite familiar

in this country, and the photographs in the volume before us of these and similar objects are not particularly good. A large chromolithograph of the Imperial Assemblage at Delhi affords a rather rough, but intelligible, idea of the scene as it must have presented itself; and the same may be said of the photograph of the *Graphic's* spirited sketch "On the Way to the Proclamation."

In the letterpress of this work Mr. Talboys Wheeler gives us the more important documents relating to the proclamation of her Majesty at Delhi as Empress of India, and an account of the ceremonies which occurred there and in other parts of India on the same occasion. He disclaims offering an "official narrative;" but so far he is an official narrator, though not formally so. We must accredit to himself the remaining, and not least interesting, portions of his volumes, which consist of explanatory interleaves, as it were, of Indian history, and explanatory or defensive remarks on the policy of the Imperial Assemblage. He regards that assemblage as "a standpoint in Indian annals," and has written with "the hope that historical sketches might be so interwoven with the descriptive narrative as to present pictures of India past and present, and bring out the contrast between the state of India under native government and its present condition under British rule." The scheme was excellent, but the execution is imperfect. We doubt whether anyone not particularly interested in and acquainted with the history of India would care to read Mr. Wheeler's historical pages. They are lacking in that grasp of the subject and that pictorial imagination which are required to draw readers to an unfamiliar subject.

He has also performed this part of his work in a perfunctory and inaccurate manner. For instance, in his very brief chapter on "Maharatta India," extending over only four pages, there are several errors, and errors not merely of detail, but also affecting the general truthfulness of the historical representation attempted. Sivaji, the great Marátha chief, was not "born at Poona," as Mr. Wheeler states, but at the port of Sunir, near the town of Júnir, on the slope of the Ghaut-Mahta, in a wild and rather inaccessible part of the country between Poona and Nasik. This may seem unimportant; but if we are to give a *vraisemblance* to our narratives by mentioning where people are born, we are bound to be accurate in doing so; and Sivaji's birthplace is of importance in any sketch of such a child of the mountain and of the jungle. Again, Mr. Wheeler shows his perfunctoriness by saying that the chain of the Western Ghats "incloses the country along the coast which is known as Konkana or the Konkán. This country was the cradle of the Maharatta [b]andits." The Konkán was not their cradle, but the Ghaut-Mahta, the mountainous regions between the Konkán—the low-lying strip of seaboard—and the table-land of the Dekhan. To write of the Konkán as having any important place in Marátha history is misleading. The seaward slopes of the Western Ghats are sometimes spoken of as the Konkán-Ghaut-Mahta, which is an intelligible phrase, but,

with the exception of Partábghar, the great Marátha forts and "cradles," such as Torna, Rajgarh, and Púrandhar, lie on the Dekhan side. To say of Sívají that "he grew to be a leader of brigands" is essentially to misrepresent his character, and to ignore the contest of his time between the Hindus and the falling Moghul empire, which had inflicted such oppression upon them.

As to the relations between Sívají and the Moghuls, we are told by our author that Aurungzebe, before he ascended the throne, "feigned a friendship with Sívají;" "he lured Sívají to Delhi;" treated him with insult there; but the Marátha escaped, and "from that day, Sívají was the bitter enemy of the Moghuls." Here we have a misrepresentation of the facts alluded to. Before Sívají went to Delhi he had attacked the Moghuls over and over again, and had displayed himself as their bitter enemy. He had also proclaimed himself Raja and had issued coins, and the most famous event of his life, its very turning point as regarded the Mohammedans, had already occurred—namely, his assassination with the *wágnak*, or steel tiger's-claw, of the Mohammedan general Afzúl Khan. Sívají went to Delhi with his eyes quite open, and prepared to escape; Aurungzebe's treatment of him made no real difference in his relation to the Moghuls. It is a pity that Mr. Talboys Wheeler should write in this misleading way on modern subjects on which information is easily accessible, when he is so high an authority on the history of India from the earliest ages—ages into which it is not quite so easy to follow him.

The publication of a work of this kind may justify a few very brief remarks on the occasion which gave rise to it. There is no doubt that the position of her Majesty as ruler of India is essentially an Imperial one, as opposed to that of a Constitutional monarch, and this was equally true of the old East India Company. It holds true of the Queen's territories in India which are directly governed by her own officers, and of the native States of which she is the Paramount power. So far there is a special fitness in the new title of Empress of India. It is another question, however, whether it was expedient formally to force this fact upon the princes and people of India. Our policy, hitherto, had been to act upon it when expedient, but not to parade the fact. This policy was quite in accordance with the judgment of the great Duke of Wellington, when at Brussels, just before Waterloo, he rebuked his young officers who were calling for a repetition of their national anthem, and when he explained that he did so on the ground that it was not advisable to flaunt our naval supremacy in the face of Europe. In all likelihood he would also have objected to flaunting our Imperial or Paramount power in the face of India. It also seems to me that this putting forward of our Imperial power has occurred rather inopportunistically, when in point of fact we are weakly yielding it up, both as regards our own territory and the native States. A little wise practical assertion of our Imperial power in India would have been worth a thousand proclamations of it, especially accompanied as this proclamation was by a strange flatter-

ing of native princes by the Viceroy which made some of the most experienced English officers absolutely shudder, and which has borne its natural fruit in the serious discontent now displayed by Sindia and Sir Salar Jung, the most powerful representatives of the Maráthas and the Mohammedans respectively. Lastly, what can be said of Lord Beaconsfield's announcement that the proclamation of her Majesty as Empress was intended as a warning to Russia? I should have thought we had got warnings enough as to the terrible effects of our anti-Russian movements on India. It was a vague imaginary dread of Russian intrigue which took us into Afghanistan, not on our own account but in support of Shah Sújah, a native claimant to the throne, and which led to those massacres of our officials and troops which first broke the almost sacred veneration which had been conferred upon our name in India by more than a century of righteous conquest and annexation. The Crimean War had directly a great effect in producing the Indian Mutiny, by the idea which it spread among the Indian Mohammedans that Britain had become a vassal of the Sultan, as well as in other ways to which I recently alluded in this Review. To couple her Majesty's proclamation as Empress with a threat or a warning to Russia was a proceeding surpassed only in danger by making the occasion one for flattering Indian princes into the notion that they are under no Imperial rule whatever. What is required to preserve our Indian Empire—an empire always more or less in danger—is not titles or proclamations or finely-turned sentences, but the dictates of the highest intelligence carried out with extreme firmness combined with the utmost gentleness and the consideration which it brings. But how, in the present state of England, can this be accomplished? No doubt an attempt of the kind is always being made; but the essential elements are too often lost sight of and left out.

ANDREW WILSON.

La Troisième Invasion. Deuxième Partie. Le Siège de Paris—La Guerre en Province. Texte par M. Eugène Véron; Eauxfortes par M. Auguste Lançon. (Paris: Librairie de l'Art, 1877.)

THE second half of this magnificent publication maintains in all respects the character of the first. M. Véron's recital of the siege of Paris and the war in the provinces has the same qualities as his history of the campaign in Alsatia and Lorraine, while M. Lançon's illustrations have exactly the same kind of interest as his previous ones, and show no sign either of increasing or diminishing skill. Both author and artist have done their work seriously, and with their best ability. M. Véron has the most solid qualities of a military historian without attempting to be brilliant; and M. Lançon is a most truthful and observant sketcher, though he does not seem to care for what is beautiful, either in the subjects of his etchings or their execution. The consequence is that we have here a work about a French war which is entirely executed by Frenchmen, and yet in a spirit strikingly different from what we have been accustomed to con-

sider the French spirit. Neither author nor artist has worked for effect, or for the satisfaction of any kind of vanity, either military or patriotic. The purpose of both has been to tell the plain truth, and the truth, although less dazzling than the romance of war, is really far more interesting.

M. Véron's sober narrative points an evident though not obtrusive moral, which is that when a nation engages in foreign war it ought not to be divided against itself. The Bonapartists who ruled France in the Emperor's name at the beginning of 1870 were a minority in the country, which they occupied as a *pays conquis*. They had therefore to fight the Prussians and keep an eye on the French at the same time. They could not treat the French nation with confidence for fear of giving it a chance of upsetting the dynasty, and this false position was productive of disasters which are known to every reader of the newspapers, but which M. Véron puts in a clearer light. Nor was the want of confidence limited to the Bonapartists; the distrust was all but universal. Everybody hesitated; the generals had little confidence in their troops, and the troops had no faith in their generals. The history of the French side of the war is a history of mistakes, by which the enemy constantly profited. Some happy combination seemed always on the point of being effected, but was always made impossible by some error, and nine times out of ten the error was due simply to distrust. For twenty years the nation had enjoyed no political freedom. Men had lost that habit of working together which is the strength of free countries; they had been governed by a personal power and its myrmidons; they had to come to an understanding with each other in a few weeks when years would not have been too much. Then there was the terrible resistance of the *vis inertie* to be overcome, and it is wonderful, considering what that resistance was, that the Provisional Government should have been able to overcome it even partially.

M. Véron attributes Trochu's failures to his stiff adherence to plans. Not only did he adhere ideally to the mysterious great plan which was never executed, but in minor plans, when once he had formed them, the want of suppleness in his mind kept him chained to his first idea. Another great mental defect of Trochu was his hopelessness. From the very beginning he declared that the defence of Paris was "an heroic folly," that it must be attempted for the honour of France, but that it could only have one ending. When he came to sit in the councils of the Provisional Government the very aspect of his face was discouragement itself. France was lamentably unfortunate in the two generals on whom most depended, the commanders of her two greatest fortresses, Metz and Paris. At Metz Bazaine was plotting for himself against France; at Paris Trochu was quietly benumbing everything, neutralising, paralysing everything, by his hopelessness. M. Véron considers that it was a great error to call the 100,000 *mobiles* to Paris, because that measure deprived the provinces of so much strength, and increased

in the same proportion the number of mouths to fill in the capital. Another very evil result was that the Parisian Government, having 100,000 *mobiles* at its service, did not make any serious use of the National Guard, which was full of ardour, an ardour which, having been pent up by Trochu's policy, exploded afterwards in the Commune. Trochu's want of confidence led him to abandon all the advanced positions, some of which had to be retaken afterwards. M. Véron thinks, too, that St. Cloud, La Butte Pinçon, and other places, might have been fortified before the Prussians came. On the other hand, there was a useless waste of labour in making barricades within the city, as if the Prussians intended to come and be shot down in the streets. Whatever may have been the reason for Trochu's policy—whether humanity or mere want of hope—it is evident that, with 400,000 men under his command, he might have harassed the enemy, who had only 250,000, more effectually than he did. His great object seems to have been to prevent the National Guard from fighting, very likely from a professional contempt for civilian soldiers.

M. Véron looks upon Bazaine's retreat to Metz as the real centre and knot of the war of 1870.

"La retraite de Bazaine sous Metz est donc bien véritablement le centre et le nœud de toute cette histoire de la guerre de 1870. C'est elle qui, en attirant MacMahon dans le Nord, a découvert Paris et entraîné le désastre de Sedan. C'est la capitulation de Bazaine qui a permis à l'armée du Prince Frédéric Charles de venir immobiliser et finalement disloquer l'armée de la Loire au moment où elle allait pouvoir marcher au secours de la capitale; c'est elle qui, par l'enchaînement de ses conséquences, a entraîné la capitulation de Paris et la fatale expédition de l'Est."

The whole story about Bazaine and Metz is told by M. Véron with severe truth, and more effectively than if he had allowed himself to be carried away by passion. In this case the simple truth is the most severe condemnation, but the condemnation does not fall upon Bazaine only, it includes the Empire also, of which he was the natural fruit. M. Véron is careful to attribute to the Imperial system its due share in the formation of such a character as Bazaine's, and in the policy which could place him in such a position.

"Les hautes fonctions civiles appartenant de droit aux administrateurs dont la pudeur ne s'alarmait pas des procédés de la candidature officielle, et les grands commandements militaires, aux généraux dont le patriotisme s'accommodait sans peine de la perspective d'avoir à renouveler les exploits du boulevard Montmartre. Au fond, pour l'Empire, l'ennemi, c'était surtout la France, et toute son attention était tournée de ce côté. C'est contre elle qu'étaient prises toutes les précautions. Le dernier mot de cette politique était de créer au milieu de la nation une nation spéciale, uniquement dévouée à la continuation de ses jouissances, laquelle se confondait nécessairement avec le maintien du régime qui en était la source, et absolument décidée à l'assurer par la suppression violente de quiconque oserait apporter le moindre trouble à un si bel ordre."

After all, the unfortunate army of Metz suffered almost as much from Bazaine's policy as it might have done from the enterprise of a more patriotic general, for

11,000 men belonging to it perished in captivity, the deaths in battle having been only 3,704.

Two very important points remain to be noticed. M. Véron regrets that the general elections in France did not take place on October 2, 1870, and he regrets also that the Government of National Defence allowed itself to be shut up in Paris. We heartily agree with both these opinions. The postponement of the elections, on the pretext that a third of France was occupied by the enemy was evidently nothing less than clinging to power under false pretences; for the unoccupied departments, even if they alone had been consulted, would have represented France more accurately than the handful of adventurers who composed the "Government of National Defence;" and, besides, the enemy was quite disposed to permit elections without pressure even in the occupied departments, being convinced—and with reason, as the event ultimately proved—that the country would return a Parliament willing to make peace. But, seeing that the Government was determined to defend France on its own responsibility, without the advice of a Parliament, it is evident that it could not have managed matters worse than by shutting itself up in a beleaguered city from which it could have no regular communication with the provinces. The Government should have gone to Bordeaux at once, established itself comfortably there, and devoted itself entirely to the formation of a provincial army. If this had been done, and if the 100,000 *mobiles* had been kept in the provinces, the result might possibly have been different.

M. Véron does justice to the energy of the Tours administration under De Freycinet and Gambetta, but shows how weak it was in its staff of *employés*. Few French writers have spoken justly of Gambetta, so it is satisfactory to see that M. Véron recognises his good qualities and yet at the same time sees clearly what a tyrannical attempt it was on his part to exclude Bonapartists from the elections. He speaks rather severely of Thiers for hoping to obtain good conditions of peace immediately after the capitulation of Metz; but Thiers seems to have felt under an obligation to try what he could do, and certainly acted in the matter at considerable personal inconvenience. M. Véron avoids the temptation to prolixity in quotations, yet oddly enough prints a letter from Von Moltke to the Governor of Paris twice over, first on page 161 and then again on page 195. The reason for this would have been intelligible if the two printings had occurred in the two different volumes of the work, as there was an interval between their dates of publication, but they occur quite near to each other in the same volume. It is evident that M. Véron has done his best to be accurate, but there may be a few errors of minor importance especially as to the war in the provinces. He is mistaken, for example, in supposing that General Keller only intended to bombard Autun on December 2, for he really did bombard it on the 1st, from about 2 P.M. till dusk, and again a little in the evening. He received a message during the night, which caused him to leave Autun

early in the morning. Fifty men were killed by General Keller's bomb-shells in the garden of the Little Seminary alone.

I have already on different occasions said what seems to be nearly the whole truth about M. Lançon as a draughtsman and etcher, nor does this publication suggest anything new in the way either of praise or fault-finding. Nearly the whole of his merit resides in simple observation and memory of facts. Very few French artists have less of the artistic sense. His sketches remind me constantly of the work of some clever military officer, able to dash off with great rapidity very truthful reminiscences of what he has seen, without troubling himself about art. The best of the etchings are pieces of clear realism, without mystery and almost without effort; the worst of them are the occasional attempts at chiaroscuro, which invariably end in an unsatisfactory muzziness. M. Lançon works too quickly and cheaply in point of care and labour for strong effects of chiaroscuro, which can only be done well at the cost of the most patient toil. He quite succeeds, however, in conveying the sort of impression that he wishes us to feel. Many of these etchings, especially those illustrating the wholesale burials of the dead, are quite terrible in their grim reality, and all of them make us feel as if we were spectators of the actual scenes. He takes us into the trenches, and we see the effects of a shell; he takes us into the streets, and we see the long lines of artillery passing to the front, or the sad procession of famishing women going for their meagre provision. M. Lançon's faculties appear to be very much those of a good war-correspondent, and the effect which he leaves on the mind is that of the harrowing letters which the public is accustomed to receive from the seat of war. Nobody can quite realise what war is who has not seen it; there is a pervading atmosphere of anxiety and horror in the real thing which neither literature nor art can ever quite effectually convey; but M. Lançon reminds one of the reality more effectually than any other artist. War is a miserable business according to him—a state of the most extreme disorder and discomfort; a state of suffering for man and beast, in which nobody gives a thought to pomp and panoply, or to anything but the grim necessities of the passing hour. His view of war is anything but romantic or poetical; on the contrary, it seems to him to be prose of the hardest kind. This view of the subject is now very generally accepted, even in France, where the experience of 1870 has left an indelible impression.

P. G. HAMERTON.

The Unknown Lover: a Drama for Private Acting; with an Essay on the Chamber-Drama in England. By Edmund W. Gosse. (London: Chatto & Windus, 1878.)

"THERE has been no age in English literature in which Poetry and the Stage have stood so far apart as in our own;" so Mr. Gosse declares in the opening words of the interesting and suggestive essay which serves as preface to his little drama. "It is quite

useless to argue against a rupture so complete. . . . It is useless to revile the one party or the other; they have separate aims, distinct views, and their juncture is for the time being impossible." And Mr. Gosse dates the parting of poets and players from the period of the Waverley novels.

"The enthralling romances of Sir Walter Scott, arriving at the very moment when intelligent play-goers were disgusted with the new school of plays, at once mean and inflated, which built itself upon the German of Iffland and Kotzebue, were the final cause, we may plausibly imagine, of disruption between the stage and the study."

Can the poetic drama be revived? Mr. Gosse answers, Yes, in the chamber, though not at present in the theatre; and he argues that the history of the chamber-drama in England—including under that title such works as Daniel's *Cleopatra*, Jonson's *Masques*, and Milton's *Comus*—affords a presumption in favour of his opinion.

In truth the poetic drama has existed in our literature only during rare and brief periods. How many acting tragedies of those written during the last century-and-a-half really live? How many are poetical? And if there be in that great space of time two or three brilliant names in comedy, those names have been isolated; there has been no brilliant school of comedy. There is, perhaps, no kind of reading, unless it be that of the sermons which our ancestors underwent, more deplorably dull than that of the plays at which they wept and laughed. Yet those we toil through in dramatic collections are the higher plays supposed to be other than ephemeral. Real poetry nobly uttered upon the stage is doubtless a source of high and splendid excitement; but to gaze in mindless astonishment at the marvels of mechanical invention perhaps depraves the imagination less than to be seduced into admiring false poetry, the pseudo-pathetic or the pseudo-sublime. It is well not to have a *Sophonisba* or an *Irene* either to damn or to applaud. If we follow with half-interest a modern melodrama, if we smile at a modern comedy of society, we know that we are not giving it our best mind; it passes away a languid hour; we reserve our best mind for other uses.

Two conditions which appear to be necessary to the growth of great and living drama are these—first, a certain unity of spiritual life in a nation, this unity permitting of a confident *abandon* of the imagination to an artist who is in sympathy with the common spiritual life; and, secondly, a high national energy directed towards the real world of action, so that a crowd of men may sympathise spontaneously and immediately with actions and passions set visibly before them, exhibited not in analysis but in a vital synthesis. Such conditions do not exist at present. The spiritual life of the nation is not full-toned and harmonious; and our best mind is given, not to the achievement of deeds, but to the ascertainment of truths. A critical, disintegrating period is deadly to the drama; a reflective period is unfavourable to it; a period of research, accumulation and classification is also unfavourable. The art of such periods must either partake of the intellectual character of the time, and

perform its part in the search for truth, or it must remain in extreme remoteness from the intellect and the will; it must be purely emotional. And so in our own day the highest imaginative literature is often analytic, a study rather than a vision of life, while on the other hand we possess in music our purely emotional art. Our greatest creations in imaginative prose are perhaps too theoretical, too *doctrinaire*, to be quite satisfying from the aesthetic point of view; but we can take refuge from ideas in the life and movement of a wave of harmony on which, lying prone, we are borne along.

The stage can possess itself of greatness and beauty only when it becomes natural for the drama to be the means of uttering a portion of our best mind in literature. Inevitably, before a new synthetic period can arrive, much has to be done in the way of criticism, research, verification. We shall feel strongly and act energetically as soon as we see clearly and think coherently. Any revival of the poetic drama in the meantime must be somewhat artificial; a conservatory plant may be cultivated, but no forest-tree will root itself in earth. And Mr. Gosse is well aware that the chamber-drama must be rather refined than massive, rather a graceful charm than a power to reinforce our lives. The argument from the history of English literature on behalf of the chamber-drama is incomplete; for at a time when the drama was at flood it naturally rippled into such a nook or bay as the chamber, and was alive and stirring even there. It remains to be shown that the poetic chamber-drama can exist, can be vital, and own a life worth living, at a time when the poetic drama elsewhere is extinct. At whatever period it were written there would be something exceptional in Milton's *Comus*. That great poem needs visible presentation almost as little as the *Samson Agonistes*. *Comus* and his rout of the wild wood inhabit the imagination well, but might disconcert us in the drawing-room. On the whole, if poetry would regenerate itself it will do well to keep on the highroad of spiritual advance in our own day. We are alarmed by the threatening realism in art; possibly the problem before future artists is to attain ideality through realism, through a passionate study of the actual facts of the world to reach once more to the great style.

Be this as it may, Mr. Gosse has in *The Unknown Lover* created a charming little piece of drama. It has play and incident, while at the same time it has a poetical, a musical, quality. In a room furnished in the Queen Anne style, and mellow with subdued colour, the verses will go best. The writer has observed carefully the limitations proper to the *genre* to which his piece belongs; he has set down his scenes with as much modesty as cunning; his method is "an honest method, as wholesome as sweet." To tell the story would be out of place, for its poetical quality forms the special attraction of the drama. But a specimen may be given—the opening lines—which will not do injustice to the poem as a whole. Mr. Valentine, a musician now grown elderly, has been playing on the spinet while his daughter Dorothy bent

over her embroidery. She lays it down, rises and speaks:—

"O father, close the spinet for to-day,
These dreamy notes crowd on my brain,
and thrust
The image of past faces on mine eyes.
I know not why I am so full to-night
Of memories.

MR. VAL. (*Stopping*) My head is tired, 'tis true;
Yet I must fit this cadence to mine ear.
Hark! (*playing again*) these diminished
sevenths have a sound
Old-world and mournful.

DOR. Yes! but, father, hush!
The wind outside gathers the same, and folds
The house in music. Turn and let me sit
Beside you on the ground.
(*She sets a stool in front of an arm-chair,
and sits on it. He takes the arm-chair.*)
Why do you smile?

MR. VAL. You have so much your mother in your
eyes—
Your mother whom you scarcely saw.
Well! well!
I think the night is full, as you were saying,
Of memories; for I could bethink myself
At Venice in good Bianco's house, and you
His fair young ward, who was my wife
awhile
Until God took her."

Though specially written for private acting, it would be delightful if such a piece as this, bright, tender, and refined in tone, were presented on the public stage as a pleasant prelude of poetry before some noble tragedy of our elder literature.

EDWARD DOWDEN.

NEW NOVELS.

Margaret Chetwynd. By Susan Morley. In Three Volumes. (London: C. Kegan Paul & Co., 1877.)

Gabriel's Appointment. By Anna H. Drury. In Three Volumes. (London: R. Bentley & Son, 1877.)

Riven Bonds. By Bertha Neos. Translated from the Original of E. Werner. In Two Volumes. (London: Remington & Co., 1877.)

Robert Wreford's Daughter. By Emma Jane Worboise. (London: James Clarke & Co., 1877.)

THERE is a great deal to praise in *Margaret Chetwynd*, and not a little to find fault with. We are inclined to say a novel that is so good ought to have been better. The story is decidedly amusing, and abounds in pretty incidents and scenes, but is, on the whole, unnatural and overstrained; while the episode of Gertrude and her troublesome engagement with Forster the swindler occupies far too conspicuous a place on the canvas, and is, moreover, badly done. This dilemma is at its height just when the story is drawing to a close, and the effect is consequently to hurry on matters quite ungracefully, especially in Gertrude's own case, to their consummation. The characters, taken separately, are extremely well drawn. Margaret is a "girl of the period" in the best sense of that badly-used term; courageous, a little too strong-willed perhaps, but with a warm heart that is sure to keep her on this side of utter insubordination. She is withal rich and socially powerful, and with a dower of beauty and sweet manners that captivates men and women alike. If she were not quite so addicted to argument, she would be

thoroughly charming. Lord and Lady Brundholme are what somebody in the book calls them—"a prosy old pair;" and, although we are told to do so, we cannot admire Lady Brundholme. Her behaviour to Gertrude when the girl is discovered and disgraced is essentially unwomanly, and altogether out of keeping with the character of kindness, wisdom, and good taste assigned her by the authoress. The hero of the story, Hugh Faulkner, is a pleasant example of the modern young man. He has a temper naturally refined and courteous, but is not ambitious; a little petulant, and is all the better for falling in love with the strong-minded Margaret, whom he nearly loses by suspecting her of an untruth. There is a curate in the story, whose obstinate adherence to his own narrow principles, and sincere, though hopeless, affection for his cousin the heiress, awake our pity; and we cannot but regret that the authoress did not provide him at the close with the two things requisite to make him happy—a living and a wife. But as Dolly Loraine, the *piquante* little flirt—whose character, by the by, is on the whole the cleverest in the book—is still at large when all the rest are paired off, we may hope that she and the curate consoled one another. Of the pleasant and graceful style of English in which *Margaret Chetwynd* is written, we cannot speak with too much praise. There has been, especially in the earlier parts, considerable care and effort in the choice of language, and the amassing of details. Much literary skill is displayed in these matters, and we are therefore all the sorrier when, as the story progresses, there is less and less of artistic leisureliness, and the whole is wound up pell-mell.

Gabriel's Appointment is not without merit. It has strength, but is wholly wanting in method. The authoress displays a laudable wish to amuse her readers, but she goes too far, and lands them in a perfect quagmire of muddle. Her story is made up of mysteries, piled and interwoven until it is almost beyond the power of human brains or pen to extricate them. To understand, or even to follow vaguely, all her plots and counter-plots is as great a mental effort as to play half-a-dozen games at chess at one time with one's eyes blindfolded. We are aware of dark deeds, terrible secrets, burning consciences, prowling villains, stolen diamonds, concealed wills, and other well-known machinery of the so-called sensational romance. But, in this case, there is all through a gentle influence as of a City Missionary preaching charity, that makes the machinery stop short of its most telling work. The murderers, sinners, and thieves are all forgiven, or die, or turn good; and the only moral one can make out of it is that the wickedness in this world is of very little importance after all, or, indeed, it is very nice, for it gives the good folk and the young ladies plenty to do that is both useful and pleasant; and if it ends sometimes in happy unions above and below stairs, and the songs of the penitent and of the hymeneal chorus are heard in tuneful jargon, who will complain? To this moral, if this is the moral, we have no objection to make; but we cannot help thinking that Miss

Drury's novel would have been considerably better if she had lightened it of half its horrors and half its *dramatis personae*.

Riven Bonds is translated with considerable grace and fluency. But was it worth translating? The story is readable, as most stories about naughty people are; but it is unquestionably an ugly story, and the characters are as tasteless as *eau sucrée* on a summer afternoon. A very silly young German merchant—we are describing him as he appears to us, and not as the author would wish us to see him—has been married in his boyhood to a very plain, humdrum girl in a mob-cap and stuff gown, his cousin, who is perversely stupid and amiable. Reinhold soon grows tired of his business and her, and spends a great deal of his time at a piano and at musical parties, at one of which he falls in love with Beatrice Biancona, the beautiful and successful singer of the season. This temptress soon discovers that Reinhold is a genius, turns the fact to her own advantage, and persuades him to give his family the slip, and elope with her to Italy. The musical world soon rings with his name. Meantime his forsaken Ella and her baby are left to cry their eyes out at home. But sorrow, in this one instance, has an effect the reverse of what is usual. The uninteresting little *Hausfrau* of twenty develops in the course of seven or eight years into a beautiful and graceful woman. Of course she and the faithless Reinhold meet again. And now he beholds his lost prize under quite a new aspect. She is the very model of wifely virtue and dignity. The mob-cap is gone, and in its place are the loveliest of golden plaits; the dress no longer conceals the outline of her perfect form. Reinhold discovers that his wife is a beauty. She can talk too, pose herself in Italian ball-rooms with the ease of a Court lady, and repel the advances of a dozen gay admirers with a curtsy that is more powerful than the scowl of a Medusa. Nor is she too unhappy to be pleasing, but wears the disappointment of her life like an elegant *demi-dévil*. And all this time, as the metamorphosed Ella runs up the scale in her husband's favour Beatrice runs down. He is heartily tired of his temptress, and remembers with passionate regret the old days when the petty tyranny of outward circumstances which galled him was not one-half so hard to bear as this newer tyranny of a handsome and impetuous woman's love. He gives up Beatrice, and sets himself to win back his wife. And of course she is won. Their child—a kind of golden-haired dummy in the novel—works the reconciliation. One cannot regret that this prodigal husband did eventually eat his fatted calf in comfort; at the same time, it is an ugly blot in the moral when Beatrice is represented as really loving the man she has misled, and as, in fact, dying for him. A little more of pity for this sinner in her wretchedness, and a little less of gratification at the wife's respectable triumph, would have added charm to the story without diminishing its usefulness. Also, it must be said that Reinhold's contrition would have twice its force if the mob-cap and stuff gown had been allowed still to hold their

sway in spite of him and the dark eyes of Beatrice. The terms of peace are not altogether honourable to the victor.

Robert Wreford's Daughter is written in the prevailing style of such novels, and consists for the most part of a string of not very interesting talk, or rather prattle, clipped neatly into chapters with prettily sounding names. The characters selected are of the dullest—a heavy-witted, ill-tempered *paterfamilias*, a melancholy wife, and an ugly daughter. Even the second Mrs. Wreford, who is handsome, with a refreshing dash of the malicious in her temper, and has withal committed bigamy twice, repents suddenly at a telling climax in the story, becomes a tearful saint, and so sacrifices the author's one chance of amusing us. But perhaps it is only fair that the dull folk should now and then have a volume consecrated to themselves, and it is the fittest mark of appreciation the world can pay them to yawn over it.

ROSALINE ORME MASSON.

History of the Church of England from the Abolition of the Roman Jurisdiction. By Richard Watson Dixon, M.A., Vicar of Hayton, Honorary Canon of Carlisle. Vol. I.—Henry VIII., A.D. 1529–1537. (London: Smith, Elder & Co., 1878.)

THE object of the writer of this volume may be gathered from the following sentence which occurs almost at its very commencement:—

"The study of the English Reformation, not pursued without considerable labour, has led me to the conclusion that at the time of the abolition of the Papal jurisdiction a reformation was needed in many things, but that it was carried out on the whole by bad instruments and attended by great calamities" (p. 7).

It will be seen at once from this announcement that Mr. Dixon's work will not fall in with the prejudices of ordinary readers of the Protestant school. Such persons will find nothing about the Pope being Antichrist, and they will be disappointed if they expect to find here, as in M. Merle D'Aubigné's work, the success of the Reformation proceedings treated as identical with the progress of Gospel truth. The author has come to the study of history with the dispassionate endeavour to discover the truth of facts which are alleged, and has come to his conclusions for himself by consulting the original documents of the period. He begins with the Parliament which sat in November, 1529, and ends this his first volume with the death of Queen Jane Seymour, which happened twelve days after the birth of the infant prince Edward, October 24, 1537.

We hope after the publication of the second volume to give the work a more extended notice. Meanwhile, we must be content to confine our attention to a few of the many points which present themselves to our notice.

The author has made good use of Mr. Brewer's *Calendar of State Papers* as far as it goes, but seems not to have seen the valuable documents published in the *Oxford Records of the Reformation*, which would have served him in good stead, and perhaps have saved him from one mistake. The error to which we allude is not of much

consequence for the general history of the Reformation, as it refers only to the conduct of Cardinal Pole in the matter of the Divorce. The letter which the Cardinal wrote from Paris implying that he was actively engaged in carrying out the king's wishes in that university was published first in the pages of the *Christian Remembrancer*, and was reproduced in the *Records of the Reformation*. Mr. Dixon seems to have known nothing about this blot on Pole's character, while he in other respects, somewhat blindly following the guidance of the late respected Dean of Chichester, considerably underrates and mistakes the character and conduct of the Cardinal. Estimate of character is not Mr. Dixon's strong point, and it is the absence of particular incidents which concern individual persons, and the want of a thorough insight into motives, which make the reading of this volume somewhat dull and heavy. At the same time we do not hesitate to say that it is the best history of the Reformation yet written from the Anglican standpoint. If he has somewhat failed in his estimate of individual character, he has marshalled his facts with a most praiseworthy industry and discrimination, and has described in a very telling manner the proceedings of Henry and his Ministers in their process of breaking with the Pope and spoiling the goods of the monasteries.

It is in the history of the destruction of the religious houses that these qualities of the writer are displayed most conspicuously. While in other parts of his work he has frequent occasion to fall foul of Mr. Froude, and to show how his narrative will not bear being confronted with original documents which Mr. Froude had never seen when he wrote his History, in the visitation of the monasteries he has taken an entirely new line, and ventures boldly to dispute much of what (as appears from the Camden Society's volume on the Suppression of the Monasteries) was said at the time by Cromwell's vicious and unscrupulous agents. There are limits to the trustworthiness of even contemporary documents, and the author has well shown how slight is the evidence produced beyond the assertions of the vile profligates employed by Cromwell of the abominations of which it has been hastily taken for granted that so many inmates of monasteries and nunneries were guilty. The Camden Society's volume has done considerable mischief by taking for granted that all that was alleged against the monasteries was true; while its editor, Mr. Wright, has shown his ignorance of the period by making a mistake in the dates of the letters almost in all cases where mistake was possible, and his general prejudice against the system by asserting in his two pages of preface that the same or similar charges may be substantiated over the whole of the period from the twelfth to the sixteenth century, arguing from them "the demoralising effects of the popish system of confession and absolution."

Another point drawn out by the author is the real view of the objection to Tyndale's Testament. People take it for granted that the endeavour to suppress this English version originated in a prejudice against the laity having copies of the Scriptures or por-

tions of them in the English tongue. These little volumes, together with many others, were condemned because they contained heretical dogmas under the guise of translations. Anyone who will read a few pages of Tyndale's version will easily see how advanced the translator was in doctrines which afterwards came to be called Calvinistic, while the influence exerted by these volumes in the propagation of Calvinism in England has never yet been fairly estimated. Thus, when it was asserted that Tyndale's version contained ten thousand heresies, we need not assent to so sweeping a condemnation, but there cannot be the least doubt that the general teaching of doctrine was such in the version, and much more in the prologues and notes, as to contravene the received doctrines of the Church, and so to render the author partly open to the condemnation which the Church of England pronounced upon him when his works were forbidden to be imported.

In his description of these volumes, as in some other parts of his work, the author is not very exact. It is not true that every one of these volumes contained a prologue and notes written with hot fury of vituperation against the prelates and clergy, the monks and friars, the rites and ceremonies of the Church; for some of them are without notes, though most of those issued in the following reign are open to this charge. We have noticed a few slips elsewhere which seem to indicate a certain want of acquaintance with common things which we should not have expected in a scholar. Twice on one page the celebrated Lady Margaret, the mother of Henry VII., is spoken of as *Duchess* of Richmond. These blemishes, however, are few and far between, and we gladly recommend the book as the most unprejudiced work which has as yet come from the hands of any English Churchman. We do not profess quite to understand the view which the author takes of the relation of the King's Supremacy to the Papal Primacy, though the discussion of the subject occupies a large portion of the volume. And we are quite at a loss to comprehend how the whole nation had suffered any degradation by the trial of the king's case in the legatine court at Blackfriars, which Henry had himself demanded of the Pope, the only person who could at that time with any show of justice decide the legality of the marriage and the validity of the Papal Bull and Breve under which it had been solemnised. Questions may be raised as to the gradual usurpation by the Popes of authority in England and the West generally; but the jurisdiction that Clement VII. exercised was at that time at least unquestioned; and though in a subsequent part of the trial the king protested against being summoned to Rome, it was inevitable that the case must be decided somewhere, and the most dignified way of proceeding was by constituting two cardinals, who were bishops in his own dominions, to investigate the facts of the case. The least satisfactory portion of Mr. Dixon's work is the meagre account of the Divorce. And he has dealt very lightly with the part that Archbishop Cranmer played in the conclusion of that first act of the drama of the English Reformation. NICHOLAS POCOCK.

CURRENT THEOLOGY.

The Classic Preachers of the English Church. Lectures delivered at St. James's Church in 1877. With an Introduction by John Edward Kennepr, M.A., Chaplain-in-Ordinary to the Queen, Prebendary of St. Paul's, &c. (Murray.) The congregation of St. James's, Westminster, have cause to thank Mr. Kempe for continuing to provide such interesting entertainment for Sundays as the lectures that have already appeared in the two series of "Companions of the Devout Life," and now in the volume before us; and not less the outside public that they have been printed. We have here lectures on Donne (by Prof. Lightfoot), Barrow (by Prof. Wace), South (by Dean Lake), Beveridge (by Prebendary Clark), Wilson (by Canon Farrar), and Butler (by Dean Goulburn), all more or less interesting; while three or four—those especially on Donne, South, and Wilson—are marked by real power as vivid studies of character and history. Canon Farrar's selection of "the last of the Saints" in this series, as on a former occasion of A Kempis, would seem an example of the attraction of contraries—as certainly his own excellence and "proper gift" lies in a direction opposite to that of his heroes—nevertheless this study of Wilson is characterised by a real discriminating appreciation. The sketch of the religious condition of English society in the first half of the last century is drawn by the same writer with the graphic facility of a vigorous hand; while Dean Lake is not less happy in his picture of the surroundings of Robert South in the preceding fifty years. Dean Goulburn's lecture on Butler is the least satisfactory in the volume. We are pleased, however, to see attention called to Butler's "sarcastic humour" (p. 150). Other instances fully as striking might be added to that cited by the lecturer. The independence of the several lecturers is perhaps permitted to be a little too apparent when one of them speaks of "the orthodox dulness" (p. 127) of the divine who is the subject of the preceding lecture. The editor has, we think, made a mistake in attempting to attach to each of "the classic preachers" a distinctive epithet (like the descriptive tickets stuck in the articles in a haberdasher's window)—such as "the *exhaustive* preacher," "the *ethical* preacher," "the *saintly* preacher," "the *rhetorician*," &c. Such attempts are generally unhappy in being either inadequate or actually misleading.

Bishop Butler and his Critics. Two Public Lectures delivered in Michaelmas Term, 1877. By the Rev. John R. T. Eaton, M.A., Whyte's Professor of Moral Philosophy in the University of Oxford. (J. Parker and Co.) The critics to whose censures Mr. Eaton mainly addresses himself are Mr. Matthew Arnold (in his paper on "Bishop Butler and the Zeit-Geist") and Mr. Leslie Stephen (in his recent volume on *English Thought*). Mr. Eaton exhibits how Butler, whether really answering, or professing to answer, the objections now made, clearly anticipated their occurrence. Mr. Eaton, as might have been expected, shows his acquaintance with the principal literature concerned with the subject of Butler's speculations; but what is, in respect to the matter in hand, more to the purpose, and what cannot be said of all the bishop's critics, he really knows Butler himself.

Week-Day Evening Addresses. Delivered in Manchester by Alexander Maclaren, D.D. (Macmillan.) These short discourses are slighter in texture than those in some preceding volumes of Sermons from the same pen; but they are marked by Dr. Maclaren's characteristic thoughtfulness; and some readers will feel it to be a gain that they are less ornate in style than the Sunday Sermons.

Advice for those who exercise the Ministry of Reconciliation through Confession and Absolution; being the Abbé Gaume's Manual for Confessors,

or his Extracts from the Works of S. Francis de Sales, S. Charles Borromeo, S. Philip de Neri, S. Francis Xavier, and other Spiritual Writers, abridged, condensed, and adapted to the Use of the English Church, with a Preface embodying English Authorities on Confession, by the Rev. E. B. Pusey, D.D. Canon of Christ Church. (J. Parker and Co.) This work, which Dr. Pusey offers as "one of the latest gifts which at the age of seventy-seven" he can hope to give the Church of England, was prepared in conjunction with the late Bishop of Brechin (Dr. Forbes). It deals only indirectly with "casuistry," or with "direction." We do not know how far the adaptation of the work "to the use of the Church of England" ought to be considered as involving approval on Dr. Pusey's part of all the details of the book as it now stands, but it is curious to find in the section on "the Sacramental Seal" inserted without any comment the approval of Pope Eugenius to the practice of the Confessor's *swearing* if necessary (in a court of justice) "that he knows not what he knows only as God" (p. 402)—i.e., in his capacity as confessor. Indeed, many Romish casuists—e.g., Liguori (*Theolog. Moral.* lib. vi., § 646) and P. Scavini (*Theolog. Moral.* Univ. iii. p. 247)—press this point even yet further. "Quid si insuper rogetur [confessorius] ad respondendum sine equivocatione?" The answer is, "Aduh potest responderi cum juramento se nescire." We can well conceive an English clergyman enduring punishment for contempt of court, exhibited by refusing to give evidence where his information was received in confidence—not to say "under the seal of confession"—but Englishmen must change much if they can accept the escape afforded by the equivocation suggested in the work before us. Dr. Pusey's Preface (pp. clxiv.) deals but briefly with the recent agitation on the subject of Confession. It is valuable as containing a particularly full *catena* of authorities on this subject in the English Church since the Reformation. The symbolical and quasi-symbolical documents of the Church of England are examined, Canons and Visitation Articles are cited, and the opinions of leading English Divines are exhibited. Beside the judgments of men of less note, we have, given at length, those of Cranmer, Jewel, Hooker, Usher, Donne, Overall, Mede, Bramhall, Sanderson, Jeremy Taylor, Pearson, Hammond, Wake, Berkeley, and Wilson. As might have been expected beforehand, the last century furnishes few names to the list. Dr. Pusey's statement as to the moral corruption of English boys' schools (pp. xi.-xiii.) is very startling indeed: yet the statement is made in a circumstantial way. What is the truth on this painful subject? Schoolmasters should surely not hold their heads in a fog on this matter.

The Expositor. Edited by the Rev. Samuel Cox. Vol. VI. (Hodder and Stoughton.) This serial continues its useful course. It is intended for readers without special professional training in Biblical studies, but is not on that account (so far as the conditions permit) the less accurate and scholarly. In the volume before us Prof. Roberts, in his papers "That Christ spoke Greek," restates with admirable force the arguments (to us long ago convincing) of his *Discussions*. Among other interesting articles may be mentioned Prof. Milligan's "St. John's View of Jesus on the Cross;" and Canon Farrar's "The Halacha and the Hagada," and "Christians in the Talmud." Those who remember the sensation caused by the late Mr. Emmanuel Deutsch's article in the *Quarterly Review* will be surprised that in the estimate of Dr. Farrar the Kjökken-mödings of Denmark furnish the aptest illustration he can find of the value of the Talmud—"interesting and of inestimable value," but that value "almost exclusively archaeological and historic." The Talmud "is in reality a huge rubbish heap, containing, indeed, some few gems—already widely known and easily procurable—but far fewer than are contained in any literature of such enormous extent."

Philosophy of the Seven Principles found in Creation: by which Revelation and Science are found to be in Complete Harmony. By John Coultts. (F. Pitman.) Through over three hundred closely-printed pages A. and B. converse in a thoughtful way about Force, Life, Thought, Spirit, Reason, Sin, and Grace. At the close A. declares to his interlocutor B. that the conversation has been "both pleasant and profitable." We wish we could say as much. No doubt Mr. Coultts' 325 pages, to any who can read them, could not be wholly without "profit," but that they are "pleasant" we deny with earnest emphasis.

The Written Word: or, Considerations on the Sacred Scriptures. By William Humphrey, Priest of the Society of Jesus. (Burns and Oates.) This little book represents very fairly, in a popular way, the prevailing Roman Catholic view of the Bible. Though rarely polemical in tone, it seems as if it were penned by Mr. Humphrey with an eye to outsiders as well as to members of his own communion. In chap. ix. the relation of the recently promulgated dogma of Papal Infallibility to the Written Word is treated. The condemnation of Galileo is explained in the manner usual with Roman Catholic writers, and we are informed that "Galileo richly deserved the result by reason of his rashness." Mr. Humphrey encourages Biblical criticism by assuring us that "both texts [the Hebrew and Greek originals of the Old and New Testaments] are of the greatest value as means in order to arrive at the genuine sense and full force of many passages of the Latin Vulgate" (p. 228). He also maintains as necessary the belief that "no dogmatic text is to be found in the Latin Vulgate which was not also contained in the original Scripture. It cannot be that the Holy Ghost [i.e. as inspiring the decisions of the Council of Trent] should permit an edition to be proposed as authentic which contains a spurious text." This principle, no doubt, saves much trouble in weighing the evidence supplied by textual criticism. Hence the absence of the passage 1 John v., 7, 8, from every Greek manuscript and lectionary prior to the fifteenth century, and even from the best of the manuscripts of Jerome's revision, can be of no weight as against the fact that it exists in the text approved by the Tridentine Fathers. The reiteration in our own day of this defiance of the science of textual criticism is itself an appropriate comment on the remarks upon Galileo.

The Knowledge of Mary. By the Rev. J. de Concilio, Pastor of St. Michael's Church, Jersey City. (New York: The Catholic Publication Society.) "We know of no book in English," writes Father De Concilio, "which treats of Mary scientifically, and at the same time in a manner clear enough to be understood by such as have had some education and some reading." The present work aims at supplying this want. The science referred to is no doubt Dogmatic Theology; but illustrative contributions from mathematics are not declined. Thus the following computation is supplied from the works of F. Claudius Riccardus, "a great geometrician of the Society of Jesus":—

"Suppose the space between the earth and the stars to be filled with so many grains; and suppose every grain to contain ten thousand smaller grains, each representing an angel endowed with as much grace as an angel arrived at his utmost perfection must have; and suppose Mary to have exercised two hundred acts of charity the first two hundred quarters of an hour of her life—the result would be that the amount of Mary's grace would be equal to one thousand five hundred and ninety-six millions, nine hundred and thirty-eight thousand and forty-four planets equal to ours, filled up with grains of mustard seed, each containing ten thousand smaller grains, each representing an angel or an apostle," &c., &c. (p. 174).

For the completion of this interesting computation we must refer the reader to Father De Concilio's work.

Advice to School-Boys. Sermons on their Duties, Trials, and Temptations. By the Rev.

Edward Huntingford, D.C.L. (Bickers and Son.) These sermons were preached to the boys of a preparatory school of which Dr. Huntingford was formerly head-master. They are simple and practical, and deal in plainness of speech with many of the prevalent faults and dangers of school-boys.

Apostolical Succession considered; or, the Constitution of a Christian Church, its Powers and Ministry. Abridged from Archbishop Whately's "Kingdom of Christ." Edited by Miss E. J. Whately. (Longmans.) Whately, who in his day was so real a power in the Anglican Church world, is, we suspect, but little known to the younger men of the present generation. To those who do not know it we can commend this little treatise as a characteristic specimen of the Archbishop's argumentative manner.

Steps to Truth. A first Course of Teaching for Sunday Schools. By Eugene and Geraldina Stock. (Church of England Sunday School Institute.) *Lessons on the Old Testament History, from Jehoshaphat to Malachi.* For the Use of Sunday School Teachers, and other Religious Instructors. By the Rev. John Watson, M.A., Vicar of St. John's, Hanley. (Same Office.) From our knowledge of Mr. Stock's admirable notes of Scripture lessons previously published—models of what such help should be—we might with entire confidence commend his present work without looking at it. Mr. Watson's lessons are constructed after the same general method as Mr. Stock's, and will, we have no doubt, prove helpful to teachers.

The Cross of Christ: Studies in the History of Religion, and the Inner Life of the Church. By the Rev. Otto Zöckler, D.D., Professor of Theology in Greifswald. Translated, with the Co-operation of the Author by the Rev. Maurice J. Evans, B.A. (Hodder and Stoughton.) This book may be described as an archaeological monograph on the symbol of the cross. Theological considerations, it is true, are made to hold a place quite subordinate to the history of art, and, generally, to the antiquarian lore connected with the cultus of the cross; but the book would have been further improved if the author had confined himself exclusively to one line of investigation. Though looking small beside Greter's three thick quartos *De Cruce Christi rebusque ad eam pertinentibus*, we can assure the reader that Zöckler's valuable book (pp. 435, exclusive of the Introduction and Preface, pp. xxxii.) well sustains the repute of German scholars for patient industry, and is full of the results of careful research.

NOTES AND NEWS.

MESSRS. MARCUS WARD AND Co. will publish next week a volume of travels by N. D'Anvers entitled *Heroes of South African Discovery*, in which will be included an account of Mr. Stanley's recent explorations. The map which accompanies the volume gives the routes of the various explorers treated of.

A WEEKLY publication is announced entitled *Social Notes*, under the directing editorship of Mr. S. C. Hall. Its purpose is to consider and discuss the several social topics that agitate or interest the public mind; and to do so by the aid of eminent writers, social reformers, and advocates of social progress, who will be accepted as authorities.

MR. SWINBURNE, we understand, intends to collect his published and unpublished translations of François Villon into a volume, to which he will probably prefix a critical study on that poet.

MESSRS. MACMILLAN AND Co. will shortly publish *First Principles of Agriculture*, an elementary manual for the farmer and the student in agricultural classes, by Prof. Tanner, Examiner in Agriculture under the Council of Education.

WE understand that Mr. Aldis Wright is engaged upon an edition of *Julius Caesar* for the

Clarendon Press Series. It will be published by Messrs. Macmillan and Co. at Easter.

A NEW weekly journal under the title of *The Statist* is to appear in March. It will contain a set of tables analysing and comparing the principal facts as to the state of trade and the money market in a new and comprehensive manner; thorough discussions on all matters of trade and national finance; and a series of papers on the different rates and conditions of profit in the various descriptions of joint-stock enterprise, particularly railways, banks, insurance companies, telegraphs, and tramways. There will also be a "correspondents' page," in which the editors will reply to enquiries on business matters which may be addressed to them.

THE "Bataviaasch Genootschap van Kunsten en Wetenschappen," the Society of Arts and Sciences of Batavia, is going to celebrate its hundredth anniversary on April 24. It is the oldest society in existence which has for its object the study of Eastern literature and antiquities, and chiefly of the Eastern Archipelago. The Asiatic Society of Bengal was founded by William Jones in 1784. Considering what the various Asiatic or Oriental societies have accomplished, and how completely they have revolutionised the study of antiquity, one century does not seem too much for the work that has been done. Batavia is too far to allow the sister societies in Europe to send deputations for the celebration of the centenary. But congratulatory addresses are being prepared on the Continent by Oriental scholars to express their appreciation of the great services rendered by the Batavian Society during the first century of its existence.

MR. G. W. FOOTE, well known all over the country as a lecturer on the advanced Liberal side of opinion, intends to give at Langham Hall, on February 19, a "Public Reading from the best English writers, principally Poets;" other readings are to follow in due course if the experiment succeeds, and some music from excellent composers will be interspersed. Among the authors to be drawn upon on the 19th are Shakspeare, Browning, Mrs. Browning, Shelley, and Swinburne. Mr. Foote, in his programme, makes some sensible observations on the comparative rarity, in this country, of public readings from the poets; and on the accustomed intermixture, when the attempt is made, of flimsy or comical compositions with those which a serious man can recite with some hope of gratifying serious auditors.

WE have received from the Free Library and Reading Room of the Corporation of London, Guildhall, the following statistics of attendance for the months of December 1877, and January 1878:—Library—day, 15,349, evening, 5,356, total, 20,705; Reading Room—day, 12,092, evening, 2,370, total, 14,462; Museum—day, 15,352. Total for the two months, 50,519.

THE Grammar of the Kiriri language, in Portuguese, first published in 1698 by Luiz Vincencio Mamiani, has been republished at the expense of the National Library of Rio de Janeiro, in 1877. Kiriri is the dialect of the Christianised Indians in the Brazilian Province of Bahia. The same grammar was translated into German by H. C. von der Gebelentz, and published at Leipzig, 1852.

PROF. LEPSIUS has published in the *Transactions* of the Berlin Academy an article on Babylonian-Assyrian measures of length, in which he differs from Dr. Oppert's views on the subject (*Etalon des Mesures Assyriennes*, 1875). Dr. Oppert has replied in the *Monatsberichte der Berliner Akademie*, December 1877, "Die Maasse von Senkerek und Khorsabad," and Dr. Lepsius has published his rejoinder in the same number.

DR. F. ROSENTHAL, of Hanover, has published a very careful and elaborate essay on the characteristics of the alliteration in the following Early English Poems, all edited by Mr. Skeat (except *Gawayn*, by Dr. Morris) for the Early English

Text Society:—1. *Alisaunder*, from Greaves MS. 60; 2. *William of Palerne*; 3. *Joseph of Arimathe*; 4. *William's Piers Plowman*; 5. *Gawayn and the Green Knight*; 6. *Pierce the Ploughman's Crede*; 7. *Richard the Redeles*; 8. *The Crowned King*. Dr. Rosenthal argues, and brings forward very strong proofs, that the *Alisaunder* and *William of Palerne* cannot be by the same author, as Sir Frederic Madden and Mr. Skeat held they were. Dr. Trautmann's independent investigations are also against our English editors. Dr. Rosenthal gives full specimens of the lines varying from the old standard of alliteration, and comparative tables of how William treated, in the second and third casts of his *Piers Plowman*, all the alliterative variations in his first cast.

SEVERAL of the American libraries now issue catalogues and lists of additions, accompanied by brief critical or explanatory notes. We have before us two numbers of such a list issued by the Boston Athenaeum, containing original notes and also extracts from notices in this and other critical papers. Some of the annotations are perhaps more piquant than helpful. Thus, under the "Memoirs of Charles," we have this:—"It is said that Charles' fierce attacks upon his contemporaries—Gaucher calls his second volume 'une mitrailleuse'—were due to his disappointed ambition. He aspired to a seat in the Academy." Most of the notes are, however, really suggestive and instructive. The idea is a good one, and may be commended. We believe that the Boston Public Library was the first to adopt the plan. In England the catalogues issued under the care of Dr. Chestadoro of the Manchester Free Library are notable for the same feature, though in this case chiefly restricted to displaying the contents or elucidating ambiguous titles of books.

WE are glad to see that Mr. Hughes has brought out a second edition of his excellent *Notes on Muhammadanism* (Allen). The new edition contains some seventy pages more than the first; the additions being made chiefly to the chapters on the Koran and Traditions. Subjects, too, have been subdivided; and thus the new chapters on Divorce, Inspiration, &c., have been created. The work has evidently been subjected to a careful revision, and presents a much more scholarlike aspect, though in this matter there is still room for improvement. Mr. Hughes, we see, following our advice, has cut out his high commendation of Mr. Muhleisen Arnold's production; but why need he *en revanche* put in a long foot-note about Muhammad from Major Osborn?

EGYPTOLOGISTS will welcome the publication for the first time of the complete text of the *Shai en Sosen*, or Book of the Respirations procured for Isis for her brother Osiris, which has been edited by M. de Horrack from the Louvre papyrus, No. 3,284, with a translation into French and an analysis, under the title of *Le Livre des Respirations*. Many manuscripts of the work have been discovered, all of which are in the hieratic character, but the only one which has been hitherto published is the incomplete papyrus of the Berlin Museum. Vivant Denon gave a facsimile of this manuscript in his *Voyage dans la Basse et la Haute Egypte*, and M. Brugsch again edited it in 1851, when it was accompanied by a transcription into hieroglyphics and a translation into Latin. The date of the composition of the work is not earlier than the period of the twenty-sixth dynasty, although it is generally considered to have been compiled from materials far more ancient, and is even ascribed in the text to the god Thoth himself. The contents of the book differ considerably from those of the older Ritual of the Dead, which it gradually superseded during the Ptolemaic epoch, and the tendency to the doctrine of the resurrection from the dead is here more marked than it is in funeral writings of earlier date. The object of the work, as stated in its opening sentences, is that of reviving the soul

and body of Osiris, restoring youth to his limbs, enabling him to reach the eastern horizon with his father the Sun, and causing his soul to rise to heaven in the disk of the Moon, and his body to shine among the stars of Orion in the bosom of the firmament. Dr. Birch has given, in his Introduction to the Rhind Papyrus, a careful analysis of the Book of the Lamentations of Isis over Osiris, as the work was formerly called, in which he remarks that the book itself was supposed to possess the power of enabling the deceased, upon whom it was laid, to perform all the transformations necessary to place his heart, on the due preservation of which the soul itself was dependent. M. de Horrack suggests that the titles of the deceased to whom the various copies were consecrated lead to the inference that the *Shai en Sosen* was specially reserved for the priests and assistants of the Sun god, Amen-Ra.

THE death is announced of Dr. J. J. Hoffmann, Professor of Japanese at Leyden, on January 19, at the age of 73; of Col. F. G. Montgomerie, R.E., F.R.S., at the early age of 47; and of Dr. Alexander Duff, late of Calcutta, Professor of Evangelistic Theology in the Free Church College, Edinburgh, aged 71.

ERRATUM.—In Mr. Henry Sweet's letter in our last number, p. 123, col. 2, l. 3 from foot, for *cosen* read *coren*.

BRUNO HILDEBRAND.

THE University of Jena has suffered a heavy loss by the death of its Professor of National Economy, Bruno Hildebrand. He was born in 1812 at Naumburg in Thuringia; received his gymnasial education in that old Cistercian building at Schulpforta where Klopstock, Fichte, and so many eminent Germans were trained. He went to the University of Leipzig in 1832, and later to Breslau, and devoted himself to the study of jurisprudence and political economy; but while at the latter he was involved in the democratic movement among the "Burschenschaft," and had to spend some months in disgrace. In 1836, however, he set himself right with the authorities, was received at Breslau as a Privatdocent, and in 1839 was nominated a Professor Extraordinary. Two years later, he was called to Marburg as Professor of the Political Sciences, but his singular independence and his advanced Liberalism brought him into conflict with the Government. In 1846, after a long stay in London, he was accused in Marburg of "Majestätsbeleidigung" on account of an article contributed by him to the German *Londoner Zeitung*, and was suspended from all academical functions. His acquittal took place early in 1848, just before the great March movement, which opened to him the field of Parliamentary activity. He was elected by the district of Marburg as Deputy to the German National Parliament at Frankfurt, where he at once placed himself on the extreme Left. He took part also in the Rump Parliament. In the winter of 1849 he was elected member for Bockenheim in the Hessian Chamber, and was a vigorous opponent of the reactionary policy of Hassenpflug. In the autumn of 1851 he was compelled to leave the Hessian service, and fled to Switzerland, where he was promptly invited to take a professorship at the University of Zürich. Here he became one of the founders of the North-Eastern Railway, and for a long while filled the twofold function of academical professor and railway director. In 1856 he was called to Bern to take the Chair of National Economy, where he founded the first Statistical Bureau of Switzerland and prepared a long memorial on the construction of the Bützbürg Railway. The obituaries in the Swiss journals are silent about his polemical conflicts in Bern, but it is notorious that he experienced treatment which he considered to be persecution, and which caused him gladly, in 1861, to welcome a

call from the University of Jena, near his birth-place. Here he remained until his death, working laboriously as Professor of the Political Sciences and Director of the Statistical Bureau of the United Thuringian States. The foundation of the "Verein für Socialpolitik," of the so-called "Kathedersocialisten," is traceable substantially to Hildebrand's co-operation. In addition to his well-known *Nationalökonomie der Gegenwart und Zukunft* and his works on finance and statistics in Switzerland and Germany, he published several interesting academical writings, as, for instance, *Staatsökonomie des Xenophon und Aristoteles*, *Ackervertheilung im alten Rom*, &c. He was repeatedly a member of the Weimar Landtag, where he zealously and successfully represented the interests of the University.

NOTES OF TRAVEL.

MR. H. M. STANLEY's account of his African Travels will be published in May next by Messrs. Sampson Low and Co. It will be entitled *Through the dark Continent: the Sources of the Nile; Around the great Lakes, and Down the Congo*. It will contain about a hundred illustrations, from photographs and sketches taken by Mr. Stanley.

MR. J. A. SKERTCHLY has recently returned from his expedition to Western Africa; but owing to the illness and death of the mining engineer with whom he was associated, he was unable to make his contemplated journey through Gaman to the gold-fields beyond. He was able to visit Tacquah, however, and make some excursions in the neighbourhood. He thinks that that place, which is almost unknown to Europeans, will before long become the centre of a large gold-mining industry. Mr. Skertchly proposes to return to Western Africa very shortly, when he hopes to be able to make a survey of the River Ankobar in conjunction with M. Bonnat, whose explorations have been alluded to in the ACADEMY on several occasions.

THE discovery of the course of the Congo by Mr. Stanley, and the knowledge that the Congo basin, like a new world, will be of the greatest importance to European commerce, has awakened, according to Dr. Behm's Monthly Geographical Report for February, an agitation in Germany for the opening up of this vast and rich territory. It is considered, in the first place, of the greatest moment that the traffic on this great river should not be monopolised either by Portugal or England; secondly, that German commerce in this direction should be promoted; thirdly, that there should be an understanding between the Powers for the regulation of the traffic of the Congo, and to guarantee the interests of humanity towards the natives as well as to afford protection to the Europeans. If the new territory is left to the mercy of reckless pioneers or adventurers, the introduction of powder and rum will soon bring about a state of affairs in which any fairly-conducted trade, or any attempts to improve the condition of the natives, will meet with the greatest difficulties. If, on the other hand, the natural approach to the Congo basin, the river mouth itself, is guarded by a States Commission; if the portion of the river, 170 miles in length, which is rendered impassable by cataracts, is got over by constructing a road past it, and if the central portion of the river is provided with steam-boats—if, in other words, the same is done for the Congo that has been accomplished for the Shire and Lake Nyassa—then the intercourse of Europeans with the inhabitants of the Congo basin might be made in the highest degree beneficial and advantageous for both. Dr. R. Grundemann gives expression to these thoughts in the *Allgemeine Missionzeitschrift* (1878, No. 1), in the following words:—

"Europe cannot look on at the discovery of a richly fertile and populous territory, as extensive as Germany, Austria, France, Belgium, and England put

together, which has hitherto been completely closed to her influence, without coming into some closer relations with this region. Discovery has opened the way for European commerce, a way that is for the most part a splendid water-route. A series of cataracts has indeed to be overcome; but 170 miles cannot be considered any great difficulty in these days in which proposals are seriously entertained for carrying a railway across all the obstacles of the great Sahara to reach the fertile Sudan. Beyond these cataracts lies a stretch of 800 miles, open to any vessel, branching from which the great tributaries probably afford an equal extent of navigable waters, and open up a much wider range to smaller boats.

"The new territory is also rich. Ivory, which is ever becoming more scarce with us, is there in such abundance that the natives seem to have no idea of its worth. At the cataracts Stanley lost 18,000 dollars' worth of ivory, which he had bartered for by the way. The oil palm forms great forests. Cotton, india-rubber, and ground nuts (*Arachis hypogaea*) are there in superfluity. What might not European cultivation produce in such favoured regions! Gold and copper mines are also known on the upper Livingstone, as Stanley calls the Congo.

"All these will entice the merchant. Without doubt trade will soon push its advanced posts into the newly-discovered basin. But which nation is to have the right and privilege of taking this in hand? The mouth of the Congo happily is at present untenanted by any European power. The Portuguese once had colonies there, but they are now completely in decay. Since Fort Loango was destroyed by the French (1786) they have had no actual possession on this coast; only the southern territories of Angola and Benguela remain in their hands. In 1857, indeed, the Portuguese again laid claim to this region, but their advances were rejected and protested against by the other powers (England, France, and America), and these will scarcely allow Portugal to take possession of the mouth of the Congo now. The times have gone by during which European States were wont to grasp lands beyond the seas for their exclusive benefit. Trade on the Livingstone must stand open to all nations. But how? According to the easy maxim of *laissez faire*? Shall unscrupulous traders be allowed to destroy with rum and powder those numerous tribes who have hitherto been living so far from European civilisation? No! it is the duty of every Christian power to protect these lands, now opened to the world, from the miseries which followed in the wake of discovery in former ages. Commerce on the Livingstone must be placed under international guardianship, which, while it will shield the merchant from the arrow of the cannibal, will also save the native from ruin through the unprincipled dealings of the trader. It is not our object to draw up any plans for the accomplishment of this end. But it may be pointed out that one or two European steamers on the Livingstone would soon overawe these cannibals without the necessity of the exertion of actual force, so that the route to their territories would be passable without danger. The regulations agreed upon by an international commission might also be enforced by agents empowered by the European Governments. A main point in such regulations must in any case be that all spirituous liquors shall be excluded from the imports."

MR. HENRY SEWELL, who has had considerable experience as a mining engineer in Peru, has published in the *San Francisco Journal of Commerce*, of January 10, a very interesting account of a trip to the sugar estates, and across the Andes of Peru to the provinces of Huas and Dos de Mayo, on which occasion he also paid a visit to the mineral caves of Huallanca. These silver mines are situated on the eastern side of the Andes, at a height of 14,700 feet above the sea, and, oddly enough, in the heart of a coal-formation. The ore is found in the shaly parts as well as in the sandstone; in the latter it appears in a most singular condition—in huge *vughs* or caves, many of which are 25 feet long and of the same depth. These caves are coated with from two to three inches of argentiferous ore, and millions of crystals of tetrahedrite are destroyed by the picks of the miners.

THE most recent news from the Nyanza Expedition is contained in a letter from Lieut. Sher-gold Smith, dated August 27, a portion of which is published in the February number of the *Church*

Missionary Intelligencer. Speaking of King Mtesa's anxiety to become acquainted with the alphabet, Lieut. Smith observes that "it is not to be expected that all should have the same desire to learn as himself, and consequently when the horns, drums and dancers appear on the scene, there is a decided preference shown for the doorway rather than for the boards which the king has had made to write on. The dancing is the usual African shuffle—the disjointed-limb movement and quivering of the body keeping time to the noise of the horns and drums." Lieut. Smith, states that he has asked many questions about the Nile and Masai route. Mtesa says that there are three falls between Lakes Albert and Victoria, but that the Ripon falls are the largest or longest.

MAGAZINES AND REVIEWS.

Macmillan this month contains Prof. Bryce's Aberdeen lecture on Constantinople, a piece of admirable popular writing, which gives a vivid view of the history and present state of "the city of two continents." With this paper the number ends; and the other remarkable article is the very different one with which it begins, Prof. Goldwin Smith's serious and concentrated plea against "The proposed Substitutes for Religion." These substitutes, which seem to reflect the special training of their several authors, are the worship of Humanity, tendered to us by the historians, and Cosmic Emotion, tendered by the professors of physical science. "Theism," says the writer, "might almost retort the apologue of the spectre of the Broken." Taking the two proposed worships, or emotions, in order, Prof. Goldwin Smith asks not what is or is not true in itself, but whether these worships are really substitutes for religion. First defining the "practical efficiency" of religion, he asks whether "the worship of Humanity is likely to be a real equivalent in any respect, as motive power, as restraint, or as comfort." In the first place there is the objection that, while a child can learn "the simple truths of religion,"

"a vivid interest—such an interest as will act both as a restraint and a comfort—in the condition and future of humanity can surely exist only in those who have a knowledge of history sufficient to enable them to embrace the unity of the past, and an imagination sufficiently cultivated to glow with anticipations of the future."

Posthumous reputation must always be the appanage of a few marked men. Again, what is "humanity," and in what consists its "holiness"? Is humanity more than a metaphysical abstraction, when you once abolish the theological hypothesis of a union of all men in God? Why, too, is the aggregate holy, whereas individual men are mostly so very much the reverse? Again: "For the immortality of the individual soul, with the influences of that belief, we are asked to accept the immortality of the race." But science says that the race is not immortal; for our planet, and all that is in it, is one day to come to an end—to be burnt up in the sun. To those who assert that "we may look forward to an actual though impersonal existence in the prolongation through all future time of the consequences of our lives," we might answer that we have enjoyed an actual though impersonal existence through all time past in our antecedents. If such is existence, what is non-existence? Cosmic Emotion fares no better at Prof. Smith's hands:—

"We are by no means sure that we understand what Cosmic Emotion is, even after reading an exposition of its nature from no ungifted hand. Its symbols, so to speak, are the feelings produced by the two objects of Kant's peculiar reverence, the stars of heaven, and the moral faculty of man. But, after all, these are only like anything else, aggregations of molecules in a certain stage of evolution. To the unscientific eye they may be awful, because they are mysterious; but let science analyse them, and their awfulness disappears."

The lesson that Mr. Goldwin Smith draws from

these attempts to provide a substitute for religion is that men of great powers of mind who have thoroughly broken with religion still find it impossible "to divest themselves of the religious sentiment, or to appease its craving for satisfaction." They invent a God, "not for purposes of police (they are far above such sordid Jesuitism), but as the solution of the otherwise hopeless enigma of our spiritual nature." At the same time they are alive to "the immediate danger with which the failure of the religious sanction threatens social order and morality."

"The denial of the existence of a God and of a future state, in a word, is the dethronement of conscience; and society will pass, to say the least, through a dangerous interval before social science can fill the vacant throne. . . . In the meantime mankind, or some portions of it, may be in danger of an anarchy of self-interest, compressed for the purpose of political order by a despotism of force." It would clearly be beyond our scope to criticise an article that raises such large issues. We will only say that we think Prof. Smith adopts too readily the old Manselian dogma that "Law is a theological term—it implies a lawgiver, or a governing intelligence of some kind." The only other remark that we feel tempted to make is that it seems strange that a writer possessed of such great gifts, possessed at least of an incisiveness of phrase that puts him beyond the reach of rivalry, should be content to go on for ever writing articles for the magazines.

In the *University Magazine*, besides a readable biography of Sir John Lubbock, we have the second instalment of the "Home-Side of a Scientific Mind," to the first part of which we called attention last month. This month's continuation is not quite up to the level of the first paper, and might have been condensed with advantage. Certain anecdotes in it are sure to give a handle to the scoffers, and the writer's work would be much improved and her final effect helped by greater reserve both of style and matter. The poem called "The Fellowship of the Dead," which Mrs. Boole quotes, is, however, a striking expression of her husband's humanistic feeling, and ought to be read. The most important article in the number is the reprint of Mr. W. M. Rossetti's Birmingham lecture on "Shelley's Life and Writings," the first of two, of which the second will appear next month. It is one of those skilful, eloquent sketches which only abundant knowledge and unflinching sympathy can produce, going over well-known ground for the most part, but with some new and important matter. The letter written by Shelley to Miss Hitchener immediately after his first marriage, in which he describes the how and why of the matter, "a letter of most indisputable authenticity," "which has never been in print and can have been read but by very few persons;" some extracts from other unpublished letters of his to the same person; a few more lines from Mr. Trelawny descriptive of the funeral ceremony, striking, but not to be matched with Byron's for weirdness; and a statement of Mr. Rossetti's present opinion on the supposed running-down of the schooner—these are the main points to be noticed in the paper, which, as far as its restatement of old material goes, is in every way worthy of the writer's knowledge and enthusiasm.

PARIS LETTER.

Paris: February 9, 1878.

Thanks to the calm which has been restored to the political world, we are again able to turn with a tranquil mind to literary matters. We have, however, still some weeks to wait for the appearance of the two most important books of the year: the second volume of the *Origines de la France contemporaine* of M. Taine, and the sixth and last volume of M. Renan's *Origines du Christianisme*. Possibly the latter writer may even decide upon first publishing a work of imagination and philosophy combined which he

composed last summer in Ischia, and which expresses, under the form of a dramatic dialogue, M. Renan's favourite ideas with regard to the political future of France and of the world. We have also some time to wait for the conclusion of V. Hugo's *Histoire d'un Crime*.

Posthumous literature continues to afford us some of our keenest literary enjoyment; especially when, by the publication of correspondence, it enables us to become familiarly acquainted with deceased writers. Let us begin by mentioning the first volume of the *Correspondance de Sainte-Beuve* (Lévy), the interest of which is chiefly autobiographical. We see there, painted in living colours, the independent and highly susceptible nature of the man, sometimes a little prone to bitterness, but loving above all things sincerity and truth. He was perhaps the only great writer of his age who was free from the slightest tinge of charlatanism. His letters increase the respect which we owe to his integrity as a literary critic. We may also find entertainment in the *Correspondance de J. Janin* (Jouaust), and in that of *Xavier de Maistre* (Lemerre). During the first ten years of the Second Empire, J. Janin enjoyed a reputation as dramatic critic which we at the present day can hardly understand. He had, no doubt, wit and imagination, and a certain joyousness of nature that was not without charm, but what he most lacked was critical judgment, the wide range of learning and the earnestness needful in a critic. The work which he published under the title of *Histoire de la Littérature dramatique*, and which is nothing more than a series of articles, is most rapid and tedious reading. His novels leave on the mind only the impression of a passing amusement, a pleasant excitement such as is produced by the froth of some sparkling liquid—yet not that of champagne, but rather of effervescent lemonade. Nevertheless, this great, good-humoured fellow, whom it would be wrong to take too seriously, appears under a most favourable light in his *Correspondance*. This shows us his true heart, and his good humour, too—which was unflinching, except when the French Academy delayed to open its doors to him—and that fidelity, both in his affections and political opinions, which did him honour. The courage with which he always showed his attachment to the Orleans family is one of the most honourable traits in the character of this lively story-teller, whom, at first sight, one might take to be the most thoughtless of Epicureans. At bottom he was a good bourgeois, one of those men who, after leading a steady life, take to translating Horace, and readily imagine that they have been quite as much of a *mauvais sujet* as their model. His epicureanism was of the head only; all his life he retained the character of a professor in vacation-time (and he had really been a professor before becoming a journalist), relaxing somewhat of his professorial strictness, but retaining always his old habit of lecturing and making Latin quotations; attached above everything to the *Belles Lettres*, though but moderately informed on the subject, and still, professor-like, holding by two or three favourite authors. Nothing is more curious than to find him owing to Madame de Gasparin, who had sent him a Bible, that he had never read one!

"J'ai sous mes yeux le *Libre de la puritaine*, et je le lirai jusqu'au bout. . . . Mais que c'est difficile à lire, et parfois que c'est invraisemblable et féroce! Il y a des choses superbes, parmi beaucoup d'autres qui ne vont pas jusqu'à mon intelligence, et plus d'une fois, épouvanté, je reviens à mon Horace, à mon sieur Michel de Montaigne. Alors, que je suis à mon aise et content! que le doute a de charme, et quel doux repos à voir sourire agréablement nos deux endormeurs de la vie humaine!"

In short the whole of this little volume—superficial and *extérieur* like everything that Janin wrote, and full of apostrophe and exclamation—leaves a pleasant and sympathetic impression of a man endowed at once with a bright intellect and a generous heart.

Of quite another stamp was Xavier de Maistre, whom one might be tempted to compare with Janin on the ground that his fame also is borne upon the fragile wings of two or three little stories. This Savoyard gentleman, brother of the haughty and powerful writer, Joseph de Maistre, a man of cautious and subtle intellect, who knew how to make a capital position for himself in Russia, and who economised with exquisite art a somewhat scanty vein of inspiration, has achieved fame and come down to posterity by means of three very small works—*Le Voyage autour de ma Chambre*, *Le Lépreux de la Cité d'Aoste*, and *La jeune Sibérienne*. The two volumes of his letters make us well acquainted with him. Of a refined and sensitive nature, devoted to the arts and scenery of Italy, a man of taste and a man of the world, irritable and susceptible to excess, an aristocrat and Conservative by temperament as well as by family tradition, his was not a large or a deep intellect, but it was characterised by extreme clearness. Devoted to the Church, and hating all who opposed it, his was, nevertheless, not a religious mind; while feeling nothing but contempt for revolution and modern liberties, he yet had no faith in the theoretical superiority of monarchy. His one principle was, that a people ought never to change its form of government. His hatred for modern France, however, seemed at times to endow him with an almost prophetic insight. This is how he wrote in 1832:—

"Je ne verrai jamais le dénouement du drame, ou plutôt de la farce qu'on joue actuellement en France, et qu'on s'apprête à répéter et à traduire dans le reste de l'Europe. . . Si l'on peut prévoir quelque chose en général, c'est qu'il ne peut résulter rien de bon de l'immoralité et de l'irréligion; c'est que le gouvernement représentatif est impossible sans liberté de la presse, et qu'aucun gouvernement ne peut exister avec cette liberté dans une nation corrompue; enfin qu'une catastrophe sanglante est inévitable, à la suite de laquelle une main de fer, comme celle de Napoléon, peut seule rétablir un ordre quelconque momentanément pour recommencer ensuite de plus belle."

By far the most interesting thing in these two charming volumes of correspondence is, not the letters themselves, but a fragment entitled *Histoire d'un Prisonnier français*, a narrative—unfortunately, left incomplete—of the terrible sufferings attendant on the retreat from Russia, of which Xavier de Maistre was a witness. The skill of the writer and of the novelist is here displayed in all its perfection. M. Réaume has prefixed to this edition of the unpublished works of Xavier de Maistre a clear and excellent biographical and literary notice.

Xavier de Maistre belonged to that happy time when men had leisure to take pains with their private correspondence. In the present day it is a hard matter to find time to polish the style of one's books. But by way of compensation, if our own days are not very literary, they show an ever growing zeal for learning, and there is no lack of erudite publications. The Société des Anciens Textes français and the Société de l'Orient latin see a daily increase in the number of their adherents. The taste for mediæval studies is keen enough to call for a new edition of M. Léon Gautier's great work on the *Epopées françaises* (Palmé). The first volume, which has just come out, is a recast of the original work, and in it M. Gautier has availed himself largely, and with a zeal and freedom from prejudice that do him honour, of all the labours and the criticisms of his rivals in the field of Romance study. His book, which is useful even for scholars, has been written with a special view to the public at large; it gives, indeed, a very complete account of all that is known respecting the origin of our *chansons de geste*, the epoch at which they were written, the transformations that they have undergone, their composition, their style, their value, and their interest. An enthusiast for his subject, M. Gautier writes about it with an earnestness that

makes his book very attractive reading, notwithstanding its many defects of composition, taste, and style. Although a fervent Catholic and admirer of the Middle Ages, his Catholicism does not affect those bitter, scornful, and insolent forms which it too often adopts in the present day; on the contrary, it is cordial and sympathetic. The *Epopees françaises* is a work which reflects honour, not only upon the Ecole des Chartes, where M. Gautier is a professor, but also upon the Catholic party of which he is one of the devoted champions.

If M. Gautier's book is at once a work of literature and of learning, there are others which belong to the domain of learning alone, and which show us with what zeal and precision work is at the present day being done in France. The Ecole des Chartes and the Ecole des Hautes Etudes are the chief centres of such labours. Among the theses recently published in the *Bibliothèque* by this latter school, we find three works of importance, the *Etudes sur l'Industrie à Paris aux XIII^e et XIV^e Siècles* of M. Fagniez, the *Essai sur l'Histoire et les Institutions de Saint Omer*, by M. Giry (Vieweg), and the *Géographie de la Gaule à l'Époque de Grégoire de Tours*, by M. Longnon (Hachette). These three works, which represent three important branches of historical learning—economic history, the history of municipal institutions, and historical geography—are excellent specimens of the tendencies that influence our young *savants*. Safe method, minute research, rigorous criticism, clear and well-arranged statement, all the qualities required in works of this nature are found in them.

The Faculté des Lettres, also, by keeping up the theses du doctorat, exerts a beneficial influence on study, and is especially helpful by preserving in the minds of young *savants* a care for literary composition and good style. Among the works that have been recently brought before it we must notice an admirable *Étude sur le Règne de Trajan*, by M. C. de la Berge (Vieweg), in which uncommon literary power is enlisted in the service of the learning of a consummate epigraphist and archaeologist. M. Maillet has produced a book on *L'Essence des Passions* (Hachette), an original and powerfully thought-out work, in which the author makes one more attempt at the difficult enterprise of reconciling spiritualist theories with physiological facts. M. Debidour has written an excellent essay on the *Fronde Angevine* (Thorin). Finally, M. Ernest Lichtenberger has composed an *Étude sur les Poésies lyriques de Goethe*, which is one of the best volumes of literary criticism that we have had for a long time. Guided by a literary and psychological sense of remarkable delicacy, and aided by an intimate acquaintance with the life and works of Goethe, M. Lichtenberger has thrown light on the poems by means of the life of the poet, and upon the life by means of the poems. He has taken note of every one of his author's inspirations, and has shown how this variety of inspirations was manifested by means of the diversity of poetic forms that Goethe adopted. By this method of comparison of the letters or the memoirs with the poems, he has very skilfully contrived to point out the true place of certain poems concerning the dates of which critics have hitherto been mistaken or in ignorance. By this method the *Ruban de Roses* and *An die Erwaucht*, and the *Mai-Gesang*, are assigned with certainty to the time of Goethe's amours with Frederike. His relations with Madame de Stein are also placed in a new light, and two of his poems, *Nachtgedanken* and *Der Becher*, bear unimpeachable testimony that Madame de Stein, instead of having been, as was supposed, of inflexible virtue, a combination of coquetry and idealism, in reality yielded to the passion of Goethe. We recommend M. Lichtenberger's delightful book to every friend and admirer of Goethe. And, among readers and thinkers, who, at the present day, is not Goethe's friend and admirer?

M. Lichtenberger loves the society of genius. He devotes his Latin thesis to the sonnets of Shakspeare. His title promises us "novam Thorpianae inscriptionis interpretationem." On this point we are somewhat misled. His new interpretation consists only in a happy comparison of "that eternity promised by our ever-living poet" with the passages in the sonnets where Shakspeare desires a double eternity for his friend—that which his verse should bestow upon him, and that which would be his lot if he should marry and have a son in whom his beauty might reappear. This observation confirms the translation of *begetter* in the dedication by "the inspirer," and not "the collector," of these ensuing sonnets. But as to the famous and mysterious "Mr. W. H." not only does M. Lichtenberger fail to make him known to us, but he discards every identification that has hitherto been proposed, even that of the Earl of Southampton, Henry Wriothesley.

While speaking of works of erudition it is but right to pay a last tribute of respect to an historian of great merit who has just died, M. Edgar Boutaric. Gifted as he was with a wonderful memory, on which he placed too much reliance, and intimately acquainted with our archives, M. Boutaric, both in his course of lectures at the Ecole des Chartes on the "Institutions de la France," and in his works upon *Saint Louis* and *Alphonse de Poitiers*, on the *Institutions de Philippe le Bel*, and on the *Institutions militaires de la France*, often lost himself in details, and fell into obscurity and contradiction. But whatever he said he had always made his own; it was at first-hand, drawn from the original sources; he put his heart into his work, into his research, and his study of original documents. Therefore he has exerted a beneficial influence, and his books have aided the advancement of learning.

G. MONOD.

SELECTED BOOKS.

General Literature.

- ADAMS, W. H. D. *Women of Fashion*. Tinsley Bros. 24s.
BRASSER, T. *Lectures on the Labour Question*. Longmans. 6s.
DIDOT, A.-Firmin. *Les graveurs en portraits en France*. T. 2. Paris: Firmin Didot.
GILMORE, P. *The Great Thirst Land*. Cassell, Petter & Galpin. 21s.
GRAY, J. H. *China: a History of the Laws, Manners and Customs of the People*. Macmillan. 32s.
HAUSSONVILLE, le comte d'. Paris: Calmann Lévy. 7 fr. 50 c.
VERON, E. *La mythologie dans l'art ancien et moderne*. Paris: Delagrave.

History.

- BERNHHEIM, E. *Zur Geschichte d. Wormser Concordates*. Göttingen: Pöppmüller. 2 M. 25 Pf.
EGLI, E. *Die Zürcher Wiclerläufer zur Reformationzeit*. Zürich: Schulthess. 2 M.
GREEN, J. R. *History of the English People*. Vol. II. Macmillan. 16s.
LAVELLEY, E. de. *Primitive Property*. Trans. G. R. L. Marriott. Macmillan. 12s.
SCRIPTORES rerum Silesiacarum. 11. Bd. Breslau: Max. 6 M.
ROUQUAIN, F. *L'esprit révolutionnaire avant la Révolution (1716-1789)*. Paris: Plon.

Physical Science, &c.

- BOECK, A. *De skandinaviske og arktiske Amphipoder*. Christiania: Dybwad. 20s.
BRASCHER, R. v. *Fragmente zu e. Geologie der Insel Luzon (Philippinen)*. Wien: Gerold's Sohn. 12 M.
DUHRING, E. *Logik u. Wissenschaftstheorie*. Leipzig: Fues. 9 M.
GUENTHER, S. *Studien zur Geschichte der mathematischen u. physikalischen Geographie*. 3. Hft. Halle: Nebert. 2 M. 40 Pf.
HORWITZ, A. *Psychologische Analysen auf physiologischer Grundlage*. 2. Thl. 2. Hälfte. Die Analyse der qualitativen Gefühle. Magdeburg: Faber. 9 M. 75 Pf.
LOCKYER, J. N. *Star-Gazing: Past and Present*. Macmillan. 21s.
NATHORST, A. G. *Beiträge zur fossilen Flora Schwedens*. Stuttgart: Schweizerbart. 24 M.
RUEHLMANN, R. *Handbuch der mechanischen Wärmetheorie*. 2. Bd. 1. Lfg. Braunschweig: Vieweg. 8 M.

Philology.

- KROKNER, K. *Einleitung in das Studium d. Angelsächsischen*. 1. Thl. Heilbronn: Henninger. 2 M.

CORRESPONDENCE.

AN UNPUBLISHED LETTER OF GALILEO GALILEI.

London: Feb. 11, 1878.

In December last Rear-Admiral Fincati, of the Italian Navy, published in the *Rivista Marittima* a letter of Galileo Galilei which he says had not previously been known, and upon which he lighted by a fortunate accident. How he happened to come upon it he does not explain. The subject of the letter is the action of oars in rowing. Bouguer, as Admiral Fincati points out, has said in his *Traité de Navire* that the explanation of the same mechanical question which he had given was one that up to his time had not been attempted. This letter shows that Galileo had preceded him in the solution. It should be remembered that in the sixteenth century the oar retained much of its ancient importance. Galileys then, and till a much later date, formed part of all the fighting navies of the Mediterranean, and questions of the proper arrangement of the seats of the rowers and of the position and proportions of the oars used were discussed with interest by builders as still being of considerable practical importance in the equipment of vessels. A much-debated question was whether it was advisable to place the "rowlock" in which the oar was to work on the actual side of the galley or on a specially added piece of wood projecting some distance from the gunwale. This is the question which is answered in the letter. It is addressed:—

"To the Most Illustrious Signor, and my most revered Patron, the Signor Jacomo Contarino, Venezia,"

and dated Padua, March 22, 1593. It begins as follows:—

"I have heard from the Illustrious Signor Gian Vincenzo Pinelli the question of your Most Illustrious Lordship, concerning which I will tell you what I hold to be the truth; and it is that, with regard to the greater or less power of propelling a vessel, the oar being on the side or on a projection beyond it makes no difference, all the other conditions remaining the same; and the reason is that, the oar being as it were a lever, every time that the power, the fulcrum, and the resistance are distributed in the same proportion it will operate with the same effect, and this is a universal and invariable proposition."

He then goes on to state that he does not believe that adding projections to the galley's side will give any advantage but that of leaving more space for the accommodation of the crew and for the rowers, who sometimes number four or five per oar, especially near the bow and stern. If other considerations permit the rowlock to be placed on the galley's actual side, he is sure it will make no difference in the speed whether it be placed there or outside it, "the oar, however, being always divided in the same proportion." He does not see how the speed can be either checked or heightened but by fixing the position of the rowlock with respect to the handle or "loom" of the oar; for the nearer it is to the latter, the greater will be the power, the reason of which—perhaps never given by anyone else—is that

"The oar is not a simple lever like others; there is this great difference, that other levers ordinarily have the power and the resistance moveable, and the fulcrum fixed, but in the case of a galley the fulcrum moves as much as the resistance and the force from which it results that the fulcrum and the resistance are the same, since, as soon as the blade of the oar is in the water, the water becomes the fulcrum and the rowlock the resistance; but when the water has been moved by the oar, then it is the resistance and the rowlock the fulcrum. And because when the fulcrum is immovable all the power is applied to overcome the resistance, if the oar be worked so that the water be almost fixed, then the power will be almost wholly applied to the propulsion of the ship. On the other hand, if the oar be so situated that the water can be easily moved by the blade, then it will not exert sufficient power to move the ship. Again

inasmuch as the longer the part of the lever near the force is so much the more easily is the resistance overcome; therefore, if the loom be very long, so much the more easily shall the water be moved, also the fulcrum shall be weaker, and the ship propelled less. On the other hand, if the part between the rowlock and the power be shorter, then the water can be the less easily moved by the blade and the vessel be propelled with greater force."

His conclusion is that the nearer the rowlock is to the handle or loom, the greater is the power of propulsion; but as to the position of the rowlock on or beyond the side he has no doubt that it is of no consequence. This is what occurs to him in reply to his Most Illustrious Lordship's question, who, he does not doubt, has discussed the matter much more learnedly than himself. He begs that when his correspondent's thoughts are occupied with similar interesting questions he may be informed of them, as he takes *grandissimo piacere in pensare a cose curiose*.

CYPRIAN A. G. BRIDGE, Captain R.N.

"SPELLING REFORM."

Trinity College, Cambridge: Feb. 11, 1878.

Though I know that in England we are tenacious of old ways, the letter with the above heading has taken me by surprise. Is it still necessary, in the year 1878, to have to argue that Gaius (a dactyl) and Gnaeus are the sole classical forms, and C. and Cn. the only correct symbols, of these two names? The C. and Cn. are mere archaic reminiscences of the time when G was expressed by C; with which we might compare K. and Kal. for Caeso and Calendae respectively. Here and there, among the ten thousand examples of these symbols, a real or an apparent G. or Gn. may turn up. But never, I venture to say, shall we find a Caius or Cnaeus in any inscription, or in any document which has the least claim to authority. Caesar or "his collateral descendant" would have been scarcely less startled by "Caius" than by "Keys." Surely it is not the "Cambridge University Press," of whose Syndicate I am a humble member, that deserves the sneer with which the writer concludes his letter.

H. A. J. MUNRO.

St. John's College, Cambridge:
February 12, 1878.

Dr. Littledale objects to the title of the Pitt Press edition of part of Caesar's *Commentaries* on the ground that the author's *praenomen* is given in full as *Gaius*, not *Caius*. In support of the latter form he appeals (as he thinks) to Caesar himself, supposing that the abbreviation *C. Caesar* on the "great dictator's" coins necessarily proves that his name when spelt in full was not *Gaius*; but he has surely overlooked the fact that after the addition of the letter G to the Latin alphabet in the course of the third century B.C., the letter C was retained as an abbreviation for Gaius, just as Cn. stands for Gnaeus. Compare Quintilian, *Inst. Orator.*, i., vii., 28:—

"Quid quae scribuntur aliter quam enuntiantur? Nam et Gaius C littera significatur, quae inversa salterem declarat; quia tam Gaius esse vocitatus quam Gaios etiam ex nuptialibus sacris apparet. Nec Gnaeus eam litteram in praenominis nota accipit, quae sonat" (see also Corssen i., p. 8).

Dr. Littledale says that the spelling Gaius "looks like a piece of blundering pedantry;" but happily things are not always what they seem, and Mr. Peskett is neither a blunderer nor a pedant. The great dictator did not consider himself *supra Grammaticam*; and the critic who, forgetful for the moment of his Greek grammar and unluckily mindful of Mr. Peskett's name, closes his letter by discharging a random shot at the Cambridge Press in the anomalous bit of Greek, ἀπερχέτω (sic) τῆς φλαβίας, may without discourtesy be reminded of the proverbial precept in Caesar's own treatise *De Analogia*:—"Tanquam scopolum sic fugias insolens atque inauditus verbum."

J. E. SANDYS.

Manchester: February 11, 1878.

Dr. Littledale's protest against *Gaius*, and the arguments on which he bases it, can only be called astounding. A reference to the *Public School Latin Grammar*, § 12, vii., 1; to Zumpt, § 4; to Roby's *Grammar*, § 104; or, if fuller information be desired, to Corssen's *Aussprache*, &c. vol. i., 79, note, will show that the Cambridge University Press would have been guilty of something worse than φλαβία, if they had repeated the blundering *Caius*. Would Dr. Littledale read *Caius* in Martial, ix., 92, and *Kaios* in Rom. xvii., 23? In Quintilian i., vii., 28, he will find a sufficiently definite explanation of his C.

A. S. WILKINS.

Magdalene College, Cambridge: February 13, 1878.

I will spare Dr. Littledale the trouble of investigating any farther "the archaeological question of the rival abstract claims of Gaius and Caius," by referring him to a passage of Quintilian which will serve to defend both the C on his coins and the Gaius on my title-page:—"Quid quae scribuntur aliter quam enuntiantur? Nam et Gaius C littera significatur . . . nec Gnaeus eam litteram in praenominis nota accipit quae sonat" (*Inst. Or.*, i., vii., 28); and to Corssen's *Aussprache, Vokalismus und Betonung der lateinischen Sprache*, vol. i. pp. 8, 79, where we find that the spelling Gaius is established by usage and etymology, though C was employed as the symbol of the name. The same information may be found in various other books. I should be sorry to be so wanting in courtesy as to accuse Dr. Littledale of φλαβία, nor would I willingly attempt to rival the wit of his ἀπερχέτω. He will find the Cambridge University Press as little disposed to accept his views on Latin orthography as it would be to adopt his innovations in the Greek verbal inflexions.

A. G. PESKETT.

THE "ALLEMANDE."

London: February 12, 1878.

Mr. Frost, in his review of the *Dictionary of Music* in last Saturday's ACADEMY, expresses a desire to know the authority for my statement that the "Allemande" as a movement of a Suite did not originate in a dance-form. He is quite right in saying that "the contrary idea finds general acceptance;" and it will, therefore, probably interest others besides himself to learn that my authority was Gustav Nottbohm, who, in his *History of the Suite* (chapter ii.) expressly says that it "aus keiner Tanzform hervorgegangen ist." I was as much surprised at reading this as Mr. Frost could have been, but felt myself quite safe in relying on the statement of so careful and painstaking a writer as Herr Nottbohm. The *Almain* alluded to by Chapman and Ben Jonson will most probably be that mentioned in the third section of my article.

EBENEZER PROUT.

THE HISSARLIK ANTIQUITIES AT THE SOUTH KENSINGTON MUSEUM.

Chelsea: Feb. 5, 1878.

In the exhibition of Dr. Schliemann's collection from Hissarlik, now open in the South Kensington Museum, there is a large case filled with large and small earthenware vases, all of which are generally described as "Owl-headed Vases." This designation the discoverer attributes to them on account of the face to be found on them, sometimes on the cover but as a rule on the neck, which face he considers to be that of the bird of Pallas. "It is probable," he says, in *Troy and Its Remains*, p. 78, "that these ancient Trojans were the ancestors of the great Hellenic nation, for I repeatedly find upon cups and vases of terra-cotta representations of the owl's head, which is probably the great-great-grandmother of the Athenian bird of Pallas-Athena."

Now, it needs very little knowledge of the earliest attempts at imitation of nature, either by means of

drawing or modelling, to satisfy the critical observer that these heads are not intended to represent that of the owl, but the human features. The eyes are quite round certainly, and the nose is sharp like a beak, but in the earliest infancy either of the individual, or of the art in savage countries, the eye is delineated, not as a feature but as an organ—the iris and pupil only are represented. The child or the savage thinks only of the organ; in this the development of art resembles that of nature herself, the earliest true eye being bare, like that of a fish. The second stage in delineation is to express the eye as a feature, when the lids are mainly represented, and a long slit is the appearance presented. Some of the heads on these vases have the eyes so modelled. With respect to the nose, a simple elevation without nostrils is all that the first attempts of children or savages show. That these so-called owl-heads are not those of birds is proved by all having ears and several having mouths. To ornament jars and variously-shaped vessels of capacity with the human head in this position is common to several periods and countries. In late classic times we find fauns' heads similarly placed, and on the Gré Flamand ware, old male heads, whence the name "grey-beards." On the bodies of these Hissarlik vessels, moreover, the human breasts are represented by two elevations or knobs, and even the navel by a third one, lower down. The smallness of the mouth, when given, and absence of beard, as also the presence of these mammae, seem to prove the head to be that of a female. That the knobs represent the human breasts, Dr. Schliemann acknowledges. He gives at p. 106 an engraving of a vase *without* a head, but with all three knobs, which he names "Vase with the symbols of the Ilian goddess." The Ilian goddess he means is Pallas, but how are the mammae symbols of Pallas Athena? Surely they are more probably those of Aphrodite. Why he disconnects these human indications from the heads where they both occur in relative juxtaposition on the same vessel is inexplicable.

I make these remarks with great diffidence, not because I have any doubt as to their correctness, but because I cannot help thinking that the same criticism must have suggested itself to many before me, but of whose strictures I am ignorant.

WILLIAM BELL SCOTT.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, February 18.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
4 P.M. Asiatic.
5 P.M. London Institution: "Hallucinations of the Senses," by Prof. H. Maudsley.
8 P.M. British Architect.
8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigments," by T. Bolas.
8 P.M. Victoria Institute: "History, Science, and Social Life of Ancient Assyria," by W. St. C. Boscawen; "On the Formation of Valleys," by G. Race.
TUESDAY, February 19.—7.45 P.M. Statistical: "What are the Conditions on which the Commercial and Manufacturing Supremacy of Great Britain depends?" by A. J. Mundella.
8 P.M. Colonial Institute.
8 P.M. Society of Arts: "Egyptian Obelisks and their Relation to Chronology and Art," by B. H. Cooper.
8 P.M. Civil Engineers: Discussion on "Locomotive Boilers."
8.30 P.M. Zoological: "Notes on the Anatomy of *Tolyptus trilineatus*," by Prof. A. H. Garrod; "Notes on a Specimen of *Polyborus*, lately living in the Society's Gardens," by J. H. Gurney; "Study of the *Pteroclidæ*, or Family of the Sand Grouse," by D. G. Elliot.
WEDNESDAY, February 20.—7 P.M. Meteorological: "On the Winter Climate of some English Seaside Health Resorts," by Dr. J. W. Tripe; "Notes on a Waterspout," by Capt. W. Watson; "Notes on the Occurrence of Globular Lightning and of Waterspouts in Co. Donegal, Ireland," by M. Fitzgerald.
8 P.M. Society of Arts: "Steam Tramways of Paris," by J. L. Haddan.
8 P.M. Geological.
8 P.M. Archaeological Association: "On St. Christopher," by H. Syer Cuming; "The Comptus Rolls of Oundle Manor," by W. de Grey Birch; "Cumbrian Megaliths," by E. W. Dymond.
THURSDAY, February 21.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. Numismatic.
7 P.M. London Institution: "Explosives," by Prof. H. E. Armstrong.

8 P.M. Linnaean: "Notes on the *Bassia latifolia*," by E. Lockwood; "Synopsis of the Hypoxidaceae," by J. G. Baker; "On the Butterflies in the British Museum hitherto referred to the Genus *Euploea*," by A. G. Butler; "The Fungi of the Arctic Expedition, 1875-76," by the Rev. M. G. Berkeley.
 8 P.M. Chemical: "Laboratory Experiences on Board the *Challenger*," by J. G. Buchanan.
 8.30 P.M. Royal. Antiquaries.
 FRIDAY, February 22.—8 P.M. Quekett.
 9 P.M. Royal Institution: "The New Metal Gallium," by Prof. Odling.
 SATURDAY, February 23.—8 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

Physiography: An Introduction to the Study of Nature. By T. H. Huxley, F.R.S. (London: Macmillan & Co., 1877.)

UNDER the title *Physiography* Prof. Huxley has published the substance of twelve lectures on "natural phenomena in general," originally delivered at the London Institution in 1869, and afterwards at South Kensington in 1870. The book is intended to supply teachers with "the groundwork of an introduction to the study of nature," and the plan adopted has been to select a concrete case, the basin of the Thames, and by commencing with the familiar facts of daily experience, to show how pupils may be led, step by step, "to form a clear mental picture of the order which pervades the uniform and endlessly shifting phenomena of nature."

The attention of the reader, who is supposed to be standing on London Bridge, is directed, in the first place, to the backward and forward movement of the water beneath him, and this motion is contrasted with that of the Thames above Teddington Weir, where the river flows onward in one constant direction pouring about 380,000,000 gallons of water over the weir every twenty-four hours. It is natural to ask where this great mass of water comes from, and a discussion of the question, "What is the source of the Thames?" leads to a consideration of the "general nature of the agents which are now at work in modifying the crust of the earth." The opening chapter is devoted to a description of the general character of the Thames and its basin; the river is traced to its head-waters, and the search for its ultimate source is commenced by an examination into the nature and origin of springs. Special reference is made to the springs situated within the basin of the Thames, which, like all other springs, are shown to owe their origin, directly or indirectly, to the rain "which falls upon the collecting ground, and finds its way through the pores and cracks of the rocks beneath." Two chapters follow on the formation of rain and dew, snow and hoar frost, and kindred phenomena, from the invisible watery vapour which is always, more or less, present in the atmosphere; and a third chapter explains the manner in which this vapour, by a natural process of distillation, is quietly stolen from the sea and from every exposed piece of water. "The waters of the earth thus move in a continued cycle, without beginning and without end. From rain to river, from river to sea, from sea to air, and back again from air to earth—such is the circuit in which every drop of water is compelled to circulate."

The composition of the atmosphere, the character of its constituents, and the subject of atmospheric pressure, are dwelt upon at

some length, and the opportunity is taken to explain the construction of barometers and the meaning of the weather-charts published in some of the daily papers. The question, "What is water?" is answered by an examination into the chemical composition of pure water, reference being made to several simple experiments by which its composition may be ascertained. As, however, pure water is never found in the economy of nature, the subject is further considered in a chapter on the chemical composition of natural waters, in which it is shown how the pure water drawn up by evaporation becomes charged with the constituents of the atmosphere, and is thus enabled, when it falls as rain, to wash out and carry away invisibly to the sea the soluble constituents of the rocks.

The muddy sediment deposited by Thames water when allowed to stand quietly in a clean vessel shows that the river is constantly bearing along vast quantities of solid matter in a state of mechanical suspension. This introduces the subject of denudation; the work of rain and rivers is explained, not only with reference to their effect on the basin of the Thames, but to the grander results produced in other parts of the world: such, for instance, as the Grand Cañon of the Colorado, the vertical walls of which are in places over a mile high; and the deltas formed by the Nile and Mississippi. Discussions follow on ice and its work, and on the sea and its work, in which attention is drawn to glacial phenomena and the evidence of former ice-action in many parts of Great Britain and Ireland; to marine denudation, oceanic circulation, and the effects of tidal action. Rain and rivers, ice and sea, are more or less agents of destruction, and their action, if no counterbalancing forces were at work, would in due time result in the disappearance of all the dry land in the world "beneath one universal sheet of water." Such compensating forces are, indeed, known to exist, and their several contributions to the solids of the globe are investigated in a series of chapters on "Earthquakes and Volcanoes," "Slow Movements of the Land," "Living Matter and its Effects," "Coral Land," and "Foraminiferal Land." The chapters on living matter and its effects, and on foraminiferal land, which deal, among other matters, with the deposits formed by the remains of plants, and with the nature of the deposits which cover so large a proportion of the ocean floor, are perhaps the most interesting and instructive in the book, and will well repay a careful perusal.

Having advanced thus far, the student is introduced to a new series of considerations: the geological structure of the basin of the Thames is explained and interpreted; the distribution of land and water on the surface of the earth is described, a convenient plan being adopted to convey a correct impression of the relative areas of the different parts of the earth's surface; and the figure and movements of the earth are discussed. A final chapter gives a brief but clear summary of what we know about the nature of the sun, "the grand prime mover of all that circulation of matter which goes on, and has gone on for untold ages, within the basin of the Thames."

Our readers will, it is hoped, be able to form some idea of the nature and scope of Prof. Huxley's book from the slight sketch of its contents which has been given above; they will find it written throughout in clear, simple language, and with all that precision of statement and happiness of illustration which characterise the popular works of the author. The value of the text is much increased by a large number of maps and woodcuts, which have been judiciously selected and drawn with great care, and a good Index has been added to facilitate reference. In August, 1876, the Lords of the Committee of Council on Education decided to introduce into the Science Schools a new subject, "Physiography," which should take the place of Physical Geography, and "embrace those external relations and conditions of the earth which form the common basis of the sciences of Nautical Astronomy, Geology, and Biology." Prof. Huxley's book, if not specially published with a view to the requirements of teachers giving instruction in the new subject, has at any rate appeared at an opportune moment; it would hardly be possible to place a more useful or suggestive work in the hands of learners and teachers, or one that is better calculated to make Physiography a favourite subject in the Science Schools. C. W. WILSON.

The Adi Granth; or, the Holy Scriptures of the Sikhs. Translated from the original Gurmukhi, with Introductory Essays, by Dr. Ernest Trumpp, Professor Regius of Oriental Languages at the University of Munich. Printed by Order of the Secretary of State for India in Council. (London: Trübner & Co., 1877.)

In this stately volume Prof. Trumpp has at length given to the world the result of the arduous labour of many years; and it is strange that in the Preface he should do his best to discourage anyone from reading it.

"The Sikh *Granth*," he says, "is incoherent and shallow in the extreme, and couched at the same time in dark and perplexing language in order to cover these defects. It is for us Occidentals a most painful and almost stupefying task to read only a single Rāg [poem or book of poems]; and I doubt whether any reader will have the patience to proceed to the second Rāg after he shall have perused the first."

In this estimate of the interest of his original it is impossible to agree with the learned translator. No doubt the scriptures of a strange religion, the outcome of modes of thought entirely foreign to our own, may attract a more immediate, though temporary, interest if they contain a number of passages which are in harmony with modern Christian ideas. But their more real and abiding interest lies in the picture they give of a stage in the development of religious belief, and the value of this picture is entirely independent of their agreement with what we may now consider logical or wise. To one who reads them from this historical standpoint, the poems, or Rāgs, of the *Adi Granth* appear anything but "incoherent and shallow;" they afford, on the contrary, a most instructive example in miniature of those laws which can be traced in the origin and growth of the other book-

religions, however more important or more widely spread than that of the Sikhs.

Nānak, the founder of the Sikh religion, was born in 1469, and died in 1538; but though comparatively so recent in time, he has not escaped the fate of earlier religious founders. The true story of his life has been so hidden by the haze of miracle and legend due to the piety of his followers that it is difficult to glean from existing biographies more than a few historical details. It appears that his father was a yeoman of good caste; that Nānak, who was dreamy and subject to fits, was considered by his relations insane; that he early in life left his wife and sons, and became a religious recluse; and that he wandered about teaching, and at his death left but few disciples. The growth of the legends that afterwards sprang up can be traced in the two biographies of different dates included in Dr. Trumpp's Introduction. Two of these legends have a familiar ring about them. When, as a boy, Nānak was taken to a schoolmaster to be taught writing, he surprised his teacher by at once writing a long poem, which is duly recorded in the *Granth* (p. 602); and when he once lay down to sleep under a tree, his father afterwards found him there, and saw that, while the shadows of the other trees had travelled round, that of the tree under which Nānak slept had remained stationary. These stories are very similar to corresponding ones in the legend of the Buddha; but the former one is doubtless, like the account of Nānak's miracles in after-life, of independent origin, and not borrowed from earlier religions.

It is quite otherwise with Nānak's teaching, which is a recoil from the idolatry of post-Buddhistic Hinduism. We know from the Chinese Buddhist pilgrims that Buddhism was very powerful in the valley of the Indus as late as the seventh century; and though it had completely died out in the Panjāb as a distinct religion long before the time of Nānak, it had developed there in the tenth century the idea of the primordial Being, the Adi-Buddha; and even in Nānak's time its later teachings were still prevalent among the people, and many of its most important tenets were still maintained by the Jains. Nānak's system was a revival of this expiring Buddhism so far as it was compatible with the idea of an impersonal First Cause which he had borrowed from Hindu Pantheism, especially as taught by Kabir.

Nānak held that there is one spotless Supreme Being, who alone is really existing, of whom all things and all creatures are merely the expansion, the temporary form. These have no separate existence; and it is only by the *Māyā* (the delusion), which overspreads the world, that creatures are led to consider themselves as individuals distinct from the Supreme. It should be the aim of every man to get rid of this heresy of individuality (*ahankāra*), to realise that he is one with the Supreme; and, till he does so, the sin contracted by duality (*dubidha=dvaividhya*) will lead to his being constantly tossed from birth to birth in the waves of the ocean of transmigration. Nānak declared the object of his mission to be to show mankind the way

to Nirbān or Nirvāna, the haven of refuge from this state of misery. Nirvāna is to be reached by four stages or states: 1. The extinction of egotism, individuality; 2. The disregard of ceremonies; 3. Making one's enemies one's friends; and 4. The knowledge of good. When the disciple has reached this fourth stage religious works are no longer obligatory on him; he has overcome *Māyā* and the delusion of self; he surveys everything with equanimity and has abandoned all worldly hopes; though still alive he is already emancipated, and when he dies he will not be born again. This highest state is to be reached by the practice of the Sikh duties—viz., repetition of the name of the Supreme, almsgiving, ablutions, and the purification of the heart from lust, wrath, avarice, delusion, and individuality—duties which are little more than a re-statement in other words of the four stages. The "repetition of the name" has become a prominent part of the belief of the later Sikhs, and includes meditation on the attributes of the Supreme; and as "the name" can only be received from the Guru, or teacher, this was one of the tenets by which the power of the Guru was most strongly supported. Another important doctrine of Nānak was the fatalistic idea that as all men were only forms of the Supreme, so their goodness and their sin were alike the result of the action of the Supreme; and that only those who were predestined to it by him could rightly "repeat the name," and attain to Nirvāna.

I have endeavoured elsewhere to show that the Buddhist Nirvāna is a moral condition, a state of emancipation to be reached here on earth through four paths of holiness, in which, among other failings, the delusion of self, the dependence on ceremonies, ill-feeling towards others, and ignorance, are to be overcome.* Some of Nānak's essential teachings have much resemblance to these Buddhist beliefs; his doctrine of the Supreme can be clearly traced in earlier Hindu philosophy, and his fatalism can be paralleled both in Hinduism and in Mohammedanism. He had the rare boldness, earnestness, and originality of mind necessary to enable him to combine these older ideas into a new system. Prof. Trumpp's complaint that "this whole system is contradictory to itself," because it fails to reconcile freewill with foreknowledge, may be true enough; but it would be difficult to find the system which could be acquitted of that charge.

To the Sikhs the beauty of the teaching soon came to be sufficient internal evidence of the divinity of the teacher; but it was not till about 600, under Guru Arjun, the fifth successive chief of the sect, that the *Adi Granth* was compiled. It contains, not only poems by Nānak and his successors in the episcopal chair, but quotations in support of the poems from the writings of previous reformers, especially of Kabir, the Benāras weaver. The *Granth* is divided into 31 *Rāgs*, or books, and some smaller pieces; Prof. Trumpp has translated the four first and longest of the *Rāgs*, and the majority of the smaller poems. While the thoughts expressed are often poetical, and often filled

with religious ecstasy, the wording of the translation is uniformly bald and prosaic, and adheres with unnecessary closeness to the idiom of the original. Translating from one foreign language into another a number of religious poems whose meaning is repulsive to the translator is clearly a task not only very difficult but also very wearisome.

It is pleasant to be able to hope that the gratification of having completed the task, and the certainty of his work with its useful Prolegomena remaining for a long time to come the standard authority on its subject, will encourage the author in the more congenial labour of writing a grammar of the old Hindūi in which the *Granth* is composed. If his evident sympathy with Kabir, whose still extant poems he has taken the trouble to collect, should also lead him to write a sketch of that interesting reformation movement which culminated in the *Adi Granth*, then his present translation will receive new value from an Introduction from the most competent hand. But without such sympathy, without a real interest in the comparative study of religious movements, the most accurate and extensive philological learning will not suffice for an intelligent appreciation, either of a system in itself, or of its historical value as an example of the causes that lead to the genesis and decay of all religious beliefs.

T. W. RHYS DAVIDS

SCIENCE NOTES.

ASTRONOMY.

The Discovery of the Satellites of Mars.—Since authentic information of the circumstances which led to Prof. Asaph Hall's discovery of the satellites will be of interest to many readers, we print the chief part of the discoverer's own account read at the anniversary meeting of the Royal Astronomical Society on February 8.

"The question whether Mars had a satellite or not, although at times occurring to me, I did not seriously consider until the spring of 1877. At that time several things had happened that brought the question prominently before me. Perhaps the principal thing was the discovery in December, 1876, of a white spot on the ball of Saturn, which gave me the means of determining the time of rotation of that planet, and taught me how untrustworthy may be the statements of the text-books, and had made me ready to doubt the phrase we read so often, 'Mars has no Moon.' Again, the favourable opposition of Mars in 1877 naturally attracted my attention. I then set to work to see what had been done in searching for satellites of the planet. Beginning with the observations of Sir William Herschel in 1783, I found, of course, a great mass of observations of the planet; but since the time of Herschel, who appears to have looked for satellites of Mars, no serious search had been made, except by one astronomer, Prof. d'Arrest, of Copenhagen. . . . As d'Arrest was an accomplished astronomer and a skilful observer, the fact that he had found no moon on such a favourable occasion as the opposition of Mars in 1862 was discouraging; but, remembering the power and excellence of our glass, there seemed to be a little hope left. The southern declination of the planet in the opposition of 1877 was, however, against us, and the chances seemed to be in favour of the powerful reflector at Melbourne. The search was begun early in August, as soon as the geocentric motion of the planet made the detection of a satellite easy. At first my attention was directed to faint objects at some distance from Mars, but all these proving to be fixed stars, I began to examine the region close to the planet and within the glare of light that surrounded it. This was done by keeping the planet just outside the field of view, and turning the eye-piece so as to pass completely around the planet. While making this examination on the night of August 11, I found a faint object on the following

* See my *Buddhism*, especially chapter iv.

side and a little north of the planet, but had barely time to secure an observation of its position when fog from the Potomac River stopped the work. Cloudy weather intervened for several days. The search was resumed on August 15, but a thunderstorm in the early part of the night had put the atmosphere in a very bad condition, and Mars was so blazing and unsteady that nothing could be seen of the object, which we now know was at that time so near the planet as to be invisible. On August 16 the object was found again on the following side of the planet, and the observations of that night showed that it was moving with the planet. On August 17, while waiting and watching for the outer satellite, the inner one was discovered. The observations made on the 17th and 18th put beyond doubt the character of these objects, and their discovery was publicly announced by Admiral Rodgers on the 18th. For several days the inner moon was a puzzle. It would appear on different sides of the planet in the same night, and at first I thought there were two or three inner moons, since it seemed very improbable to me, at that time, that a satellite should revolve around its primary in less time than that in which the primary rotates. To settle this point I watched this moon throughout the nights of August 20 and 21, and saw that there was, in fact, but one inner moon, which made its revolution around the primary in less than one-third the time of the primary's rotation—a case unique in our solar system.

The satellites were observed by Professor Hall until October 31, and the Washington observations alone furnish sufficient data for an accurate determination of their orbits. Good observations of both satellites have, moreover, been secured with the 16-inch Merz refractor of the Harvard College Observatory, by Prof. Pickering and his assistants, and also with a 12½-inch Clark refractor by Mr. Pritchett at Glasgow, Missouri. Of observers in the United Kingdom the most successful in observing at least position-angles of the outer satellite seem to have been Mr. Common at Ealing, with an 18-inch Calver reflector, and Dr. Wentworth Erck at Sherrington, Bray, Co. Wicklow, with a 7½-inch Cooke refractor. From elaborate photometric measures of the brightness of the two satellites, Prof. Pickering infers that the diameter of the outer one is six, and that of the inner one seven, miles. The inner satellite must be intrinsically the brighter one of the two, since Prof. Hall was able to observe it when it was less than 8" from the limb of the planet, while he could not observe the outer one at a distance of less than 25". Both satellites move nearly in the plane of the equator of Mars, and both orbits seem to be very nearly circular. The periods given by Prof. Hall are 30^h 18^m·0 and 7^h 39^m·5, and the mass of the planet resulting from the measured distances is 1 : 3054000.

Birmingham's Catalogue of Red Stars.—Sir John Herschel gave a list of the most remarkable red stars which he had encountered during his observations in an appendix to the Results of his Cape Observations. But it was not till 1866 that the scattered notices of red stars, to be found in various publications were collected by Prof. Sohjellerup of Copenhagen, and published by him in a catalogue of 280 red isolated stars in vol. lxvii. of the *Astronomische Nachrichten*. A second augmented and corrected edition of this catalogue was published in the ninth volume of the *Vierteljahrsschrift der astron. Gesellschaft*. Some years ago Mr. Birmingham of Tuam undertook a revision of Sohjellerup's catalogue, and the results of his labours have been embodied in a new catalogue of 658 red and orange stars, published in the twenty-sixth volume of the *Transactions* of the Royal Irish Academy. Many of the stars occasionally noted by observers as red are now of so faint a tint that it is doubtful whether they ought not to be excluded from a list of red stars. In consideration of the possibility of their having changed their colour they have, however, been retained. It has long been remarked by Schmidt and others that many of the red stars are variable in tint as well as in magnitude—that they grow paler as they increase in brightness, and become

more ruddy as they decrease towards their minimum—and Mr. Birmingham's own observations point towards the same generalisation, as if the redness were produced by the interposition of some absorbing matter which blots out a portion of their light. Mr. Birmingham suggests that if this law is universally true, the reddish naked-eye stars will really be larger than they appear. Many changes from red to orange, and some even to a bluish or bluish-white tint, are encountered in the estimates of colour. The stars of the catalogue are arranged in order of right ascension, their places being brought up to 1880; and references are given to all the observations of colour which could be collected. Some forty pages are devoted to a discussion of spectroscopic observations of red stars, and many discrepancies are pointed out, showing, as Mr. Birmingham remarks, how far we must as yet consider the science of stellar spectroscopy from a state that would demand unswerving assent to all its deductions.

Index-Catalogue of Books and Memoirs relating to Nebulae and Clusters, &c. By Edward S. Holden. —The Smithsonian Institution has published in its Miscellaneous Collections a valuable contribution to astronomical bibliography, made by Prof. Holden, and containing a full list of books and memoirs relating to Nebulae and Clusters, including references to papers on allied subjects, the Milky Way, the Nebular Hypothesis, &c., which may serve to give as complete a knowledge as possible of the first two subjects. Section I. gives the general Index-Catalogue alphabetically arranged. Under the title of each author's name a list is given of all his writings on Nebulae, arranged by periodicals, and under the title of each periodical a reference to all papers on Nebulae and Clusters contained in it. Notes are appended, giving an indication of the purport of each paper. Prof. Holden has devoted special attention to the writings of Sir William Herschel, the list of which, with the notes, fills no less than twenty pages. The author states that he has made these notes and abstracts much more full than in other cases, "in order to present, if possible, something like an adequate idea of this great man on the subject which was peculiarly his own. This is the more necessary as we have as yet no collection of his works which is generally available (a want which it is hoped may be filled) . . ." Thirty years ago, W. Struve asked, in his *Études d'Astronomie Stellaire*, whether it was not time that England should decide to honour Herschel's memory by a complete and systematic edition of his works. But the prospect of such a boon does not seem to have improved meanwhile, and readers who wish to make themselves really acquainted with Herschel's writings have, as before, to hunt through thirty-seven volumes of the *Philosophical Transactions*, in case they are lucky enough to have access to them. Section II. gives a list of the books and memoirs relating specially to the Great Nebula of Orion; Section III. a list of those relating to variable nebulae. Section IV. gives references to all the known sketches of nebulae; and the two remaining sections contain an index to Sir William Herschel's *Catalogues of Nebulae and Clusters*, and an index to Messier's *Nebulae*.

SEVERAL more minor planets have been discovered lately. A planet found on January 20 by Perrotin at Toulouse and, independently, on February 1 by Palisa at Pola, may, it is to be hoped, turn out to be No. 167, "Urda." Another planet was discovered on February 2, by Cottenot, at Marseilles, and, independently, on February 4 by Peters at Clinton, N. Y.; and the latter observer has discovered yet another planet on February 6. Finally, the announcement has been received of two more discoveries, made on Feb. 7 and 8, by Palisa at Pola.

THE Editor of *Science for All* has made arrangements with the following gentlemen to contribute

to the forthcoming numbers, viz.:—Prof. A. Leith Adams, F.R.S., F.G.S.; Wm. Durham, F.R.S.E.; W. B. Ferguson, B.A.; Prof. A. H. Garrod, F.R.S.; Prof. Lebour, F.G.S.; Prof. Eaton Lowes; Prof. McKendrick, F.R.S.E.; E. C. Rye, F.Z.S.; Captain E. Hope Verney, R.N., F.R.G.S.; F. Buchanan White, M.D., F.L.S. The Editor is also arranging with American and Continental writers, so that the latest discoveries in Physical and Natural Science may be chronicled in his pages.

FRENCH science has just lost another of its most distinguished names, in the person of M. Claude Bernard, who died at Paris on the 10th inst. M. Bernard was born near Villefranche in 1813, and went to Paris at an early age with a tragedy in his pocket, but remained to study medicine. In 1855 he became Professor of Experimental Physiology at the Collège de France in place of M. Magendie, whose place he had supplied since 1847; in 1868 he was transferred to the Muséum, and in 1869 was elected a member of the French Academy in succession to M. Flourens. Among his principal works are his *Recherches sur l'usage du pancréas*; his discoveries on the glycogenic function of the liver; *Recherches expérimentales sur le grand sympathique et sur l'influence que la section de ce nerf exerce sur la chaleur animale*; beside numerous Memoirs, and several courses of lectures delivered at the Collège de France. One of his most important researches, that on the action of *curare*, has been the foundation of nearly all our knowledge concerning the selective action of toxic and remedial agents on the animal organism.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, January 31.)

THE Right Hon. the Earl of Carnarvon in the Chair. The Dean of Westminster read a paper on the remains of Katharine of Valois, the queen of Henry V. The chantry which that king built as a burial-place for himself and his queen stood on the site of the original reliquary of the Abbey, and was constructed in the form of the letter H. On the queen's death, funeral services were held at St. Katharine's Hospital near the Tower, and then at St. Paul's, whence her body was conveyed by water to the Abbey, and deposited probably in front of the Lady Chapel. At the death of her son, it was suggested that her body should be removed and her tomb "more honourably appraised," but nothing was done till the erection of Henry VII.'s Chapel, when her remains were put into a wooden chest and placed near her husband's tomb. No steps were taken to procure a new tomb, and the chest remained above ground for nearly three centuries, being so ill-cared for that the body was shown to visitors, and portions were even taken away. In Fuller's time, a story had grown up that the queen had desired to be left above ground in penance for having been delivered of her son at Windsor in opposition to her husband's desire, who feared an old prophecy of evil days for a Prince born at Windsor. At the burial of the Duchess of Northumberland, in 1778, the chest, with what was left of the queen's remains, was placed in the vault of Sir George Villiers, which can only be entered through the Percy vault. Last month, at the opening of this vault for the funeral of Lord Henry Percy, the opportunity was taken of removing Queen Katharine's remains. The Dean described the state in which they were found, and exhibited drawings made on the spot by Mr. George Scharf, showing the way in which the bones had been crushed together by the sheet of lead in which they were wrapped at their removal. They have now been placed in a new coffin and deposited in the chantry of Henry V. Mr. Scharf and Mr. Doyne Bell, who were present at the removal, both said a few words about the way in which this operation was performed.

MUSICAL ASSOCIATION.—(Monday, February 4.)

MR. OSBORNE in the Chair. The Rev. T. Helmore read a paper on "An Expeditious Method of Writing the Time-Notes in Music." The progress of time was represented in a precise manner by movement along

the paper in the direction of reading. Paper was ruled with equidistant vertical lines at right angles to the music staves, such lines representing divisions of the time corresponding to fractions of bars. If a horizontal mark is made so as to indicate any note on the staff, its length from left to right, and the number of the time-divisions it covers, indicate its duration.—A paper was read by Mr. J. D. Blaikley, on "A Point in the Theory of Brass Instruments." Wheatstone's discussion of the resonance of cones gave rise to the present investigation, which may be described as the experimental investigation of the position of nodes in vibrating columns of air of any form. Erroneous ideas prevail on this subject to a great extent, even Helmholtz not being free from error, as where he states that brass instruments, such as horns, play naturally in just intonation; this is not generally true. A method was shown for the practical investigation of nodes which appears to be new. The tubes, cones, bugles, &c., the nodes of which were to be determined, were immersed in water at varying depth, until the column of air occupying the tube above the surface of the water resounded to a tuning-fork sounding the note whose node was to be found. The method appears to be one of extreme accuracy. In this manner the nodes of the harmonics of a cone and of a long bugle or horn, both sounding tenor C, were ascertained with accuracy, and compared with those of a cylinder. It was shown that there was no resemblance between the distribution of nodes in the cone and in the bugle; it was stated that a cone cannot produce the harmonics of its fundamental in tune; and consequently the shape of a bugle, in which the harmonics are in tune, must be and is very different from that of a cone. The points were illustrated by a four-foot cone and bugle, both of which took to pieces; they were blown to show the notes the instruments and pieces produced, and also had the nodes determined by immersion in water as above described. The discussion was deferred till the next meeting.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, February 5.)

PROF. MIVART, F.R.S., V.P., in the Chair. The secretary read a Report on the additions that had been made to the society's menagerie during the month of January.—Prof. Mivart read a paper entitled "Notes on the Fins of Elasmobranchs, with Considerations on the Nature and Homologies of Vertebrate Limbs," wherein the author detailed his dissections of the fins of Elasmobranchs, which dissections had convinced him that the paired and azygos fins are of similar nature.—A communication was read from Mr. W. A. Forbes, containing an account of the birds collected by the *Challenger* Expedition at Cape York and on the neighbouring islands. The collection consisted of sixty-one skins referable to thirty-eight species, all or nearly all of which belonged to well-known Australian forms, one or two only being uncertain on account of the immature condition of the specimens.—A communication was read from Mr. Francis Nicholson, in which he gave an account of a small collection of birds made in the neighbourhood of Abeokuta, West Africa. Among these was a new species of finch, which it was proposed to call *Amadina Sharpei*.—The Rev. S. J. Whitmee read a paper on the mode of the manifestations of anger, fear, &c., in fishes, and on the use of their spines, as observed by him during his residence in the Samoan Islands.—Messrs. P. L. Slater and O. Salvin gave an account of the collection of birds made by Prof. Steere during his recent journey across South America, from Para to Callao.—Prof. Garrod read a Note on the Anatomy of the Binturong (*Arctictis binturong*), and the fourth portion of his series of Notes on the Anatomy of the Passerine Birds.—Mr. Howard Saunders read a paper on the sub-family of the *Larinæ*, or gulls, being a monographical revision of the group, which he considered to consist of the genera *Pagophila*, *Rissa*, *Larus*, *Rhodostethia* and *Xema*, containing altogether forty-nine species. With regard to *Pagophila*, he drew attention to a structural peculiarity which appeared to have been previously unnoticed—i.e., the junction of hallux to the inner toe by a serrated membrane. Mr. Saunders also remarked upon the occasional presence of a small but well-developed hind toe and claw in individuals of the Kittiwake (*Rissa tridactyla*) from Alaska.—A communication was read from Mr. Martin Jacoby, containing descrip-

tions of some new species of Phytophagous Coleoptera.—Two communications were read from Lieut.-Col. R. H. Beddome. The first gave a description of a new form in the family of tree-ages from the higher ranges of the Anamallays, which it was proposed to name *Lophosarea anamallayana*. The second contained the descriptions of some new species of *Uropeltidae*, from Southern India.

ROYAL SOCIETY.—(Thursday, February 7.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Comparison of the Standard Barometers of the Royal Observatory, Greenwich, and the Kew Observatory," by G. M. Whipple; "On the Diurnal Range of the Magnetic Declination as recorded at the Trevandrum Observatory," by Prof. Balfour Stewart; "Note on the Value of Euler's Constant, likewise on the Value of the Napierian Logarithms of 2, 3, 5, 7 and 10, and of the Modulus of Common Logarithms, all carried to 260 places of Decimals," by Prof. J. C. Adams.

CHEMICAL SOCIETY.—(Thursday, February 7.)

DR. GLADSTONE, President, in the Chair. The following papers were read.—1. "The Alkaloids of the Aconites, Part II. On the Alkaloids contained in *Aconitum ferox*," by Dr. Wright and Mr. Luff. The alkaloid pseudaconitin from *Aconitum ferox* forms crystallised salts with difficulty. Aconitin from *A. napellus*, on the other hand, crystallises with facility. When acted upon by saponifying agents pseudaconitin is converted into dimethylprotocatechuic acid and a new base, pseudaconin. Mineral acids saponify pseudaconitin; tartaric acid forms the anhydroderivativo apopseudaconitin. With glacial acetic and benzoic acids an acetyl and a benzoyl derivative are respectively formed. The properties, constitution, &c., of the above substances have been investigated by the authors. The nitrate and the gold salt of pseudaconitin were obtained in the crystalline form.—2. "Notes on the Tannins," by Dr. Paul and Mr. Kingzett. The authors conclude that (a) the supposition that natural tannin from gall-nuts is a glucoside is doubtful; (b) the astringent principle common to cutch and extract of mimosa bark is shown to be a glucoside, and to yield on decomposition unfermentable sugar and a peculiar acid distinct from gallic acid.—3. "On the Estimation of Phosphorus in Iron and Steel," by E. Riley. The author has instituted a series of experiments as to the relative value of the molybdate and magnesia processes for determining phosphorus; he concludes that, as a general result, the molybdate process always gives results which are too low, and that the magnesia method is the only one to be trusted.—4. "An Enquiry into the Action of the Copper Zinc Couple on Alkaline Oxy-Salts," by Dr. Gladstone and Mr. Tribe. The action of the couple on these oxy-salts is of an electrolytic nature, nitrites and ammonia being at first formed, but ammonia being the final product; when nitrates are taken, chlorides are formed; when chlorates are decomposed, no chlorites or hypochlorites could be detected. When ammonium nitrate is acted on at the boiling-point, nitric oxide is evolved.—5. "On a New Method for the Determination of Boiling-Points," by H. C. Jones. A glass tube, 4 mm. internal diameter and 200 mm. long, is bent into a U, so that the one end, which is open, projects 15 mm. beyond the other, which is closed. The closed leg is filled completely and the open leg partly with mercury, and a bubble of liquid manipulated into the closed end of the U. On immersing the U in a paraffin bath and heating the latter the liquid boils, and the temperature at which the levels of the mercury in the two limbs are equal is the uncorrected boiling-point of the liquid.

ROYAL INSTITUTION.—(Saturday, February 9.)

MR. BOSWORTH SMITH's third lecture on Carthage was devoted to the career of Hamilcar Barca, whose character was drawn in terms of almost too insistent admiration. Three periods in his life were distinguished. First, the Sicilian time—his defence of Lilybaeum, the occupation of Mount Ercte, and then of Eryx, until the Roman victory of the Aegatian Isles put an end to the war and Hamilcar returned to Carthage "the unconquered general of the conquered nation." Mr. Bosworth Smith in words of eloquent

eulogy told the story of Hamilcar's conduct of the war, his wonderful reserve where a less wise general might have sacrificed every chance in a pitched battle; his extraordinary management of his small force in the most hazardous positions; his long patience and self-control when he saw that the home Government were determined to risk nothing upon the war, but meant to leave the responsibility to him and to take the credit, should there be any, to themselves. The second period was that of the Mercenary Revolt. Mr. Smith related with proper contempt the perfidious conduct of the Carthaginian Government towards the Mercenaries who had so long and so well fought for them, and then spoke of Hamilcar's manner of crushing the revolt, making the best of the atrocities that went on, and half-excusing them by perhaps doubtful parallels. He then pointed out that, now Sicily was gone and Africa was poor, Carthage must seek a new country, if she would not lose her place among the nations. And so we come to Hamilcar's third period, his rule in Spain. Mr. Bosworth Smith noticed the great difficulties of the task of ruling this new province, with the opposition of Hanno's party at home and the impossibility of getting anything done at Carthage without gold. Yet, he said, there have been but two dynasties that have ever ruled Spain well—one in mediaeval times, the line of the Khalifs of Cordova; the other in the days of old, the Barcine dynasty of the great Hamilcar and his scarcely greater son. His Spanish rule well justified the saying that there was "no king like Hamilcar."

FINE ART.

CONTEMPORARY ART.

Etchings in Belgium. By Ernest George. (London: Seeley, Jackson & Halliday, 1877.)

Contemporary Art. By J. Comyns Carr. With Etchings from Representative Works. (London: Chatto & Windus, 1877.)

THE genius of Méryon has perhaps spoilt some of us a little for the exhibitions of that talent which after him delights to exercise itself on the subjects he was wont to treat. But Méryon, with his vision of Paris, was a profound imaginative artist, and Mr. Ernest George puts forth no claim but that of a picturesque and sympathetic sketcher. He sees, in exactly the light way that pleases every eye of average cultivation, the prettiness and quaintness of these Belgian towns a little of whose charm he has recorded, as he is careful to tell us, first in a few weeks' rest from his habitual work, and then at home "in the spare hours of the evening or early morning." Just in this pleasant *diletante* fashion, just in these otherwise unoccupied hours of occupied people, is produced much of the work, entertaining and acceptable, that finds currency among us. And just in this way, great work—such as Méryon's—is *not* produced.

As may be expected, there is no very striking individuality about the etchings of Mr. Ernest George, yet they combine many agreeable qualities, such as men of taste and facility can pick up and piece together. Of course Mr. George knows architecture, since that is his profession; and, conscious, possibly, that he knows it better than anything else, he has avoided laying any stress on its details in the present publication. In other words, in the present publication he has been a little too resolutely picturesque, as in one at least of his earlier publications he had sometimes sacrificed picturesqueness to a rather chilly accuracy. The effect of much architectural detail he has undoubtedly given, as in the dainty but certainly not

masculine plate of the Hôtel de Ville at Brussels. The subject here was difficult, and I am by no means desirous to say that the etcher has treated it without considerable skill; but in plates where something of architectural detail might conceivably have been given with firmness and vigour, they have been for the most part but mildly indicated. The quaint fabric of Flemish church or palace is tastefully drawn, not strongly built up. And a pleasant appreciation of the immense riches of his subject has stood Mr. George in fair stead for the original mind and the decisive touch of the master.

A master—at all events such a master as Méryon—would be sure to have faults. It is nothing that a man have faults—one wants to know what are the *qualities* that go along with them. That broader and ultimate criticism which is by no means the product of our hasty hotbed of the newspapers judges a man at last by his qualities, and not by his failings. But perhaps the qualities of a "Christmas Book" are not, as a rule, likely to engage that criticism at all. Among the slighter subjects of the present series one would mention *Windmills near Bruges* both as a happy example of the easy and dexterous management of light and shade and as a good specimen of draughtsmanship; the picturesque irregularity of the four wings of the windmill and of its rent sails being well seen and rendered. Indeed, the distribution of light and shade is not seldom effective: that and a certain richness of tone must be named as agreeable. The view of Ghent with St. Nicholas in the foreground and the Belfry behind—with shadows of a city square on a sunny day, and lights on street or shop-blind, or breaking out here and there among the darkness of the buildings—is satisfactory and artistic. A view of Malines, with a deeply-shadowed space in the corner of a square, houses rising in half-lights, and the cathedral of St. Rombold towering up faintly behind, likewise commends itself for much the same virtues. A very happy feeling for the play of light, and, what is more, a more rarely-perceived fling of line, is noticeable in Mr. George's plate of the carved pulpit of St. Gudule at Brussels. The carved figures—of Adam and Eve, presumably, with the expelling angel—have much more life and movement in Mr. George's plate than have any of the real figures which he has dotted about as so many patches of light and shadow over the quaint market-places. Here and there in his plates there is pleasant indication of foliage: tree-drawing never carried very far, but good and sensitive as far as it goes. Indeed, he is one of the very few English artists upon whom there has dawned any sense of the ineffable grace of the poplar. One wishes that more of his plates had been characterised by the vigour of his *Louvain*, and one is glad that few are disfigured by any work so distinctly feeble and amateurish as all that which in spoiling the foreground has spoilt the picture of *Huy Bridge, Cathedral and Citadel*. Appended to the plates, all through the book, is a sufficient text, containing the comments of an intelligent traveller rather than those of a skilled writer.

The comments of a skilled writer—of a

critic widely sympathetic and admirably judicial—are what will give its most permanent value to the exquisite gift-book edited by Mr. Carr. The carefully-chosen binding, with its ornament from a design of Aldegrevier, the sumptuous paper and the etchings, which have appeared in *L'Art*, are things, no doubt, on which the publisher to some extent sagaciously relies, and they are excellent in their way; but the size of book and page, however desirable in the eyes of the offerer of rich gifts at Christmas time, is an unwelcome barrier to the reading of Mr. Carr's weighty and weighed criticism. We want a handy-book and not a volume in folio. First, however, a word about the etchings. As they accompany a text which discusses the accepted art of the day, that has been seen in our galleries, it will be understood that they are not original works, but professional etchers' copies: the art of etching being here no personal method, but a means chosen, as one of many, and in skilful hands certainly among the best, for reproduction. M. Lalauze is an etcher who has executed several plates for the volume. No more unequal etcher exists. Elsewhere, under the authority of his name, whatever that may count for, there have been issued small original works for the most part worthless and contemptible. Probably he works too much, and so works ill. But here he has worked well, and in the interpretation of very various pictures—the *Vivien and Merlin* of Mr. Burne Jones, for instance, and Mr. Orchardson's *Queen of the Swords*. In *Queen of the Swords* an artist whose loose execution has often been overpraised reached his clearest and most concise expression. The *Queen of the Swords*—the subject some pleasant play at the end of a dance, as to which one of Sir Walter's Scottish novels will furnish the particulars—was noticeable at the Royal Academy as an instance of the painting of gentle incident at once so dainty, so graceful, so piquant, so full of happy movement, that it might, as far as the design is concerned, take its place, almost, among those French pictures of the eighteenth century—St. Aubin, say, rather than Watteau—which have recorded most exquisitely the charm of society, the pleasures of the drawing-room. M. Lalauze, a Frenchman, feeling this charm in the picture, has been at the pains to convey it, too, in his etching. Several of the other etchings, such as the sturdy *Glaneuse* of Breton, by Martial, and the *Fin d'Octobre* of Duez, by a less-known interpreter, hold their own very well against M. Lalauze, even when, as here, he puts forth his strength and not his weakness.

And now the criticism—which, however much destined for immediate journalism, is of the rank of literature. Mr. Carr's judgments are by no means the result of a capacity to say smart things at the moment. Whatever be their mistakes, their qualities tell on familiarity more than at the first instant, for they are generally the result of a patient brooding on the matters submitted to them. Here and there his happiest things—those that most prove him to be possessed of the faculty—are said incidentally, as where in two sentences he says quite excellently, as it seems to me, all

that can be said for poor William Blake—to have said in two sentences all that can be said against him would, indeed, have been a task under which even Mr. Carr's capacity of terseness must needs have broken down. "Blake," says the critic, "Blake, a man of real genius in invention, was scarcely a painter at all. He had the genius to perceive that the executive style then accepted was wholly unfitted to the expression of a great ideal, but he had not the constructive ability to substitute another." Sometimes, in his more elaborate judgments, we must be less at one with Mr. Carr, as, for example, in his undoubtedly skilful estimate of Mr. Burne Jones, where his main proposition seems to us for the most part unsupported. We have been told, and, indeed, can see, how Mr. Burne Jones has been inspired by the Florentines: we should have thanked Mr. Carr had he defined more expressly wherein is Mr. Jones's originality, not, indeed, of execution, but of thought and message—the significance on which he insists. Mr. Carr's classification of Mr. G. F. Watts—less brief necessarily than the incidental reference to Blake; less long somehow than the estimate of Mr. Jones—is singularly happy and precise. To read it is to gain definitely in the understanding of the merits and failings in the art of a serious artist. Lastly—for space forbids me to follow all the masters discussed, as it does either to uphold or to disagree with Mr. Carr for his vigorous and plain-spoken criticism of the Academy—lastly, Mr. Carr, though evidently a judicious admirer of the work of Albert Moore, has not analysed Mr. Moore with quite his usual keenness. You read Mr. Carr on Burne Jones—everything has been said. You read him on Watts—everything has been said. You read him on Albert Moore, and Albert Moore remains to be accounted for. He is insufficiently explained by the simple theory which our critic appears to find satisfactory to himself. Of course the subtlety of the charm of Albert Moore renders its analysis of immense difficulty, but that does not account for the deficiency here, since Mr. Carr himself has at command subtlety both of thought and of style. In this case only does Mr. Carr's criticism fail to afford us either the interest of acquiescence or the interest of combat. In the main his criticism is of the highest order of contemporary work, and it is contained in a volume which the well-to-do will offer to the fortunate.

FREDERICK WEDMORE.

GUSTAVE COURBET.

THE artistic year of 1877 closed with the news of the death of the painter Courbet. He succumbed on December 31, to a dropsy that, according to his friends, was the result of a diseased liver, but which was, far more probably, caused by excessive beer-drinking. Beer suits neither the brains nor the stomachs of the French, whose forefathers were accustomed to drink wine. He lived, since the proceedings taken against him for the payment of the Vendôme column, near Vevay, in Switzerland at the Tour de Peilz. For a long time he painted but little, and when he took up work again, his pictures were dull and heavy. His style became so easy to imitate that a manufacture of false Courbets was set up at Geneva, and consequently he wrote, two or three years ago, to ask in

to caution the public on the subject by means of the press. I avail myself of this opportunity to warn English and American connoisseurs that there is also a manufacture of false Corots.

I knew Courbet shortly before the downfall of the Empire. In youth he had been decidedly slender and attractive, with almond-shaped eyes, a delicate peaked beard, and a nose as straight as an Assyrian king's, but he afterwards became just as heavy and thick-set. At first he was bright, lively, and ardent; but from the year of his first success, about 1848, he became absent, indolent, and pretentious. Vanity spoiled him to an inconceivable degree. When he spoke in the most contemptuous terms of all the masters who had preceded him, and with the most naïve admiration of his own genius, one asked oneself whether he was not in jest. But Courbet did not jest. He had the natural acuteness that belongs to peasants, which enabled him to avail himself skilfully of the fame that his work brought him, and the group of idle critics and haunters of taverns who hung about him from morning till midnight excited his vanity to so insufferable a point that having lost the regular habit of work, so indispensable to the true artist, he from this time only produced, at irregular intervals, paintings of unequal value.

He was born in a province which has often given birth to men of great energy, in Doubs, at Ornans, on June 10, 1819. His parents were cultivators of the soil. They sent him to the seminary, and it was there, probably, that he conceived that hatred of Catholic priests which he retained for the rest of his life. He came to Paris to study law; but instead of becoming an advocate he became a painter. He entered the studio of the painter Steuben, and afterwards that of the painter Alexandre Hesse. Most likely he worked there irregularly, for one feels, in all that he has done, his lack of technical power in drawing, and that he supplied this deficiency by his singular natural gifts. He also had the advice of a romanticist, now old and forgotten, but who had talent in his day, and gave good counsel, his friend and compatriot, the painter Jehan Gigoux.

But in the catalogue of the Salon he described himself as "élève de la Nature," and he was right. He came from no modern studio, from no contemporary master. In his method of painting—that is to say, to the extent of a small number of tones remarkable for their richness and correctness—he may be compared with Titian. In his choice of subjects—that is, in his inclination to observe the manners, ways, countenances, and costumes of his contemporaries—he may be compared with the great Dutchmen, and particularly with Van der Helst. But such comparisons are but vaguely suggestive after all. From the Greek sculptors to Gainsborough, from Velasquez to Chardin, every master whose mind has not dwelt among the abstractions of mythology or of religion has sought a field for the exercise of his powers among contemporary realities, and has instinctively kept aloof from academic recipes. If Courbet had been endowed with a power of expression equal to his power of execution, if he had been capable of teaching with the same force that he brought to bear upon his painting, he would have brought about a revolution in the French school. He appeared exactly at the moment when the academic school was dying out with the aged Ingres, when the romantic school was flashing out its last rays with Eugène Delacroix, when philosophical questions were being ardently discussed by all classes. Courbet, by making the representation of peasants, of bourgeois, of artists his speciality, became the man of his time. Unfortunately the Empire arose, and all the forces that rallied round it made common cause against everything that bore the appearance of the Revolution. Courbet's friends did him the ill service of coining a new word in order to define his original conception of nature. The word "realism" set

against him, not the reviewers only, but all the public who have a natural horror of substantives ending in *-ism* and adjectives ending in *-ist*. At a later time the socialist writer Proudhon strengthened the prejudices of the crowd against Courbet by dedicating to him a complete work bearing this diffuse title, *Du Principe de l'Art et de sa Destination Sociale*. It was a rather curious volume of analysis; its conclusions were exaggerated, as the conclusions of a philosopher who presumed to submit to rigorous methods a subject so subtle and capricious as art could not fail to be. This exerted a deplorable influence on Courbet, who henceforth believed himself called upon to play an effective part in the work of social renovation, and concerned himself far more about politics than about his own work.

Politics were the cause of the troubles of his later years. But it must be acknowledged that he has been greatly misrepresented and calumniated. On the morrow of September 4, the Minister Jules Simon appointed him member of a committee composed of artists, charged to watch over the treasures of the Louvre. Courbet discovered in one of the secret corridors of the Louvre some boxes containing old arms belonging to our museums, which the ex-director of these museums—which were national before being imperial—was going to send out of France to his master, the ex-emperor. This fortunate discovery proved the cause of all Courbet's troubles. The Bonapartist party persecuted him implacably. The historical truth is, that at the time when Courbet was elected a member of the Commune, the Commune had already voted the overthrow of the Vendôme column. He therefore was not responsible for this order. He was only guilty of remembering it. Anyhow, others as well as Courbet had demanded it, and it was an act of cruelty as well as of treachery to make him alone responsible by the seizure of his money and his pictures for the rebuilding of this monument. Such is the true account.

But I hasten to leave this still burning ground. If the politician was weak, the artist was a master. Some of his pictures, apart from any influence of system, and under the free influence of his natural genius, are admirable works, worthy of the museums which do themselves the honour of welcoming contemporary art, and do not confine themselves exclusively to the study of ancient schools. Already the Museum of Boston possesses the *Curée* which was exhibited at Paris in 1857, a picture of rare power both in colour and in composition; it represents a forest nook, with a buck hanging up by one of its hind feet, snuffed at by a couple of hounds. In the background are a servant, seated, blowing a horn, and a huntman listening to him leaning against a tree.

On account of the prejudices against realism, Courbet's work has been but seldom reproduced. It can be but little known to you by means of engravings. The artist who has given the best idea of it is a young lithographer named Vernier. I do not think that Courbet ever sent his pictures to England. And, had he done so, I should have felt alarmed, because he was very unequal. He always painted well, but at times he drew most carelessly. His was an ill-regulated genius which easily fell into vulgarity. He may be said to have lacked taste. This want of taste, for reasons easily understood, repels the public from a master, and renders them unable to do justice even to his good qualities.

Courbet was the first among us to make use of the palette knife as a brush to spread the colour on the canvas, and to smooth it. This was particularly successful with skies, waves, shores, and green fields, but less so with tree-trunks, and still less with foliage. In painting flesh he combined the use of the palette knife with brush work very skilfully. He was generally far more successful in rendering the cool and rosy tints of the smooth complexions of women, whether fair or dark, than with the rougher skins of men. He also

painted flowers better than fruits. His conception of form was common-place, but his feeling for total effects was characterised by grandeur and refinement. His was an individuality that the fastidious will always study in his successful pieces with a most pleasurable relish.

Such is a slight characterisation of those of his works which attracted most attention in the official Salons. But he produced much beside these in his youthful years, when his execution was very rapid and his imagination untiring. In 1855 and 1862 he organised at his own expense a general exhibition of his works. His first exhibits were painted in 1844, '45, and '46. In 1848 he attracted much notice by a picture—at present in the museum at Lille—*Un après-dîner à Ornans*. In 1850 he had an *Enterrement à Ornans*, which was the signal for an outburst of academic wrath; he had painted the choir of his village church with their coarse red sottish noses, and a group of women in black, weeping with a despair that is truly touching. In 1852 *Les Demoiselles de Village*, strolling in a powerfully painted landscape; in 1853 the *Baigneurs*, a study which the opulence of forms renders grotesque.

In 1855 he exhibited a portrait of the famous M. Bruyas, now dead, a connoisseur of Montpellier who owned many of his paintings, the catalogue of which, edited by Th. Silvestre, is at last being completed and published; in 1858, the *Demoiselles des Bords de la Seine*. But I am afraid to tire my readers by this enumeration. I will proceed briefly—*La Biche morte dans la neige*, *Les Cerfs au printemps* (now in the museum at Marseilles), the *Retraite aux chèvres*, the *Casseurs de pierre*, the *Vague*. Courbet represented with great power the green meadows and blue skies of Franche Comté, and the undulating swamps of La Manche.

Whatever may have been his failures and his faults, his culpable indolence and his pretentiousness, he is one of the eminent personalities of the generation of 1848. The men and the works that have been antagonistic to this hardy countryman have the weakly limbs and the pallid complexions of dwellers in a town. PH. BURTY.

NOTES FROM EGYPT.

Cairo: January 31, 1878.

The researches of Mr. E. T. Rogers have already abundantly proved that the curious glass pieces with Cufic and Arabic inscriptions are not current coins, as had previously been imagined, but weights used to test the genuineness of the various coins of the Arab Khaliphs. A most interesting recent discovery has now made assurance doubly sure. Mr. Rogers has obtained from the Fayoum a box found in the ruins of an ancient Arab house. This box, which is made of sycamore-wood slightly carved, contains a pair of delicately-made scales complete, a set of iron weights in one compartment, with Cufic inscriptions stating their respective value, and in the corresponding compartment on the other side a number of glass weights of early date, one of which bears the inscription "of the family of Mohammed," and is probably of the first century of the Hejira. In addition to these there are a number of glass beads and, curiously enough, one of the rare glass weights with Byzantine inscriptions which may probably have been used to weigh *aurei* of the Lower Empire. As a contribution towards the history of the system of early Arabic weights and measures I may add that I have recently obtained a massive ring of green glass, uninscribed, indeed, and so differing from some in Mr. Rogers's collection and from one now in the British Museum which I brought back some years since, but which, from the indentations in the inner surface occasioned by long use, has manifestly served as the weight of a steel-yard. This is the opinion of Mr. Rogers, and it is one with which I can heartily concur.

I have been favoured by Mr. Roland Michell with the first proofs of the Preface and first month of an Egyptian Calendar, which, when

completed, will not only be of great use to European travellers in the country, but of far more than mere local interest and importance. This work, besides exhibiting the ordinary computation, is at once a Mohammedan and a Coptic Calendar. The former of these is based upon a comparative study of the ordinary Egyptian Calendars which have appeared during the last seven years, and mentions all the *fêtes* and anniversaries of the Cairene Muslim year, which seem particularly deserving of notice.

"These," says Mr. Michell, "do not, with few exceptions, find a place in the native almanacs, and they have therefore been supplied from other sources, including personal experience. Many of the annual festivals are exceedingly interesting; and many of them, celebrated as they are in the Arab and outlying quarters of Cairo, are passed by unseen and unheard-of by Europeans, because no notice of their occurrence or approach is ever ready at hand."

The use and value of such a guide will be readily appreciated by those who have experienced the difficulty of obtaining correct information upon even the commonest events in an Oriental city.

The Coptic Calendar, which is arranged side by side with the Mohammedan, is even more curious. The notices for almost every day "are the echoes of a distant past, and they sum up the wisdom of ages in matters of agriculture and hygiene, being based upon the observations of the ancient Egyptians, of whom Herodotus said that they devoted themselves more than all others to the study and record of natural laws." To the Calendar Mr. Michell has appended a short Glossary, in order to explain most of the *fêtes* and customs mentioned in the text, and other notes and tables.

GREVILLE J. CHESTER.

ART SALES.

THE sale by Messrs. Christie last week of mezzotint engravings after Sir Joshua Reynolds and George Romney—of the order of those now exhibited in the rooms of the Royal Academy—would have been of greater interest as indicative of the market value of this order of Art had the examples generally been of the rarer kind and in finer condition. The majority do not call for quotation; but it may be of interest to record that a proof of the *Countess of Salisbury*, engraved by Valentine Green, sold for 22l. 1s. (Nosedá). Generally speaking such of the last-century mezzotints as happen to be in vogue command about as many pounds in the present day as they commanded shillings less than twenty years ago. *A Peasant Girl*, after Rembrandt, by W. Say—a fine mezzotint engraver of a somewhat later period than Valentine Green—fetched 11l. (Corbett). But the highest prices were realised by the artist's proofs of the much-admired works of the veteran engraver Samuel Cousins, R.A. His *Strawberry Girl*, after Sir Joshua Reynolds, fetched 23l. 2s. (Smith), another proof of the same 24l. 13s. 6d. (Ellis), and *Penelope Boothby* 18l. 7s. 6d. (Vokins)—very remarkable prices, it will be allowed, for engraver's work, not only modern, but actually recent.

MESSRS. CHRISTIE sold, at the end of the week, a large collection of pictures and drawings, which do not call for special notice. We hear that it has been arranged for the two great sales of the works of Rembrandt—those handed over from Cambridge and those forming the collection of the late Mr. Danby Seymour—to be sold within a few days of each other; if this is so it will add to the convenience of the many foreign dealers and amateurs likely to be attracted to the sales.

NOTES ON ART AND ARCHAEOLOGY.

THE most recent addition to the Greek sculptures in the British Museum is a marble figure about half life-size; it is broken off at the top of the knees, and in this condition measures 2ft. 4½ in. Both arms are wanting, but they have been stretched firmly down by the sides,

as may be seen from the marks on each thigh where the hands have been. At first sight it suggests a comparison with the Strangford Apollo in the British Museum, which also is on a scale less than life-size, though still greater than the new figure. Both are distinctly archaic, and in the strained condition of the attitude there is little difference between them; but all through the details which indicate anatomical structure, not to mention expression in the face, it will be seen that the artist of the Strangford Apollo was considerably more advanced in knowledge than the sculptor of the other statue, which also for the present may be called an Apollo, since it is of the same type as those statues from Tenea and Thera which with the Strangford figure go by this name. Yet, though inferior in the rendering of its details, the new figure, by its great simplicity, conveys the notion of greater originality than does the Strangford Apollo, which in the face and hair at least appears to have a good deal of weakness greatly at variance with the skilful rendering of the body. In the new figure the nose is almost entire and has the nostrils curiously marked off by deep lines. The eyes slope considerably, the ears are placed high, and the lips are marked with incised lines as if copied from a bronze original in which the inner parts were made separately and let in, leaving a sort of seam, a peculiarity observed in several archaic male heads in marble. The hair falls in a thick square mass on the back of the neck, and shows very little modelling, but is marked off into tresses by crossed lines. The chest is broad and strong, the body narrow and flat, and the hips small, the breadth of the figure increasing at the thighs to be nearly equal that of the shoulders. The profile of the face is curious for the strong angle at which the nose projects. The chin is small and projecting. The lips are small and fine, with the corners turned upwards. This figure is said to come from Greece, and is a valuable addition for the history of early Greek sculpture.

AN exhibition, followed by a sale, of the works of the late French artist Léon Belly has been held this week at the Hôtel Drouot. Several very clever and powerful Egyptian studies by Belly, reproduced in the current number of *L'Art*, give a good idea of this artist's skill in drawing the human figure. It is for his Oriental subjects that Belly is chiefly esteemed; but his French landscapes also entitle him to rank high among the painters of the day.

A REPRODUCTION of another of the beautiful drawings by Millet from the Alfred Sensier sale was given in the last January number of *L'Art*—only a rough sketch of a shepherd boy minding his flock, but simply perfect like the others in truth of drawing and feeling. In the same number also an original etching by Chauvel, of a desolate landscape, over which a storm is passing with a Rembrandtesque effect of light, calls for remark.

THE somewhat dilapidated condition of many of the National Museums in France appears to be causing considerable annoyance to our neighbours, who naturally wish to look as smart as possible on the occasion of their forthcoming Exhibition. What they would like to undertake is a sort of national "Spring-cleaning," preparatory to their grand *fête*; but, unfortunately, the money is not forthcoming for any extensive operations of this sort, and it is to be feared that a partial or superficial cleanliness, such as all good housewives abhor, is all that these museums will be able to achieve. An amusing pamphlet has just been published on the subject, entitled *Un million pour nos musées nationaux, s'il vous plaît!* but with the Budget for Art so small as it is in France at the present time, neither ridicule nor entreaty is likely to prevail. The subject, however, is receiving the attention of the Council of Fine Arts, and it is supposed that certain urgent repairs and cleanings will be accomplished, especially in the Louvre, Versailles, and Gobelins Museums.

It has been decided that the Salon shall remain open a month longer than usual this year, so as to give all visitors to the great Exhibition an opportunity of seeing it.

A NEW room will shortly be opened in the Cluny Museum, containing the magnificent collection of Persian and Oriental Ceramic formed by M. du Sommerard.

AN exhibition of the works of the late German master Julius Schnorr has been arranged by Dr. Max Jordan in the upper rooms of the Berlin Gallery. This is the fourth exhibition of works by national artists that the learned Director has organised; and his countrymen at all events will be likely to be grateful to him for giving them this opportunity of becoming further acquainted with the chief masters of modern German art. It is what our Royal Academy has in some measure done for the deceased masters of the British school by its exhibition of their works with those of the Old Masters at Burlington House. Schnorr is perhaps best known in England by his Bible illustrations, but in Germany his name is chiefly associated with great frescoes illustrative of events in early German history. Though not one of the leaders in the revival of German art, he was one of the earliest followers of Cornelius, and adopted the same aims. He was not always occupied, however, on ambitious frescoes; and the present exhibition is especially valuable as revealing something of his modes of study and making known many small paintings of high merit which have for the most part hitherto escaped notice from being hid in private collections. Besides these, a large collection of drawings and water-colour and sepia sketches, including a series of ninety-four landscape sketches belonging to his Italian period, and executed between the years 1819 and 1827, has been gathered together. The greater number of these have never before been exhibited. The catalogue comprises 450 numbers.

DR. LINDENSCHMITT, well known by his numerous publications on German archaeology, both historic and prehistoric, has published an article on Dr. Schliemann's discoveries, in the *Augsburger Zeitung* (January 22, 1878), in which he denies the existence of any similarity between the tombs of Mycenae and those of Hallstatt.

THE *Portfolio* begins its promised series of etchings from pictures by contemporary artists by giving an etching by Dupont from a picture of a warrior by Meissonier, which was sold last year for 1,600l. This *Warrior*, or rather standard-bearer, is a portrait of the artist's son in military costume. The etching is accompanied by a short, but discriminative, criticism of Meissonier's art by P. G. Hamerton, in which he tells us several interesting facts about this admired painter's method of study; in particular, that, instead of making small studies and then magnifying them into pictures as most artists do, Meissonier's pictures are "the concentration of studies on a much larger scale." Paul Potter's etching called *The Neighing Horse*—reproduced by the Amand-Durand process of *héliogravure*—is also accompanied by a short estimate of Paul Potter's art, from the pen of the same accomplished critic, we should suppose, although the article is not signed. It is pleasant to find criticism fairly applied to Paul Potter, about whom so many writers indulge in indiscriminate admiration. The only other article of the number that calls for notice is one which, under the title of "A Florentine Bridal Chamber," gives a description of the paintings executed by Andrea del Sarto, Granacci, Bacchiacca, and other artists, for the decoration of the chamber in the Borgherini Palace, concerning which Vasari tells one of his pleasant stories. The article is by Miss Julia Cartwright.

In the *Gazette des Beaux-Arts* M. Ch. Timbal finishes his account of the Siennese master, Antonio Bazzi, called "Il Sodoma," whom Vasari has so grievously calumniated. The history of this

MUSIC.

MR. CARL ROSA AT THE ADELPHI.—NICOLAI'S
"MERRY WIVES OF WINDSOR."

LAST Monday evening Mr. Carl Rosa commenced at the Adelphi Theatre his third London season of English opera, by a performance of Nicolai's *Merry Wives of Windsor*. We gave last week a summary of the prospectus, and can therefore confine our remarks now to the work selected for the opening night.

Otto Nicolai was born in Königsberg in 1810, his father being a music-teacher in that town. At the age of sixteen young Otto left home, in consequence of the insupportable cruelty of his father, to seek his fortune. Being lucky enough in the course of his wanderings to meet with a wealthy and influential patron, he was sent to Berlin to study music under Klein and Zelter. Some years later, in 1833, Von Bunsen, the Prussian ambassador at Rome, invited Nicolai to take the post of organist in the chapel of the Embassy. The young man, greatly desiring to visit Italy and study Italian music, accepted the offer, and remained in Rome till 1837, when he went to Vienna, and was appointed second Capellmeister at the Kärnthnerthor Theatre in that city. He returned to Rome, however, in the following year. He now composed several Italian operas, which, being written quite in the taste of the day, obtained considerable success at the chief theatres in Italy. In 1841 he was appointed Hofcapellmeister at Vienna, in the place of Kreutzer; and here in 1843 he founded the Philharmonic Society which to the present day continues to be one of the musical glories of the Austrian metropolis. In Vienna, also, Nicolai made the acquaintance of the poet Mosenthal, who, at his suggestion, prepared the libretto of *Die Lustigen Weiber von Windsor*. In 1844 the composer was appointed conductor of the Domchor (the cathedral choir) of Berlin, and also of the Opera in that city. Here, though his health was already failing, he completed the composition of the *Merry Wives*, which was produced under his own direction on March 9, 1849. Nicolai, however, only conducted four performances of his own work; for on May 11 of the same year an apoplectic stroke terminated his life.

Perhaps no modern comic opera has enjoyed a more extensive popularity in Germany than the *Merry Wives of Windsor*. Nearly thirty years have now elapsed since its production; but it is still to be very frequently heard on most of the principal German stages. It was produced in Paris, with a French translation by M. Jules Barbier, in 1866, but appears to have been less successful in that city. In England it has been heard in Italian, but not in English (if I am not mistaken) until last Monday. The reasons for the continued popularity of the work are not far to seek; it has first a most excellent libretto; and the music, without being in any sense great, is thoroughly pleasing and melodious.

In reducing Shakspeare's comedy within the limits of a three-act opera, certain modifications and omissions were necessary. Shallow, Sir Hugh Evans, Mrs. Quickly, and some few of the minor characters, do not appear at all. The first act commences with the scene between Mrs. Ford and Mrs. Page reading the letters from Falstaff, and concludes with the basket scene. The second act carries the plot as far as the scene in which Falstaff escapes from Ford disguised as the Old Woman of Brentford; and the third act begins with the concoction of the final plot against the Knight (act iv., scene 4, of Shakspeare), and then proceeds with the scene in Windsor Forest. Two scenes not to be met with in the original play, though founded on suggestions therein contained, have been introduced for musical reasons—one, in the first act, in which Fenton pleads with Page for his daughter's hand; and the other a scene in Page's garden, in the second act, introducing a quartett between Anne Page, Fenton, Caius, and Slender, which is musically one of the best num-

bers of the work. The English translation has been made by Mr. Henry Hersee, who has with great judgment paraphrased Shakspeare's words as closely as the music would permit, while the spoken dialogue has been compiled and arranged almost entirely from the comedy.

A detailed criticism of the music of the opera would be of little use, were it necessary. Probably many of our readers will be familiar with it, either from the study of the score or from having heard the work in Italian. As already remarked, its most striking feature is its essentially melodious character. In this respect the opera is a remarkably equal work. It is difficult to single out any movements as being more beautiful than others. Of deep feeling there is none, nor, indeed, is such called for by the situations; but the work shows a thoroughly practised hand, an intimate knowledge of stage-effect, clear and piquant instrumentation, and in the more amply-developed movements—as, for instance, the finales—good command of musical form. One listens to the opera without ever being greatly impressed, but at the same time without any feeling of weariness; Nicolai aims at amusing his audience, and he certainly succeeds.

No higher praise could be given to the performance on Monday than is implied when it is said that it was in every way worthy of Mr. Rosa's reputation. He has gained his present high position both with musicians and with the public by the uniform excellence of his *ensemble* rather than by the pre-eminence of any stars; and in this system it is pleasing to see that he intends to persevere. A more satisfactory rendering of a work from the chief down to the smallest parts I do not remember to have heard. The two "Merry Wives," Mrs. Ford and Mrs. Page, were excellently represented by Miss Julia Gaylord and Miss Josephine Yorke, both of whom fully sustained the reputation they acquired at the Lyceum last season. As Anne Page Miss Georgina Burns made her first appearance in London. The young lady has a very pleasing, though not very powerful, voice, which has evidently been well trained; her acting was unobtrusive but intelligent, and she is likely, so far as may be judged from a single hearing, to prove a useful acquisition to Mr. Rosa's already strong company. Mr. Aynsley Cook's Falstaff was an excellent piece of acting, full of humour without being exaggerated; while the parts of Mr. Ford and Mr. Page were very well given by Messrs. Ludwig and Snazella. Mr. F. O. Packard, announced as Fenton, sang the music in the first act, but was unfortunately so unwell that he was unable to finish the part. His place was so efficiently taken at a moment's notice by Mr. J. W. Turner that the audience had no cause to regret the substitution. The smaller parts of Slender, Dr. Caius, Bardolph, and Pistol, received full justice at the hands of Messrs. C. Lyall, H. W. Dodd, Brooklyn, and Muller. The orchestra, though small, was admirable, while the chorus-singing left nothing to desire. The *mise-en-scène* was characterised by that completeness to which Mr. Rosa has accustomed us—the final scene in Windsor Forest being so particularly well put on the stage as to elicit a call for Mr. Betjemann, the stage-manager, and Mrs. Aynsley Cook, who had trained the *corps de ballet*. It is pleasing to add that, excepting with the overture, Mr. Rosa steadily declined all *encores* throughout the work, though more than one was attempted. A commencement of the season more auspicious in all respects than that of Monday could not have been desired by Mr. Rosa's warmest friends and supporters.

EBENEZER PROTT.

THE second of Handel's six so-called "Oboe Concertos," which was the opening piece of last Saturday's concert at the Crystal Palace, has probably not been heard in our concert-rooms for many years. It is not a "concerto" as that word is now understood—viz., a piece for a solo instrumentalist with orchestral accompaniment. The

painter was first investigated some years ago by Dr. Albert Jansen, who published a monograph upon it; but the present French writer does not seem to be aware, or at all events he makes no mention, of the labours of his German predecessor in this field of research, though he alludes to "an excellent study by M. G. Frizzoni in the *Nuova Antologia*." M. Reiset, in a seventh article on the National Gallery, deals with the paintings by Rembrandt, Van Dyck, Nicolas Maas, Pieter de Hoogh and Terburg; moots the question with regard to Nicolas Maas whether the works of two painters were not included under this name, and pointing out that Terburg, as he is universally called, really signed himself "G. T. Borch" on his celebrated picture of the *Congress of Münster*, presented by Sir Richard Wallace to the National Gallery. The Augsburg Museum receives its share of attention from M. Paul Mantz. M. Ballu describes the most recent works of decorative painting in Paris. The woodcut illustrations given of several of these ambitious religious works do not speak much either for their design or their originality of conception, qualities of which one can judge even in these very poor engravings. They seem, for the most part, to be weak copies of early Italian art. Alfred Stevens, the admired painter of fashionable costume and feminine inanity, is the artist at present under consideration in "Les Artistes Contemporains." M. Camille Lemonnier is his biographer and appreciative critic.

THE STAGE.

A FANCIFUL operetta, in one act, entitled *The Spectre Knight*, written by Mr. Alberty, with music composed by Mr. Cellier, was produced with success at the Opéra Comique on Saturday. Mr. Alberty's whimsical treatment of a legendary story has clearly been inspired by Mr. Gilbert's efforts in this way; but the dialogue, which is in verse, is lively and graceful; and the music is melodious and skilfully harmonised. *The Sorcerer*, by Mr. Gilbert and Mr. Arthur Sullivan, continues to be the chief attraction at this theatre.

Madcap, the new *bouffonnerie musicale*, by Messrs. Reece and Thorne, at the Royalty Theatre, has been received with so little favour that its withdrawal may be expected. The authors have derived some hints from *La Chaste Suzanne*, but they have not succeeded in producing a coherent or amusing piece.

New Men and Old Acres has been revived at the Court Theatre in the place of *Victims*.

MR. W. S. GILBERT appeared as harlequin at the Gaiety Theatre on Wednesday, in a burlesque-pantomime on the subject of *The Forty Thieves*, of which he is the author, conjointly with Messrs. Byron, Burnand, and Reece. The performers—with the exception of the ladies—were entirely amateurs, and the profits of the performance are to be devoted to the benefit of the General Theatrical Fund. Mr. Gilbert proved to have attained considerable proficiency in the business of his part, nor did he shrink from hornpipes or perilous leaps through shop-windows, or any other of the recognised duties of his position. The burlesque portion was remarkably picturesque, and the entire performance was singularly free from the ordinary weakness of amateur acting. The price of stalls had on the occasion been raised to two guineas, and it is stated that the gross receipts reached the large sum of 600*l*.

M. PAUL FERRIER's comedy *La Femme de Chambre*, at the Gymnase, has been favourably received. The piece affords an excellent field for the humour of St.-Germain and Landrol, and for the grace and refinement of Mdlle. Alice Regnault.

old meaning of the term was merely a piece in which many instruments play together; and the series from which the work produced on Saturday was taken are known, in consequence of their containing important parts for wind instruments, as the "Oboe Concertos," to distinguish them from the "Twelve Grand Concertos," which are for stringed instruments only. The concerto in B flat contains solo parts for two oboes and two violins, which are accompanied by the full band of strings. The work is in five rather short movements, and in its form somewhat resembles a Suite. Orchestral music has made such progress during the present century that instrumental works which, like these concertos, are nearly one hundred and fifty years old inevitably sound somewhat antiquated. There is, nevertheless, much to interest in Handel's work, the last two movements, which (though not so entitled) are in reality a minuet and a gavotte with variations, being especially pleasing. The concerto was excellently played under Mr. Mann's direction, the solo parts receiving full justice from Messrs. Watson and Jung (violins), and Dubrucq and Peisel (oboes). On the same afternoon, Brahms's very original "Rhapsodie," Op. 53, for alto solo and male-voice chorus, was performed for the second time in England—the first having been at Cambridge by the University Musical Society last May. The composition was reviewed in these columns some time since (April 22, 1876); it will suffice now to say that the opinion then expressed was strengthened by the performance on Saturday. The "Rhapsodie" is a work for musicians rather than for the general public; it is full of rare beauties, but, except in the concluding chorus, these beauties are hardly of a nature to reveal themselves on a single hearing; the music requires intimate acquaintance before it can be appreciated. The solo part was well sung by Fräulein Redeker; but the chorus was too strong; half the number of voices would have been more effective, for the piece requires most delicate treatment, and in many places the soloist was altogether inaudible through the chorus. The remainder of the concert included the "Eroica" symphony, of which a remarkably fine performance was given; the introduction to the third act of *Die Meistersinger*; an *entr'acte* from Massenet's *Don César de Bazan*; the Hunting Chorus from Weber's *Euryanthe*; and songs by Fräulein Redeker and Mr. Santley. This afternoon a new concert-overture, by Mr. T. Wingham, will be produced; and Schumann's D minor symphony, and the finale to *Loreley*, are also among the works to be brought forward.

At the Popular Concert on Monday evening in St. James's Hall, the programme was announced to include Beethoven's septett, led by M. Wieniawski; Schumann's "Etudes Symphoniques," played by Herr Ignaz Brüll; and Beethoven's trio in E flat, Op. 70, No. 2.

THE first of the Philharmonic Concerts took place on Thursday evening at St. James's Hall. The programme was announced to include the symphonies in G minor by Mozart, and B minor (unfinished) by Schubert; the overture to *Jessonda*; Beethoven's violin concerto and a solo by Bach, played by Herr Joachim; and vocal music by Mrs. Osgood.

THE annual Musical Festival at Edinburgh in connexion with the Reid Chair of Music in the University has taken place during the past week. Since the appointment of Sir Herbert Oakeley to the professorship, what was formerly only the "Reid Concert" has much developed. Mr. Charles Hallé and his excellent orchestra from Manchester are engaged each year, and three concerts are given instead of one. The programmes for the present year have been forwarded to us, and it appears that the following were the chief works brought forward:—Symphonies: the "Jupiter," the "Eroica," and Goldmark's "Rustic Wedding;" Overtures:

Euryanthe (Weber), *Coriolanus* (Beethoven), *Le Médecin Malgré Lui* (Gounod), *Melusina* (Mendelssohn), *Il Seraglio* (Mozart), *La Part du Diable* (Auber), *Michael Angelo* (Gade), and *Tannhäuser* (Wagner). In addition to this, various concertos and instrumental solos were given by Mme. Norman-Néruda and Mr. Charles Hallé; and the vocalists engaged were Mdle. Friedländer and Herr Henschel.

NEW PUBLICATIONS.

Blount (A.), Ashford, a Novel, cr 8vo	(Remington)	10/6
Braddon (M. E.), An Open Verdict, 3 vols.....	(Maxwell)	31/6
Cobden (R.), Speeches on Questions of Public Policy, 12mo	(Macmillan)	3/6
Collins (J. H.), Mineralogy, vol. i., Advanced Series, 12mo	(Collins)	2/6
Cook (J.), Boston Monday Lectures, vol. ii., Scepticism, &c., 8vo.....	(Dickinson)	4/6
Crockford's Clerical Directory, 1878, roy 8vo	(Cox)	15/0
Eliot (G.), Works, vol. ii., cabinet edition, 12mo	(W. Blackwood)	5/0
Elliot (C. J.), Some present Dangers of the Church of England, Seven Addresses, cr 8vo	(Cassell)	2/6
Encyclopædia Britannica, part xxvi., 9th ed., 4to (Black)		7/6
Farrar (F. W.), Eternal Hope, Five Sermons, cr 8vo	(Macmillan)	6/0
From Bondage to Freedom, cr 8vo	(Religious Tract Society)	3/6
Ganges (S.), On the Treatment of Wounds; Clinical Lectures, cr 8vo	(Churchill)	5/0
Garden (F.), Dictionary of English Philosophical Terms, 12mo	(Livingtons)	4/6
Granville (J. M.), Minds and Moods: Gossiping Papers on Mind Management and Morals, 12mo ..	(Renshaw)	2/0
Gray (J. H.), China: a History of the Laws, &c., of the People, edited by W. G. Gregor, 2 vols., 8vo ..	(Macmillan)	32/0
Green (J. R.), History of the English People, vol. ii., 8vo ..	(Macmillan)	16/0
Hammond (E. P.), Conversion of Children, cr 8vo ..	(Morgan & Scott)	2/6
Hardy (Lady T. Duffus), Madge, 3 vols., cr 8vo ..	(Hurst & Blackett)	31/6
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Kent (J.), Letters to Fanny Brawne; with Introduction and Notes by H. B. Forman, 12mo ..	(Reeves and Turner)	8/6
Lee (H.), Straightforward, 3 vols., cr 8vo ..	(Smith, Elder & Co.)	31/6
Live Stock Journal and Fanciers' Gazette, vol. vi., fol ..	(Cassell)	11/6
Lookyer (J. N.), Star-Gazing, Past and Present, 8vo ..	(Macmillan)	21/0
Marryat (F.), Her Father's Name, a Novel, 12mo ..	(A. H. Moore)	2/0
Middleton (J. W.), The Settled Estates Act, 1878, with Introduction, &c., 12mo ..	(Stevens & Sons)	3/6
Miller (J. C.), Letters to a Young Clergyman, cr 8vo ..	(Hoider)	5/0
Mitchell (S. W.), Fat and Blood, and How to Make Them, 12mo ..	(Lippincott)	2/0
Munro (H. A. J.), Criticism and Elucidation of Catullus, 8vo ..	(Bell & Sons)	7/6
Myths, Ancient and Modern, cr 8vo ..	(Remington)	3/6
Notes and Queries, vol. viii., July to December, 1877 ..	(Bell & Sons)	10/6
Ogston (F.), Lectures on Medical Jurisprudence, 8vo ..	(Churchill)	18/0
Parker (F.), Tracts on the Greek Language, Nos. 1 and 2, cr 8vo ..	(Simpkin, Marshall & Co.)	2/0
Paton (C. J.), Freemasonry and the Three Masonic Grades, 8vo ..	(Reeves & Turner)	5/0
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Sermons Preached at the Dedication of Union Chapel, Islington, by Various Ministers, cr 8vo ..	(Clarke)	3/6
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Vaughan (J.), Sermons to Children, vol. iv., cr 8vo ..	(Dickinson)	3/6
Vaughan (J.), Sermons to Children, vols. iii. and iv. in 1 vol., cr 8vo ..	(Dickinson)	6/6
Wake (C. S.), The Evolution of Morality, &c., 2 vols., cr 8vo ..	(Trübner)	21/0
Whiteford (F. M.), Law relating to Charities, 8vo ..	(Stevens & Haynes)	6/0

TABLE OF CONTENTS.

	PAGE
TOZER'S EDITION OF FINLAY'S HISTORY OF GREECE, by the Rev. C. W. BOASE ..	135
WHYLLER'S HISTORY OF THE IMPERIAL ASSEMBLAGE AT DELHI, by ANDREW WILSON ..	136
VERON'S LA TROISIÈME INVASION, by P. G. HAMERTON ..	137
GOSSE'S UNKNOWN LOVER, by Prof. E. DOWDEN ..	138
NEW NOVELS, by Mrs. DAVID MASSON ..	139
DIXON'S HISTORY OF THE CHURCH OF ENGLAND, by the Rev. N. POCOCK ..	140
CURRENT THEOLOGY ..	141
NOTES AND NEWS ..	142
OBITUARY:—BRUNO HILDEBRAND ..	143
NOTES OF TRAVEL ..	144
MAGAZINES AND REVIEWS ..	144
PARIS LETTER, by G. MONOD ..	145
SELECTED BOOKS ..	146
CORRESPONDENCE:—	
An Unpublished Letter of Galileo Galilei, by Capt. Cyrran A. G. Bridge, R.N.; "Spelling Reform," by the Rev. H. A. J. Munro, J. E. Sandys, Prof. A. S. Wilkins, and A. G. Peskett; The "Allemande," by Ebenezer Prout; The Hissarlik Antiquities at the South Kensington Museum, by W. B. Scott ..	146-7
APPOINTMENTS FOR NEXT WEEK ..	147
HUXLEY'S PHYLOGENY, by MAJOR C. W. WILSON ..	148
TRUMP'S EDITION OF THE ADI GRANTH, by T. W. RHYS DAVIDS ..	148
SCIENCE NOTES (ASTRONOMY, &c.) ..	149
MEETINGS OF SOCIETIES ..	150
GEORGE'S ETCHINGS IN BELGIUM, AND CARR'S CONTEMPORARY ART, by FRANK WEDMORE ..	151
GUSTAVE COURMET, by PH. BURTY ..	152
NOTES FROM EGYPT, by GREVILLE J. CHESTER ..	153
ART SALES ..	154
NOTES ON ART AND ARCHAEOLOGY ..	154
THE STAGE ..	155
MR. CARL ROSA'S COMPANY AT THE ADELPHI, by EBENEZER PROUT ..	155
MUSIC NOTES, NEW PUBLICATIONS ..	155-6

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LITERATURE.

Lectures on the Labour Question. By Thomas Brassey, M.P., Author of "Work and Wages," and "British Seamen." (London: Longmans & Co., 1878.)

THE fault of this book is seen at a glance. It contains eleven lectures, all upon subjects nearly related to the labour question, delivered within a period of six years. The list of "contents" shows that these lectures followed no designed course but were rather adapted to circumstances of time and place. There has been no attempt to remove in this publication the repetitions which were an almost unavoidable consequence of such delivery. The author admits in his Preface that in this collection he publishes nothing that is new. The lectures have already received much praise. But it would be quite possible for Mr. Brassey to deliver a series of lectures upon this question which would be far more attractive and of far greater permanent value, because they would be ranged in well-ordered sequence and would present an exposition of the subject which the mind of the reader could follow with the utmost instruction and advantage.

In this we have stated nearly all that could be said against the book. Its merits are quickly found in its pages. In his first lecture, Mr. Brassey puts forward as his theme "the material advancement of the people," and it is simple justice to say that throughout the whole number this wholesome purpose is conspicuous. The first requisite for this advancement of those who labour is obviously a desire for improvement within their own breasts. In other words, they must demand a higher standard of comfort to induce them to attain and to enjoy it. There are people in whom it has been found very difficult to excite this desire. Mr. Brassey says:—

"The Hindoo workman knows no other wants than his daily portion of rice; and the torrid climate renders weather-tight habitations and ample clothing alike unnecessary. The labourer, therefore, desists from work as soon as he has provided for the necessities of the day. Higher pay adds nothing to his comforts; it serves but to diminish his energy and industry."

Yet Mr. Brassey, who probably knows this to be true of some railway labourers in India, does not make it clear that it has not universal application in the torrid zone. It can hardly be true of the operatives in the cotton-factories of Bombay, many of whom toil with far less repose than the Factory Acts and Trade Unions have obtained for the people of Lancashire. The Hindoos in the large factories in Bombay labour for

twelve hours, with only one half-hour for rest and food; and this fearful strain upon their powers, in a climate rendered doubly torrid by the operations of the mill, is not seldom kept up for forty-six days out of seven weeks. There must be something more than bare subsistence upon rice in this terribly prolonged labour; and the thought of their need for such union and governmental regulations as obtain at home is forced upon us by the remark in Mr. Brassey's second lecture, "that trades which can only flourish by successful competition with the foreigner must, to a certain extent, be regulated with reference to the rules established abroad." It is, we think, a wrong to the home manufacture and a wrong to our Indian fellow-subjects that the regulations which are enforced here do not exist there for the protection of people infinitely less able to take care of themselves than the English. Long hours do not imply proportionate production.

"As a general rule it appears that in proportion as the hours of labour are lengthened the rate at which machinery is run is reduced. In Russia, where the longest hours of labour prevail, machinery is run at a slower rate than in any other country in the world."

But there is a difficulty in the concession of shorter hours, and that is the cost of idle machinery. When the operative is out of the mill, or of the workshop, the charge for interest and depreciation upon fixed capital is running on. Mr. Brassey has no doubt as to "the solution of this difficult problem." It must be found

"in the employment of additional labour. It is impossible for the human machine to keep pace with machinery made of brass and iron. But why should not the machine which never tires be tended by two or three artisans, relieving each other as one watch relieves another on board ship?"

It is probable that shorter hours must tend, by giving more spring and energy to the mind, to stimulate the inventive faculty in workmen to which so much of the superiority of British machinery must be ascribed.

In no part of this book is Mr. Brassey's mastery of the subject more apparent than in his dealing with the intricate matter of industrial partnership. The real difficulty lies in the equitable adjustment of profit and loss. It is an easy and pleasant thing for an employer to invigorate the labour of those by whom he is surrounded with promise of participation in success. Nor can it be doubted that he is himself rewarded by their increased diligence. But a partnership has two sides, and a manufacturer's season of high profit is often brief in comparison with the duration of stagnant trade. His gains in one year may have to be spread over three years of hard times; and, in these circumstances, how is he in all cases to open his books to his *employés*? Mr. Brassey says: "If the workmen were continually informed of the profits of their employers they would be apt to exact the full share of reward in the good years. They might not be equally ready to submit to sacrifices in the succession of years of bad trade." At this present moment there are not a few capitalists who are working their mills in Lancashire and selling their yarns at a loss—a loss which of the two is just by

a fraction a less evil than closing their mills and dispersing the "hands." We are bound to admit with Mr. Brassey that the cases are rare in which at such times the duties of industrial partnership would be equitably carried out. For the author's interesting remarks on the closely-allied subject of co-operation, we have to leap from this second lecture to the sixth, and there the main difficulty with regard to "co-operative societies of production"—that which everyone who has any practical acquaintance with these societies in the north of England knows to be the common cause of failure—is as plainly stated.

"The adjustment of the rates of wages in a case in which some members of the co-operative body must be paid at considerably higher rates than others, requires on the part of the latter no common measure of self-denial. It is sometimes hard to recognise the superior merits of others, even when we have the means of forming an independent opinion on their claims; but when workmen, brought up in one trade, are required to assign much higher wages to artisans practising another trade, of the exact nature and difficulty of which they have no experience, they are naturally prone to doubt whether a sufficient reason exists to justify a distinction inevitably involving a personal loss to themselves."

But it seems to us that the demand upon the intelligence of co-operators is even greater than this. There may be trades, which they perfectly understand, to which higher remuneration than their own must be given because the momentary demand for the labour of that particular trade is greater than that which exists for the labour of their own trade. There may be a rise in the wages of masons without a corresponding rise in those of bricklayers or of carpenters, and in a co-operative building society such a condition might give rise to much difficulty. "For complicated undertakings," says Mr. Brassey, "co-operative organisation will rarely prove effectual. A council of war never fights; and no difficult task in the field of peaceful labour can be brought to completion without a trusted leader."

But how great may be the results of co-operation in economy of consumption! In regard to fuel, it is estimated that five-sixths of the coal used in houses is absolutely wasted.

There are persons who delight to demonstrate our downfall by the simple process of calculating how long our coal will last at a rapid rate of increase in demand. They will do well to study the consequences in regard to economy of fuel of such an invention as that of Mr. Bessemer. "To produce one ton of common iron rails takes two tons of coals; to produce one ton of Bessemer steel rails takes one ton five hundred-weight." There is a great saving; but that is a small part of the matter.

"At the London and North Western station at Crewe, the iron rails are so rapidly worn that they require to be reversed every four months, each rail being completely worn out in eight months. Bessemer's steel rails were first used at this station, and after being in constant use for seven years they were removed in consequence of rebuilding the station, one side of the rail only having been used, and this was not quite worn out."

According to this statement the Bessemer rail would last longer than twenty iron rails, and the saving of coal upon one ton

of these rails would be thirty tons! When we watched the process of making Bessemer steel at Crewe about twelve years ago, the engineer in charge made even a stronger statement—that the Bessemer rail had survived twenty-nine iron rails placed on the opposite side of the way, and was still in good condition. A more beneficial or important invention than that of Mr. Bessemer has not been made in our time.

Mr. Brassey has much to say about the depression of the iron trade in this country, but the suffering has not been so sharp and decisive as in the United States. Congress squandered the public lands upon railway companies, and money poured in from credulous Britain in return for bonds of which a vast number are now in default. It is not high wages, but over-production, failure, and panic which have brought down the iron trade to an unparalleled depression. "The state of this trade in Germany and in Belgium—countries of low wages—is most unsatisfactory." The reduction in prices is very significant. Mr. Brassey gives the following figures in his eleventh lecture:—

	1872-3.	1876.
Common engine coal at pit .	7s. 6d.	2s. 6d.
Ordinary pig-iron at works .	6l. to 7l.	2l. 5s. to 3l.
Staffordshire bars .	16l.	8l.
Best Bessemer rails .	16l. 10s.	6l. 15s.

The quotations of last year would probably show a still larger reduction of prices, which is so considerable as to make it very evident that the margin for wages and profits must have been enormous. Mr. Brassey thinks, however, that it would be an imperfect representation of the case to ascribe the advance in the price of coal chiefly to the rise in wages. The real order of events—which was, first, the rise in the price of iron, then a rise in the price of coal, and lastly a rise in the rate of wages—marks, as he believes, the ruling influences in the matter. Nor does he appear to think that the profits of that time more than compensated the coalowners for the former protracted period of stagnation, and, in many cases, of serious loss.

Mr. Brassey is distinguished among writers upon the Labour Question, not only for his life-long familiarity with its several phases and for the pains with which he devotes himself to acquire a knowledge of the actual circumstances of the period and place in which he lectures, but also because his pages are free from all illusions. Philanthropy and sentiment without common-sense form a dangerous mixture, but this pernicious compound is not the composition of Mr. Brassey. When he needs to state economic truth, he does it in the plainest way. For example, we will quote two passages, one from the commencement, the other from near the close, of this book, which, as absolute rules of the Labour Question, are of supreme importance. 1. "That the rate of wages is invariably regulated by the relative proportions of the capital available for the payment of wages and the number of workmen seeking employment." 2. "That it is when capital is relatively abundant and labour relatively scarce that wages tend to rise." It is wise, therefore, on the part of the workman to be careful lest he diminish the flow of capital into his trade; and when he has thoroughly

mastered these maxims, the contention of labour with capital will be so directed with wisdom and judgment that a prolonged strike, which generally means a mistaken strike, will be of extremely rare occurrence.

ARTHUR ARNOLD.

A History of Greece, from its Conquest by the Romans to the Present Time, B.C. 146 to A.D. 1864. By George Finlay, LL.D. A New Edition, Revised throughout, and in part Rewritten, with considerable Additions, by the Author; and Edited by the Rev. H. F. Tozer, M.A., Tutor and late Fellow of Exeter College, Oxford. In Seven Volumes. (Oxford: Clarendon Press, 1877.)

(Second Notice.)

THE succession of Basil the Macedonian to the throne marks the complete union of all legislative, executive, judicial, financial, and administrative power in the person of the emperor; which ultimately led to the rule of Court slaves in the place of the trained civil servants. Basil's persecution of the Paulicians, too, prepared the way for the depopulation of Asia Minor, and Basil II.'s great victories which destroyed the Bulgarian monarchy of Achrida had a similar effect in Europe. No national population followed in the rear of Basil's victorious troops to colonise the lands he systematically depopulated by his astounding cruelty, and extensive districts remained desert until a nomad Wallachian population intruded themselves. These new colonists soon multiplied so rapidly that about a century later they were found occupying the mountains round the great plain of Thessaly. Some writers attribute the ruin of Eastern Europe to the Turks, but the later Byzantine Empire handed over its provinces to them in a ruined condition. Under the Comneni the great landholders of Asia Minor cultivated their lands by slaves, and the advancing Turcoman nomads found the way prepared for them. There was no free population to oppose them, and when the upper class fled to the towns on the coast, Asia Minor became naturally and at once a pastoral region in which barbarian herdsman fed their flocks. Once again the *latifundia* proved the cause of ruin. But in Greece itself, during the ninth century, the Greek race began to recover a numerical superiority and prepare for the consolidation of its political ascendancy over the Slavonian colonists in the Peloponnese. Great part of the commerce of the Mediterranean was in the hands of the Greeks, and the silk manufacture was to Thebes and Athens what the cotton manufacture now is to Manchester and Glasgow. Hence the Greek population increased as if it had consisted of new colonists on a virgin soil, and up to the invasion of the Crusaders Greece was rich and flourishing. The Basilian dynasty, moreover, disbanded the militia on the Iberian and Armenian frontiers and destroyed the Christian kingdom of Armenia, which had hitherto been a bulwark against the Turks. The emperors broke the Government to pieces before strangers divided the empire. Still the great fabric held together until the Crusades destroyed it. If we ask

what helped the Turks most, we must answer, the Latin Crusade which destroyed the central Government at Constantinople without being able to replace it. The retribution on Europe for that buccaneering expedition was the conquest of Serbia and Hungary and the advance of the Turks to Vienna.

Of the fragmentary Greek Empires at Nice and Trebizond Finlay gives a separate account, and has in this edition so altered the old volume called *Mediaeval Greece and Trebizond* as to make it almost a new work, adding to it a history of the commercial relations of the Venetians with the Byzantine Empire, and a full account of the Duchy of the Archipelago or Naxos. The feudal rule of the Franks was as ruinous to Greece as to other countries where feudalism became supreme. The extent of the change which a single century had produced became apparent when the Ottomans invaded the country. These barbarians found the Morea peopled by a scanty and impoverished population, ruled by a few wealthy and luxurious nobles, both classes equally unfit to oppose the attacks of brave and active invaders. It is instructive to compare the fate of England and of Greece under the invasion of feudalism. In England the strong local institutions of Saxon times survived, and ultimately combined with the strong central system of Norman rule to form a constitution that reconciles order with liberty. In Greece the local institutions had been so enfeebled by Byzantine despots that the Frank conquerors were able to root out all the principles of Roman law and Roman administration on which Byzantine civilisation rested. The remains of the servile upper classes at Constantinople and elsewhere became the agents of Turkish despotism, who under the name of Phanariotes (so called from the quarter of Constantinople in which they usually resided) have by their oppressive conduct made the Greek name detested by other races in the East. For a time the Ottoman rule itself was not oppressive, except in the matter of the tribute children, who were taken to form the Janissaries. The wonderful skill of the Janissary system was shown in its converting the very prime of the Christian population, who would naturally have been the leaders in a revolt, into the main support of the Ottoman power. Under the able rule of the first ten Sultans, the Greek population increased considerably; it was not till the middle of the seventeenth century that the Pashas became extortionate and oppressive, at the same time that the tribute of children was abolished. Up to that time the mass of the Christian population was allowed to enjoy a far larger proportion of the fruits of their labour under the Sultan's government than under that of many Christian monarchs. The early Sultans were really better men than most of the contemporary princes in the West. The Transylvanians and Hungarians long preferred the government of the House of Othman to that of the House of Hapsburg; the Greeks clung to their servitude under the infidel Turks rather than seek a deliverance which would entail submission to the Catholic Venetians. The

Greek Church was strong in the national feeling which clung to it. Then came a period of utter servitude and misery, the worst of which, however, was over when the War of Independence began; for people revolt only when better circumstances have restored some hope. The agricultural population of Greece had partly recovered, and it was their steady action which made the struggle for freedom successful, not the fitful activity of the much-vaunted Klephts, who did as much harm as good, and were often treacherous. The peasants never had the good fortune to find a leader worthy of their cause, but never in the records of States did a nation's success depend more entirely on the conduct of the mass of the population. The peasants were not all Greeks. Albanians at this time occupy Attica and Megaris, with the exception of Athens and Megara, where they form only a part of the population. Most of Boeotia, all Corinthia and Argolis, belong to them, and large districts everywhere, amounting to about one-fifth of modern Greece. The soldiers of Suli, and the sailors of Hydra, were so famous that the modern Greeks have adopted the Albanian kilt as their national costume. Albanian ships formed two-thirds of the Greek navy, and the names of Botzaris and Kanaris show how much the Greek cause owed to the Albanians. In 1821 the Greeks thought their time was come, and they began the war by massacring many thousands of Mussulmans, mostly of Greek blood, living dispersed in Greece and employed in agriculture, and all through the war the Greeks massacred their prisoners without regard to any terms of capitulation. In three months they rendered themselves masters of the whole of Greece south of Thermopylae and Actium, with the exception of the fortresses (all on the coast, except Tripolitza), which were blockaded. It is needless to tell the tale of the varied success of the war until Ibrahim Pasha's overwhelming force was destroyed at the battle of Navarino.

Finlay himself saw much of the struggle. In the short but interesting autobiography prefixed to this edition he tells us how he was two months with Lord Byron at Mesolonghi, then joined Odysseus at Salona, witnessed the defeat of Kolokotronis at the mills of Lerna, and the defeat of Gordon's expedition to raise the siege of Athens in 1829. After the peace he bought an estate in Attica, but lost his money and his labour; he soon learnt that the system of taking a tenth of the produce as land-tax has produced a state of society, and habits of cultivation, against which one man can do nothing. He then planned writing a true history of the Greek Revolution in such a way as to exhibit the condition of the people. In the new edition the history is carried down to 1864, the work having previously ended in 1843. The moral of the history is the same throughout. The new government of Greece was largely conducted by the corrupt class which had ruled under the Turks, and it takes a long time for a country to work itself free of such a system. The local institutions were weakened; self-government became a mere name; agriculture could not improve under

the oppressive land-tax; the only thing that flourished was the foreign carrying-trade of the Greek race. The agricultural population were plundered by brigands and pillaged by gendarmes, and robbed by tax-collectors. They had to bear the whole burden of the conscription and pay heavy municipal taxes; yet their property was insecure, and no roads were made. With every element of social and political improvement at hand, the agricultural population and the native industry of the country remained almost stationary. The friends of Greece had hoped, too sanguinely, that the Revolution would be followed by the multiplication of the Greek race and by the transfusion of Christian civilisation and political liberty throughout all the regions that surround the Aegean Sea. But the kingdom of Greece lost the opportunity of alluring other races by the example of good government, and feelings of nationality awoke in other Oriental Christians under the Ottoman dominion. The Albanians are more warlike, the Slavonians more laborious, the Roumanians dwell in a more fertile land, and none of these will acknowledge any supremacy in the Greek. Mr. Tozer has well called attention to Finlay's touching words:—

"I now close this work, with a hope that the labour of a long life spent in studying the Greek Revolution, and recording its history, will not be entirely labour in vain. Greece may soon enter on happier years than those of which I have been the historian, or than she has enjoyed in my lifetime. Contemporary events have cast dark shadows around me, and perhaps obscured my view; but even an imperfect sketch of great national and social convulsions by an eye-witness, though traced by a feeble hand, may prove valuable, if it preserve a true outline. Two thousand years of the life of the Greek nation have been passed in Roman subjection, Byzantine servitude, and Turkish slavery. During this long period Greek history is uninviting, even when it is most instructive. The efforts the Greeks are now making to emerge from their state of degradation will supply the materials for a valuable chapter in the history of civilisation. I conclude with a sincere wish that these efforts may not be in vain, and that their complete success may find an able historian."

Finlay's disappointment at the immediate results of the Greek Revolution being so slight was natural; but it is the lesson of history that improvement in human affairs goes on very slowly, and it shows how ardent his hopes for Greece were that they should have blinded him to the moral of the history he had studied so well. The editor adds:—

"It is to be regretted that he has sometimes allowed himself to use sarcastic language in speaking of the Greeks, which jars on the reader's feelings. This arose in great measure from the disappointment consequent on the hopes raised by the establishment of the independence of Greece not having been realised; but it must not be forgotten that from first to last he was a sincere well-wisher of the Greek nation, and that he had made great sacrifices on their behalf."

Finlay has purposely confined his attention to political and social history, leaving the growth and decline of literature and art on one side. Yet even from his own point of view they should have received some notice. For example, Corais (Koray) and other writers had much to do with the revival of national feeling which made the

War of Independence possible; just as the unity of Italy and Germany in our own days has been largely due to the feeling created by the great writers who fostered the growth of a true feeling of patriotism. It is also probably incorrect to deny, with Finlay, the influence of the Romaic ballads on the Greeks.

He has been at least fortunate in one thing, for this new edition is admirably edited. Mr. Tozer's personal knowledge of the country and thorough acquaintance with its history has been already shown in his works on Greek Geography and on the Highlands of European Turkey; and to edit Finlay's book has been with him a labour of love. The notes he has added are only too few; but we would refer especially to some of those on the disputed question about the extent of the Slavonian occupation of Greece at the beginning of vol. iv.; those on the Wallachians, iii., 277-8; and that on image-worship, ii., 165, as specimens of what editing ought to be. And, though it may not seem so important, yet really the verifying and correcting Finlay's references—which were often imperfect and irregular—has added largely to the value of the new edition for the use of the student of history. Only those who have tried it know how much labour is often spent on a search which ends in adding a line only to the references, but which will save readers much trouble and perplexity. And readers may be attracted by the unity of spirit that manifests itself throughout the work—the feeling for the people, the hatred of injustice and persecution. For Finlay was not one of those who hold that history should busy herself with the affairs only of kings, "waiting on them obsequiously and stately, as if she were but a mistress of Court ceremonies, and had nothing to do with the registering of the affairs of the common people."

CHARLES WILLIAM BOASE.

Hungarian Poems and Fables for English Readers. Translated by E. D. Butler. (London: Trübner & Co., 1877.)

SOME months ago we noticed a little book of translations by Mr. Butler, *Fables, &c., from the Hungarian*. This was rather a literary tour de force than serious philological work, comprising translations into German as well as English, and even of German into Hungarian. This last, however, gave good evidence that Mr. Butler was fully competent to undertake studies in the Magyar of a higher order and more decided purpose; and, in fact, we have from time to time noticed translations from the more popular Hungarian poets which he has lately been contributing to the *Osszehasonlító Irodalomtörténelmi Lapok*, the interesting little journal of comparative literature published at Klausenburg. *Hungarian Poems and Fables for English Readers* is for the most part a collection of these contributions, with the addition of some other studies yet unpublished, among which we may single Michael Vörösmarty's "Szép Ilonka" as the most important. Those translations by Mr. Butler that have appeared in Hungary have found great favour with the Magyar press, by whose members English and Eng-

lish literature is now being considerably cultivated. The *Buda-Pesti Szemle*, pre-eminently the most important literary review of the Magyars, in noticing Mr. Butler's English adaptation of "A Vándor dala" had especially urged him to undertake further translation from their poets; and, in fact, in this one field of Hungarian literature Mr. Butler would have but few rivals, Sir John Bowring's studies having mostly passed through a German medium. Like the poetry of other languages that have required the process of literary revivification, the Magyar Muse delights not in the purple baskin, and goes forth in the simplest attire. This is only natural where a direct appeal is being made to a flagging national sentiment, and where, above all things, the heart is immediately to be stirred. Such was the case in the Neo-Hellenic revival with the patriotic poets, Rhigas (the author of "Sons of the Greeks, arise"), Zalakostas and Salomos; and later in the modern Provençal, with the studied *naïveté* of Mistral's "Mireio," and notably in the fables of Bigot of Nîmes. Petöfi possesses furthermore that simplicity of execution which belongs to a really great artist; and this simplicity everyone knows is the most exasperating to translators. Mr. Patterson, perhaps our first authority in matters pertaining to Hungarian literature, writes: "The extreme simplicity of Hungarian poetry, more especially that of Petöfi, renders such a task [as translation] exceedingly difficult. Perhaps the best idea of him may be obtained from some versions in French prose which appeared in the *Revue Européenne* for February 1 and March 1861, and in the *Revue des Deux-Mondes* for 1863." The real melody of the original it is perforce impossible to render in another tongue. A photograph gives us a pleasure of recalled or imagined colour that the crude tones of a coloured copy would immediately put to flight. We rather advocate a prose translation for somewhat the same reason. It has been almost universally adopted by such French writers as Fauriel, Legrand, and Messrs. Desbordes-Valmore and De Ujfalvy, with their popular Magyar songs; and Mrs. Berger's sympathetic rendering of some Roumanian *doines* proves that the same effect can be obtained in the more coloured, if less subtle, English. This method is what we should recommend Mr. Butler to adopt in future studies. Poetical acumen, however, is not his most salient quality. In fact, his efforts are chiefly interesting from their answer to a long-felt want of some exponent of the works of men so celebrated, where their mere names are concerned, as Petöfi, Kisfaludy, and Arany, and in earnest of more extensive work in a wide branch of study. Where mere verbal correctness is concerned Mr. Butler leaves little to be desired. He has also, in most cases, reproduced the original metre. For closeness of rendering in both respects we signal "Fáradt vagyok" ("Weary"), by Paul Gaylai, a graceful little work by a man more known as a critic than a poet. Mr. Butler has also managed to retain the treble rhyme in Kólcsey's "Remény Emlékezet" ("Hope and Memory"). He has naturally bestowed much care on Vörösmarty's

"Szózat" ("The Appeal"). This is the national anthem of the Magyars. Vörösmarty is said to have received a ducat per line for this poem. We are glad to see that Mr. Butler has corrected a mistake into which he fell on the first appearance of his translation in the *Osszehasonlító Irodalomtörténelmi Lapok*, a mistake that we had observed in Jaffray's translation quoted by Wikey. Jaffray gives

"The mighty world, the common land,
Of many nations saith," &c.,

as the rendering of

"S népek hazája, nagy világ!
Hozzád bátran kiált,"

whereas in Mr. Butler's corrected version we find:—

"She dauntless cries to all the world,
The nations' common land."

This is correct. It is a pity that Mr. Butler in the following line has not preferred "suffering" to "troubled woes," which would be nearer "szenvedés" of the original, and close the line more lightly. Mr. Butler has neglected the dissyllabic rhyme in "A virág és a pillike" ("The Flower and the Butterfly"), by Szabados. This is imitative of a butterfly's fluttering, and is highly musical in the original. The trisyllabic assonances, like "Kicsike—Pillike," were of course impossible to render with any exactitude, and Mr. Butler has wisely omitted them. It is a great pity that Mr. Butler's selection only contains one short piece by Petöfi; but he is doubtless keeping the writings of the greatest Magyar poet for a separate work. We wonder why he has chosen to include "Beszép" ("How Fair"). Charles Szász is an unsatisfactory poet in everything but the mere mechanism. His "Angyal és ördög" ("The Angel and the Devil") is by far his happiest attempt, and should have been preferred. The printing of the book is excellent, and Mr. Butler deserves credit for the careful correction of the proofs; and except one or two accents, which were no doubt difficult to get in type, we have noticed no inaccuracies in the Hungarian.

T. MARZIALS.

Field Paths and Green Lanes: being Country Walks, chiefly in Surrey and Sussex. By Louis J. Jennings. Illustrated with Sketches by J. W. Whympers. (London: John Murray, 1877.)

A History of the Castles, Mansions and Manors in Western Sussex. By D. G. Cary Elwes, F.S.A., assisted by the Rev. C. J. Robinson, M.A., Rector of West Hackney. Part II. (London: Longmans; Lewes: G. P. Bacon, 1877.)

THERE are few pleasanter English counties than Surrey and Sussex, the highways and byways of which are thoroughly known to Mr. Jennings. He is not an antiquary, an historian, a botanist, or a man of science; and much novel information will not be found in his book. But he has a certain delight in old buildings, and a certain interest in historical sites; he feels deeply the charm of the wild flowers in which the woods and hedgerows of his favourite district are so rich; and he rejoices even more earnestly in the rural philosophy of the sextons, the parish clerks, and even of the

tramps whom he encounters at their work or in their wanderings through the "green lanes." The book has a pleasant, out-of-door tone about it which may induce many readers, as the spring advances, to set forth on similar expeditions. But if they carry Mr. Jennings in one pocket, we advise them to balance him, after John Gilpin's fashion, with their "Murray" in another. For the history of the places visited, and the facts about them, they must have recourse to the red book.

Mr. Jennings records amusingly the various experiences of his travels. At Alfriston, in Sussex—where he thought the hostelry of the "Star," with its venerable front and its carved figures of St. Julian and St. George, "more delightful to look upon than all the pictures in the Royal Academy put together"—he also visited the ancient vicarage, now tenanted by an old lady who informed him that "she had heard say that the Popes of Rome did use to live in it." At Ewhurst—

"A local personage, who followed me into the church, and kept a careful watch on all my movements while pretending to look for a book, asked me what I thought of the church. I said that I thought very well of it. 'But dear me,' he continued, looking at both me and the church with the utmost contempt, 'don't you see that it is cruciform?' 'Bless my soul!' said I, starting back apparently much shocked, 'so it is. I never noticed that before.' 'Certainly,' said the stranger, a little relenting towards me; 'a perfect barbarism. I despise a cruciform church, sir'—laying a stress upon the word 'despise' which seemed intended to challenge me to take up the cudgels for it if I dared."

For his own part, Mr. Jennings "despises" the modern work of "restoration;" and we are bound to admit that as much harm has been done in this way throughout Surrey and Sussex as in any part of England. It was perhaps natural that he should "fly in horror" from the village church of Westham, near Pevensey, when he found the "whole of the inside literally gutted;" while to his query, "What are you doing with the church?" a workman persistently hammering on an old slab replied, without looking up, "We be a restoring of un." "Restoration" is in many ways

"a word of fear

Unpleasant to th' 'aesthetic' ear."

And yet it is well to remember that churches are designed for daily use, and that we cannot set them aside for the mere delectation of artists and antiquaries, like models in a museum. When, indeed, such relics as the hall of the archiepiscopal palace at Mayfield have fallen into ruin, we would far rather see them carefully preserved than compelled by any amount of renovation to assume a false air of juvenility. The Mayfield hall has become the chapel of a Roman Catholic convent, and "the tongs with which St. Dunstan worked his miracle" are still to be seen there. The first church at "Maga-velda" was built by Dunstan, whose fame has by no means perished from the district.

The beautiful country which Mr. Jennings describes is in some parts strangely wild and solitary, considering the neighbourhood of London, which, in Surrey at least, is nowhere distant much more than forty miles. In these wilder portions Mr. Jennings' di-

reactions for the following and finding of true "green lanes," and the best points of view, will be found of great service by the pedestrian. We can testify to his accuracy as a guide through many a picturesque wilderness—an expression which is not at all too strong for such a region as that of Blackdown, south of Haslemere, where the Laureate has fixed his summer abode.

"In the most solitary part of the moor or heath, slightly below the crest of the hill, with all the southern country lying below it, stands Mr. Tennyson's house . . . lonely enough to suit the tastes of the most confirmed anchorite. On a fine day it must be a lovely spot—such a view as that which extends southward is worth travelling many a long and weary mile to see."

Nearer Haslemere is the home of Mr. Whymper, whose beautiful sketches illustrate the volume. A fragment of the view from "Newlands' corner;" Hindhead, with the old Portsmouth road winding along its side; the tree-shadowed church of Wotton (Evelyn's church); a giant chestnut in the park at Betchworth; and other "pleasant prospects," afford sufficient evidence to the eye that Mr. Jennings has not exaggerated the charm, and especially the woodland charm—for great part of Surrey and nearly all Sussex retain ample relics of their old forest condition—which belongs to this corner of England. The long ridge of the "Hog's Back," from Reigate to Guildford, is followed in a succession of walks. Leith Hill and Hindhead are well described, and an excellent "receipt" is provided for accomplishing a visit from London to the former place in the course of a summer afternoon. Out-of-the-way districts are explored from Red Hill and Reigate; and better-known parks and houses, like the Deepdene and Penshurst, are pleasantly noticed. Without any affectation of learning or novelty, Mr. Jennings has given us a very agreeable book.

The *History of the Castles, Mansions, and Manors of Western Sussex*, to be completed in three parts, of which only two are as yet published, is a book of totally different character. The notices of each parish are dry and somewhat brief. They have not the fullness of a complete county-history, and they want the interest which is often found in a slighter and more gossiping volume of the kind. So far, however, as we have been able to test it, the history of the several manors is accurate, and is clearly given. We cannot say that the architectural descriptions are of much value—indeed, they are scanty enough, and we turn with far more interest to the illustrations, some of which are good and useful. Hardham Priory chapel, with its graceful Early English work, well deserved the record which it here receives; and the present appearance of many old Sussex houses, fast hastening to decay, has been preserved by the care of the architects who illustrate the *History*—Messrs. Batterbury and Penstone.

RICHARD JOHN KING.

Memorials of Charlotte Williams Wynn.
Edited by her Sister. (London: Longmans & Co., 1877.)

SEVERAL circumstances have conduced to claim for Miss Williams Wynn's memorials

a wider range of perusal than that involved in private circulation. Eldest daughter of a statesman representing one of the best families in Wales, a man withal, as was to be expected of Southey's friend, of intellect, accomplishments, and literary culture, Charlotte Williams Wynn must have enjoyed from early youth the advantages of the best examples, associations, and surroundings; and had manifestly made such use of them as consisted with a strong mind, a shrewd observation, an independent study of theology and philosophy, and, in general, a keen addiction both to books and to nature. Extremely unselfish and sympathetic, her letters present her in the light of an elder sister accustomed to be always thinking for others; and the way in which she makes light of self-sacrifices, and habitually suppresses her own feelings in consideration for others, affords, no doubt, the clue to the friendships and correspondences of which her life was made up, with such men as Prof. Maurice, M. Rio, Baron Varnhagen von Ense, and with such women as Mme. Bunsen, to say nothing of her own sisters, Mrs. Milnes Gaskell, Lady Doyle, and the editress of these memorials, Mrs. Lindsey. It should be borne in mind that this life, too, was never monotonous: from early days there had been the visit to town for the session and the season, and the change to Llangedwin and the banks of Bala Lake for the recess; and in after-years, such was her penchant for travel (fostered by weak health in herself or her sisters), that she surmises in one letter she "must have a strong infusion of gypsy blood deep down in her nature, for it certainly raises my spirits." Amid the variety afforded by such a course of life, there would arise a fund of marginal commentary and criticism, so to speak, upon men, measures, manners, secular and theological questions and books, likely to supply materials for correspondence always interesting, often piquant in its originality and cleverness; and if at times sufficiently indifferent to graces of style to justify her own comparison of the reading of one of her letters to *dromedary-riding*—"you get along, get to your journey's end pretty quickly, but the way by which you get there is so rugged and broken, that you are half worn out by the uneasy motion" (p. 83)—still a budget from Miss Wynn would have been as much an event to her correspondents, in solid matter of food for thought, observation and reflection, as the best letters of our grandmothers, and, be it said, of a chosen few among our female contemporaries.

Among the memorable scenes of contemporary history at home or abroad with which these letters bring us *en rapport*, are the abortive Chartist rising in London of April, 1848; the *coup d'état* in Paris, of part of which Miss Wynn and her pet dog Moe were eye-witnesses; the lying-in-state of the Duke of Wellington (a sight of which she thought would, had it been feasible, have afforded most pleasure to himself); the Prince Consort's death; and Lord Palmerston's funeral sermon; on all of which she has abundance of pertinent anecdote and criticism. And, to descend to matters of more provincial, yet still of singular local

interest, they make us acquainted with the details of the fire which destroyed the princely home of the head of the Wynns—Wynnstay Castle—in 1858, and the sacrifices and sympathy which that disaster to their considerate landlord called forth from the Denbighshire colliers. So, too, they furnish a glimpse of the famous home of statesmen and—conifers, at Dropmore, where she visited her old aunt, the widow of Lord Grenville, whose favourite nephew was Miss Wynn's father; they introduce us to the *salons* of illustrious Frenchmen, like Montalembert; to the colonnades of Munich, with their frescoes and their coffee; to the castle of Chillon—a gigantic humbug—and to Wenlock Abbey, for which half-restored ruin—"with a draught about two inches high entering under each door"—her sister, Mrs. Gaskell, was wont to exchange her comfortable home in Yorkshire.

But perhaps the bias of Miss Wynn's mind, certainly the animating spirit of her correspondence, was of a religious nature. Masculine in its essence—though in nothing do we find her losing sight of her sex in delicacy or real refinement—it could not away with such fripperies as the *coup d'œil* at Lacordaire's church in Paris in 1851.

"The altar itself was an enormous canopy and throne of scarlet damask; and there being nothing on it then (the Sacrament was placed there during the second service), it looked altogether so like the scene at the end of a Christmas fairy tale on the stage, that I could think of nothing else, profane as is the comparison. The chandeliers were precisely those of a ball-room; and the wreaths of flowers on the canopies above were just fitted to the appearance of the good fairy, and nothing else."

A little further on, she describes meeting, at Montalembert's, the Cardinal Archbishop of Rheims, a witty old man, got up "like Macready dressed for Wolsey," who told her "there is nothing so wearying as those fine ladies who are always confessing; one might do nothing else all day" (p. 148). With such samples of her sex Miss Wynn would have had nothing in common, as, indeed, might be seen in her amusing description of Mme. de Rauzan's despair of dressing her, and bonnetting her, with her visage *très-long*, so as to be fit to be seen in Paris; and, in truth, she does not hesitate to say, *à propos* of a convent at Bologna, "if I did lead a religious life, I certainly should prefer being in a monastery to a nunnery," though she did not with that avowal adopt the simplicity of the Bolognese monk, who, electing to be a hermit, bought a cow and hen, in the faith that they would supply him milk and eggs all the year round. On the other hand, though she could distinguish between the Anglican Church, as a wise mother not yielding to fancies and weakness, and the Roman as an indulgent nurse, she is by no means blind to the unsatisfactoriness of much in the High Church reaction, which she likens to a hen, with one leg (its catholicity) in reserve; and she contrasts at Bath, in 1866, the air and garb of the early worshippers flocking daily to the Roman Catholic church, with the self-consciousness of "patronising the most thoroughly respectable institution of their country" which glows on the faces of "Protestant congregations." At the same

time, without being professedly "Broad Church," and endured as she was with a quiet humour that took stock of the good-natured and irreproachably dressed very High Church clergyman, who "gave out old dry crusts which were once bread, but one might mumble them now in vain" in Park Street (p. 359), but "who did not get deeper than the crape of my gown;" that commented upon sermon-hearing, in sympathy with the *Saturday Review*, as a burden reserved in the latter days for women, *who bear so many other weights patiently*, and that, in spite of aristocratic surroundings, was in favour of disusing the prayer "for the nobility;" and doubted, *à propos* of Sydney Smith, whether a dinner-table is not a more covetable memorial than "a stone with two trumpeting angels," we cannot conceive a stauncher disciple for Mr. Maurice, and others of his earnest calibre, to whose teaching she professed so deep a debt, and whose counsels and conversation eased so much the pressure of a lingering disease.

Miss Wynn died in the April of 1867, within less than a week of her sister Mrs. Gaskell, leaving to her intimates and correspondents the remembrance of no common woman, but of a thinker whose letters and confidences embody a large sample of genuine wit and humour, as well as solid thought and intelligent interest in the religious, political, and social problems of her time. We have referred above to her little dog, Moey. Her sorrow for her favourite's death, and her belief that she shall meet him again hereafter, expressed in a touching letter in p. 240, are so much in accord with a good deal of the modern speculation on the after-condition of the brute creation which has marked the teaching of the earnest and gentle, that we cannot help transcribing the tribute to her tenderness which kindred hands paid her favourite on its grave at West Molesey, April 2, 1857. "You know," she writes, "poor little Moey was buried here? On going out the other day, I found a little pillar with ivy wreathed round it, and the words—

"Not hopeless round this calm sepulchral spot
A wreath presaging life we twine:
If God be love, what sleeps below was not
Without a spark divine."

JAMES DAVIES.

Geschichte des dreissigjährigen Krieges. Von Anton Gindely. Zweiter Band. (Prag: Tempsky, 1877.)

The second volume of Prof. Gindely's history takes us from the death of the Emperor Matthias, in March, 1619, to the meeting at Mülhausen, in March, 1620. It thus contains the history of the attack of Thurn upon Vienna, of the election of Frederick as King of Bohemia, and of Ferdinand as Emperor, of the incursion of Bethlen Gabor into Austria, and of the gradual formation of the great confederacy before which Bohemia ultimately succumbed. The student of history may be well satisfied to place himself under the guidance of an author so well qualified, not only by his extensive researches, but by his singularly fair and truth-loving spirit, to direct his path over a period the ashes of which still glow

with the fires of controversies not yet extinct, as readers of Hurter on the one side, and of Motley on the other, know to their cost.

The volume opens with a sketch of the character of Ferdinand, which will surprise those who are content to accept the traditional estimate of his career; but which will commend itself to all who have made any serious attempt to understand the era of the second founder of the fortunes of the Hapsburg dynasty. Prof. Gindely, in short, holds that, though in moments of supreme crisis, when he could understand that the interests of his Church were at stake, he could confront danger with the passive stubbornness of a rock, he had none of the energy of a real master of events. The years passed in youth under the direction of confessors and directors had eaten out of him what manly vigour there was in him, and his only resource in evil times was to consult his spiritual or temporal advisers, and to be guided by their decision. When he sat at the head of his council he never took the initiative, contenting himself only with the task of giving his authority to the resolutions which others had formed. To the end of his life his finances were in complete confusion, and the man who attempted to impose a uniform ecclesiastical system on his States could never understand that it was his duty to cut off his own extravagant expenditure in order to pay the debts which he had incurred.

Once, indeed, in the course of his life, Ferdinand resisted the advice of the Pope and of his own confessor. Prof. Gindely tells us—the incident has hitherto been entirely unknown—that, when the Peace of Prague was being negotiated, France offered to withdraw from all interference in the affairs of Germany at the price of the cession of Alsace. In this way Ferdinand would have had his hands free to beat down Protestant resistance in Germany, and to retain Lusatia instead of surrendering it to the Elector of Saxony. Urban VIII. directed Father Lamormain to urge upon the Emperor the advantages of this course.

"But, however much Lamormain laboured for this end, this time all his exhortations were thrown away. The Emperor felt as a Hapsburger, and as a German Prince, and saw his hereditary enemy in the Bourbon king, to whom he dared not yield a single foot of territory. Family traditions and national abhorrence exercised their mastery over Ferdinand, and he did not consummate the sacrifice, which, according to his theoretical convictions, was one well pleasing to God" (p. 15).

It is allowable perhaps to express a suspicion that when the story is told in detail, it will be found that there was here a conflict of advisers, as well as a conflict of motives, and that Ferdinand only decided in accordance with the urgent representations of the Spanish Ambassador, and of his own Council.

How then was it, we naturally ask, that Ferdinand, being what he was, succeeded in all that he undertook, at least till Gustavus appeared on the stage? Let Prof. Gindely answer:—

"We can understand that persons at a distance should express a favourable judgment on Ferdinand's activity, if they only contemplated the results of his actions. We can also understand

that this should be a prevalent opinion at the time of the Bohemian rebellion, when the conclusion of that unhappy and chaotic revolt was expected from him and not from Matthias and Khlesl, because he had never put his hand to timid negotiations, but in spite of his unfavourable position had maintained his confidence in a way which must have imposed on those around him. But if we subject to a close examination his bearing not only as ruler of Inner Austria, but as Emperor also; if we enquire minutely, on the ground of trustworthy reports of his confidential dependents and admirers, into his actions in detail, his apportionment of his time, his behaviour towards his associates, the order or disorder of his administration, and of his financial and military affairs, we acquire the conviction that the great successes which were achieved during his reign and which have gone to the credit of his energy, were merely the result of the pitifulness of the opponents by whom he was first assailed, of the assistance which he received from friends in all directions, and, above all, of his reliance on Divine Providence, which never allowed him to waver in the midst of the most terrible dangers" (p. 9).

On all these points the present volume contains the evidence. Many a deeply-rooted error is quietly corrected, many an old prejudice silently set aside. The scene in which Ferdinand resisted the Protestants of Austria at Vienna, for instance, is retold without its mythic incidents, and without many incidents which have hitherto been supposed to be purely historical. Hurter, particularly, is shown as, not merely what all knew him to have been, prejudiced and violent in accusation, but as incapable of drawing the precise facts out of the mass of documents which he prided himself upon examining, apparently to but little purpose. The conduct of the Bohemian revolutionists appears more feeble and ignominious the more closely it is examined. Such things, however, can only be fully understood by readers of the volume itself. For once, however, there appears to be a royal road at least to some sort of knowledge. Let any one who is tolerably familiar with the history of these islands call up before his memory the story of the Scotch resistance to Charles I. begun in 1637. Then let him imagine a people leaving everything undone which the Scotch did, and doing everything which the Scotch did not do, and he will have a tolerably clear idea of the causes which led to the crowning disaster on the White Hill.

The share of our James I. and his ambassador Doncaster in these matters was too much like that of Aesop's fly to make it worth while to examine in detail here Prof. Gindely's criticisms of their conduct. He hardly seems to understand James's way of doing actions which would be sure to turn out in favour of one side, with a profound conviction that he was really taking an impartial position all the while, and he therefore infers much too readily that James intended to act in the interest of the Hapsburg family when he was really trying in a clumsy way to act for the interests of both sides. At all events Prof. Gindely may be assured that he is mistaken in supposing that James was so offended with his ambassador as to withdraw his confidence from him (p. 314), so that "he is not again named among the diplomatic personages of that time." It is

quite true that he was not again employed in Germany; but he was sent to France by James in 1624, and to Turin by Charles in 1628. No doubt the name of Doncaster is not to be found on the records of these missions; but that is merely because he was created Earl of Carlisle in 1622.

Prof. Gindely tells us that a third volume, containing the history of the complete suppression of the Bohemian Revolt, will shortly appear. All readers of the work which he has accomplished will join in expressing a hope that he may enjoy health and strength to lead them yet further. The appearance of Maximilian and Tilly formally on the scene will give a central strength to the narrative in which the present volume, through no fault of the writer, is somewhat lacking.

SAMUEL R. GARDINER.

NEW NOVELS.

Ruby Grey. By Hepworth Dixon. (London: Hurst & Blackett, 1878.)

Two Loves. By Mrs. C. Martin. (London: Tinsley Brothers, 1878.)

Blessing and Blessed. By Mrs. Reaney. (London: C. Kegan Paul & Co., 1878.)

Marmorne. (Edinburgh and London: W. Blackwood & Sons, 1878.)

It is really quite delightful to see how Mr. Hepworth Dixon, to use a Gallicism not represented in English, "bites at" his new profession of novelist. It is a good deal less than a year since he made his *début* with *Diana Lady Lyle*, and now a second work of thrilling interest has issued from his prolific pen. *Ruby Grey*, however, is scarcely an advance upon its predecessor. *Diana Lady Lyle* had a good many faults, but it had some merits. These merits are in *Ruby Grey* much less perceptible, while the faults are glaringly present. In truth, we must pronounce it a rather silly book, not destitute of a certain element of melodramatic interest, but containing such a jumble of improbable and heterogeneous character and incident as to make it almost unreadable, save to a very indiscriminate appetite. The amazing list of *dramatis personæ* contains two benchers of the Inner Temple, with the sister of the one and the daughter of the other; a Home Secretary; a Roumanian Boyar; a Californian widow; two rightful heirs fetched out of poverty by a solicitor who is a Gibraltar Jew; a very large number of bloody conspirators of all nations, sexes, and ranks; a detective inspector, &c., &c. The incidents include a prevented abduction, some vitriol-throwing (which causes "a fizz of burning flesh"), a blowing-up of the walls of Clerkenwell prison (which is part of a plot for setting on fire the Tower, the Mint, the British Museum, and probably the New River Head and the Regent's Canal), an immense amount of running up and down wells and through trap-doors in Coldbath Fields, and a few other equally exciting proceedings. The heroine and her lover are perpetually in the hands of the conspirators, and perpetually getting out again; and at the end of it all the criminals retire to yachts lying off the Tower quite in the style of our dear and

unforgotten friend D'Artagnan and his associates and contemporaries. We must, however, apologise to the shade of Alexander the Great for such an allusion. Mr. Hepworth Dixon cannot be said to understand the bowl-and-dagger business—or, if he likes a more polite description, the *roman de cape et d'épée*—at all. The essence of the style is that the reader should never be permitted to stop and ask himself, Why are all these people behaving in this insane manner? If he does this the author is lost, and in *Ruby Grey*, to judge from our own experience, he is always doing it. It might also be well if Mr. Dixon could cure himself of the habit of dropping into poetry, which he does on the very smallest provocation. We have met with innocent persons who regarded him as a master of style, and we have sometimes wondered what on earth they meant. Perhaps the following passage may explain the difficulty. We have done nothing to it except to divide the lines.

"How she enjoyed
Her idleness by the river bank: to lie
Beneath those sunlit leaves, with birds and swans,
And the cool river rippling past, was like
A summer dream: and then how good he was,
That poor young man who, lying in that skiff
Wounded and helpless, in her service seemed
To be all her own: how patient! how respectful!"

We should say on a moderate estimate that about a third of the book is thus continuously decasyllabic.

Two Loves is one of a tolerably numerous class of novels, the reading of which always reminds us of Lamb's description of the first and last night of Godwin's *Antonio*. At the beginning the audience—that is to say, the reader—is respectfully attentive, if not enthusiastic; he perceives that decent care has been taken for the purpose of diverting him, and he waits to be diverted. Now and then he thinks it is coming, but it somehow never comes, and by degrees the sense of complacent equable dullness is too much for him. There is a difference in the two cases though, for the audience of *Antonio* had at least the gratification of being shocked in the end, while no such lively sensation dispels the coma of the reader of *Two Loves*. The book is not badly written, and it has a very promising motive—the mental struggle of a girl who loves her lover much, her father more, but what she considers her duty more than either. But the exposition is not happy. It is not improbable that some of the unhappiness is owing to the manner in which the author has chosen to tell the story—through the medium, namely, of the girl's ancient chaperon and feminine mentor. It is a great pity that novelists will not take advice and mend in this matter of indirect narration. To put the thing simply, it requires many times the talent which would suffice to tell a plain story in the ordinary way in order to manage these devices successfully. Whether their adoption springs from a mistaken notion that they are easy of management, or from an equally mistaken one that they add interest and verisimilitude to the fable, we cannot tell. The fact remains that they nearly always fail.

The title of *Blessing and Blessed* is a sufficient indication of the nature of much of its contents, and that nature protects it

from severe treatment. Mrs. Reaney's intentions are, we have no doubt, excellent, but we should imagine from her book that her experience, in more ways than one, was somewhat limited. There is, we can assure her, not the least fear that any bishop of our time would present a fraudulent bankrupt to a living. The gentleman, moreover, who utilised the bailiffs as footmen is rather too old an acquaintance for it to be allowable to saddle his misdeeds on a Ritualist parson of to-day. Lastly, Mrs. Reaney should not talk of "making clean the outside of the platter, forgetful of the ravening wolves within." A platter full of ravening wolves is really too bold a figure.

The story of *Marmorne* is, we are informed on the title-page, "told by Adolphus Segrave, the youngest of three brothers." The intimation is obviously given in this form to prepare us for some novelty in the manner of telling the story, and the promise is not belied. *Marmorne* is apparently composed rather on the plan of a French novel than an English one, and is evidently written by someone who is very familiar with the style as well as the arrangement of modern French fiction. The scene, too, is laid chiefly in France, and most of the characters are French, though, by the way, the author does not seem very much at home in French law. Sir Anthony Segrave is a landed proprietor in the North of England, who, besides his English estates, has inherited from his mother property in the hill district of Burgundy. He has three sons: Julius, the eldest, who is a soldier, but abruptly throws up his commission from a fancy for African travel; Emil, the second, who is a barrister; and Adolphus, the third, who is nothing at all except teller of the story. It is usual for Emil, who is the business man of the family, to go over now and then to Boisviperè—for so the Burgundy estate is called—though as a rule matters are managed there by a friendly neighbour, M. de Marmorne. But it so happens that on one occasion Emil is busy and Adolphus goes instead, Julius being too much occupied in preparing for his African journey by learning the rudiments of all sorts of trades, and thereby setting the countryside talking, to do anything so commonplace as to look after business matters. Adolphus finds Boisviperè a striking place enough, but lonely to a degree, buried in the heart of vast woods, and practically uninhabited. He is therefore very glad of the hospitality of the Marmornes, to all of whom—father, elder daughter Ada, and younger Abeille—he takes a great fancy. As chance will have it, Julius on the point of departure takes a fancy to visit his brother, and of course falls in love with Ada de Marmorne, whom Emil in his lawyer fashion had marked down for himself. Julius is accepted, but his African journey is not given up, and he starts under a vow to return in two years. Sir Anthony soon dies, leaving Boisviperè in effect to Emil, and the plot thickens, especially as Ada becomes afflicted with a sort of mysterious mental disease, which makes her apparently apathetic to everything. The war of 1870 breaks out, M. de Marmorne heads a corps of *Francs-tireurs*, and is shot by the Prussians;

Julius fails to return by the appointed day, and Ada, now scarcely of sane mind, agrees to marry Emil; but she does not marry him, for Julius, who has been kidnapped—the reader may guess by whom—reappears. All can hardly be said to end rightly, for the harmless Adolphus, who has conceived a peaceable passion for Abeille, loses her in a very unsatisfactory manner. The author gives us to understand that his story is in the main true, and this possibly accounts for its defects, true stories being generally a snare to all but consummate workmen. *Marmorne* has an interesting plot, and is very well and carefully written, but its author is deficient in grasp of character, and hence there is an air of unreality about his work in some places, and unfinishedness in others. Character! character! character! is after all the novel-critic's last word. But the book stands out remarkably in many ways from the common run of novels, and deserves to be read. The first description of Boisviperé, the record of Julius' pranks while in training, and above all the skirmish between the Prussians and the *Francs-tireurs* are decidedly noteworthy.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Cassell's Illustrated History of India. By James Grant. Vol. II. (Cassells.) This volume, following on the first with commendable promptitude, completes another of Cassell's "Standard Works." It opens with the first Burmese War, in 1825, and is carried down to events that have occurred during the present year. On the whole, the execution of the undertaking is well adapted to serve the professed object of popularity. History it is not, in the strict sense which the modern spirit has attached to that term; but it forms a lively chronicle of memorable events, interspersed with descriptive scenes and episodes of personal adventure. As might be anticipated from the literary career of the compiler, military achievements occupy a large share of space; and a tendency is observable to treat the phrase "History of India" as if it were interchangeable with "History of the British in India." This tendency is the more to be regretted in a book destined to be widely read, because it may have the mischievous effect of fostering the pride of a conquering race among the classes in which that feeling is already too prominent. It is desirable, no doubt, that every effort should be made to dispel the dense ignorance which prevails in this country concerning all things Indian; but we could have wished that Messrs. Cassells had applied their well-deserved reputation to the production of a history less "imperial" both in matter and in tone. It is the natives and their mode of life, and not British victories, that require to be popularised. Mr. James Grant has exercised great industry and discretion within the limits imposed by the general scope of the work. In the earlier portion, which deals with matter already recorded in history, he shows that he is able to discriminate between the value of his numerous authorities; while as to the later chapters, it is not his fault if they read too much like cuttings from newspapers. We have noticed a good many errors of fact, though few of those comic misprints which are unavoidable in the transmutation of native names. The illustrations, which are profusely scattered throughout the book at the rate of about one woodcut to every four pages, deserve a few words of notice. Many of them are reproduced from photographs—some of them, we fancy, from the photographs descriptive of native life and dress recently issued under the

sanction of the India Office. Others are only too manifestly the product of the artist's imagination, such as the Highlanders *with their bonnets on* storming the Alumbagh. This difference suggests the criticism that it would be more in accordance with the high standard attained by Messrs. Cassells' publications, if the source of the picture were always acknowledged. The reading public have the right to demand the same consistent authenticity in this case as in *Picturesque Europe* and *The Countries of the World* issued by the same enterprising firm of publishers.

Die Begründung der neueren deutschen Geschichtsschreibung durch Götterer und Schlözer. Von Dr. Hermann Wesendonck. (Leipzig.) One of the commonest and most absurd of nineteenth-century pretensions is the claim to the invention of a new historic method. This work is written to describe, not to prove, but it is one continuous demonstration of the fact that in German history as a science has had a regular evolution, and that neither Niebuhr, nor Ranke, nor any other writer, constitutes an entirely new species. The older German historians are for the most part unreadable now, and they are utterly unread, so that their very names are forgotten except by a microscopic minority of learned men. But they were completely acquainted with every rule and device of the modern critical system, the comparative method included: of the art of telling their story they were not masters, and their successors have not acquired it. If Wesendonck were not a German he would no doubt have observed and pointed out that the *ordonnance* and mechanical disposition of German histories, including tables of contents, headings, references, indexes, &c., are now in a far less civilised state than they were 100 or 200 years ago. One point of improvement is worth notice. Sybel and Noorden usually lecture in their coats, whereas, according to our author, Schlözer used to come to the auditorium in his dressing-gown, another Teutonic Thucydides even venturing to appear in his night-gown!

At the time when Prof. Ranke's volume on the Ottomans and the Spanish Monarchy appeared (1827), it at once took a place as the only satisfactory account of the internal condition of the great Spanish Monarchy in the sixteenth century. Unfortunately it broke off at the death of Philip III., and was thus wanting in the completeness offered by his subsequent histories of France and England. In the fourth edition of *Die Osmanen und die spanische Monarchie* (Leipzig: Duncker and Humblot), this want is to some extent made good by the addition of a second part, *Zur Geschichte der Weltstellung der spanischen Monarchie*, which gives an account of the foreign relations of the Monarchy to the days of Charles II., written with the well-known skill and wide knowledge of the author. A full history of the period it does not profess to be, such as, indeed, will only be possible after an extended study of the enormous MS. sources in existence. It is none the less a most valuable sketch, well worthy of the hand of the veteran, whose store of knowledge appears to be inexhaustible.

The Sufferings of the Church in Brittany during the Great Revolution, by E. N. Thompson (Burns and Oates), is founded on two French works by the Abbé Tresvieux and the Abbé Jager. The forcible imposition of the Civil Constitution of the clergy was so gross a fault, and the persecution which followed was so bitter, that it would be difficult even for one who does not share in the feelings and belief of the writer to tell the story with coolness. But French Protestants, too, have a tale to tell, and Mr. Thompson's view that even the ecclesiastical policy of the French Revolution was an unmitigated evil is not likely to find favour in the eyes of sober students of history.

Lapland Life; or, Summer Adventures in the Arctic Regions. By the Rev. Donald D. Mackinnon. (Kerby and Endean.) This is a pleasantly-written narrative of a seven weeks' tour from

Stockholm to Quickjock, the capital of Swedish Lapland, to reach which the Arctic circle was crossed. Mr. and Mrs. Mackinnon went up the Gulf of Bothnia in a steamer and landed at Lulea. Thence they made their way to Quickjock partly on foot, but chiefly in boats, crossing several beautiful lakes. The Lapland capital consists of a church, houses, and a few huts. The church and houses are painted red, and the redder the house so much the greater is the dignity of the inhabitant. Of course the church is also painted red. The tourists thoroughly enjoyed their trip, and the chatty little volume which records it will doubtless incite many others to follow in their footsteps.

Pioneering in South Brazil: Three Years of Forest and Prairie Life in the Province of Paraná, by Thomas P. Bigg-Wither, O.E. (Murray), is a narrative of travel and adventure which owes its origin to a scheme for the construction of a great highway through the centre of the South-American continent from the Atlantic to the Pacific, originally conceived by Captain Palm, an officer of the Swedish army, and afterwards approved by the Brazilian Government. To begin the surveys for this work a large staff of English and Swedish engineers left this country for Brazil in 1872, and the portion of the chosen line which it fell to the lot of the author to explore during the subsequent years was that which separates Curitiba, the capital of the southern province of Paraná, from the main stream of the great river four hundred miles farther inland. The book begins with a rather lugubrious account of the lovely but fever-haunted city of Rio de Janeiro, seen through the medium of a vile Portuguese hotel; but as soon as we have taken ship again for the port of Paranaguá, and enter the field of operations beyond Curitiba, the narrative becomes one of no ordinary interest. The contrasts of nature and life in the open, breezy prairie, in the "neutral zone" between, and in the close, dark, cavern-like forests beyond, are sketched with great ability and a charming ease. Whether he is describing the Brazilian *fazendeiro* or farmer, and his lazy life; the sturdy *camarada* or backwoodsman; the miserable *Botocudo* Indian of the forest, lowest almost in the scale of humanity; a tapir or jaguar hunt; or a stirring canoe-voyage down the rapids of the Ivahy, the author has the happy faculty of bringing the men or the scene before us with vivid clearness and evident fidelity. The book has the advantage of taking up a perfectly unoccupied place, and, as a description of a large section of southern Brazil, will, no doubt, be the standard of reference for many years to come. The eastern or more maritime portion of the wide extent of country described gained an unenviable notoriety some years ago as the scene of the repeated failures and miseries which followed the attempts at its European colonisation on a large scale. At one time arrangements had been made in Rio for the importation of 150,000 English emigrants annually to the Province of Paraná. Mr. Bigg-Wither has made a close study of this question on the ground itself, and his impartial account of the matter will do much to place it in its true light, and to show where the faults have originated. The causes of failure lay partly in the breach of faith on the part of the Brazilian Government towards the emigrants; partly in the injudicious choice of sites for the Colonies; mainly, however, here as elsewhere, in the emigrants themselves, who were chiefly the offscourings of our large towns, passed by unscrupulous agents as "British agriculturists"—men who would have remained worthless in a very Paradise. Some of the illustrations which accompany the volume give an excellent idea of the country: one view, especially, of a Brazilian pine forest (*Araucaria brasiliensis*) is very striking; the map of the country surveyed is also a very valuable one.

Holiday Rambles in Ordinary Places, by a Wife with her Husband (Daddy, Labister and Co.), gives

us a series of sketches of holiday travel, in which the various fortunes of a married couple, bent on enjoying themselves in a quiet way, mainly in their own country, are told for the benefit of those who wish to follow their example. Rather more than two-thirds of the book is the work of the husband, who is evidently a man of wide culture and of keen observation, with a good eye for scenery, and an undercurrent of humour running through his narrative which makes his sketches, slight as they are, very enjoyable reading. The Yorkshire moors, the New Forest heaths, the tor-crowned heights of Dartmoor, like the nave of Winchester and the spire of Salisbury, have for him their special distinctive characters, which he skilfully impresses on his readers because he feels it all himself. He can tell a good story, too, when he likes: as, for instance, when he speaks of a Yorkshireman who was asked, two weeks after marriage, what he thought of matrimony, and who replied, in his wife's presence, that "he was main comfortable before he married, and he did not know he was much more so now." It is impossible to speak as highly of his wife's contribution to the book. There is, indeed, one purple patch in her work, a thoughtful analysis of the feelings produced by the Ammergau play. But description of scenery is not her strong point, and she does not seem either to have much of the spirit of mountain travel, or to have found her way into the hearts of Tyrolean or Swiss peasants, so as to be able to light up her story with those little scenes of domestic life, sometimes touching, sometimes quaint with their oddity, into which the writers of the unrivalled *Dolomite Mountains* were introduced by the presence of their wives. The most disagreeable thing in her writing, however, is the forced jocular, of which the main point consists in showing how poor a creature her husband is. Of course it is all a joke, and the husband in question is a mere dummy set up to be pelted for the amusement of readers. But the mystification is not likely to be very successful with the outside public.

NOTES AND NEWS.

THE late George Cruikshank had, we are informed, made considerable progress with an autobiography comprising his recollections of many literary men, commencing from a date of nearly eighty years ago. He had also executed a number of illustrations, in his well-known style, expressly for this work. We understand that arrangements have already been made for its publication; and that it will appear under the editorship of his widow, Mrs. Eliza Cruikshank, who had been assisting him before his death in the preparation of the book.

A PAPER of merely local circulation, the *Glasgow University Magazine*, contains four sonnets by Mr. Swinburne, bearing upon the present complications in the East of Europe. Two of them are named "The White Czar," and show Mr. Swinburne to be as furiously anti-Russian as he used to be anti-Napoleonic. The third is an address to Hungary, and the fourth to Kossuth.

MR. ARTHUR H. MOXON announces as just ready *The Improvement of the Volunteer Force*, containing the Proceedings of the late Conference and the Official Correspondence, with a Preface by Lieut.-Col. C. E. Howard Vincent.

AN important and interesting work for students of Biblical Archaeology will shortly appear, under the title of *Studies of the Times of Abraham*, by the Rev. Henry George Tomkins. The author is a member of several of the literary societies of London, and has already furnished a *précis* of his work in a paper read before the Victoria Institute. In the compilation of this work the author will have the assistance of most of our leading Assyriologists and Egyptologists, and we may expect that we shall have a very interesting *résumé* of the social

and religious life of Babylonia two thousand years before the Christian era.

M. LIARD is about to publish a book on *Contemporary English Logicians* (Germer Baillière). It will deal specially with Formal Logic.

THE announcement of the speedy publication of a volume by General La Marmora, in continuation of *Un Po' più di Luce*, is, we believe, erroneous.

MESSRS. KERBY AND ENDEAN have in the press a book on the subject of the great commercial panic consequent on the failure of Messrs. Overend, Gurney and Co.

POLAND is celebrating the fiftieth anniversary of the literary activity of the popular historian and novelist, J. I. Kraszewski. A selection from his writings has been published at Warsaw with great success, and subscriptions have been raised throughout Poland for the purchase of an estate for the veteran writer. The Russian Government has granted him permission to revisit his native country during the year of jubilee.

A NEW novel called *Hathercourt Rectory*, by Mrs. Molesworth ("Ennis Graham"), the author of *The Cuckoo Clock*, &c., will be published in a few days by Messrs. Hurst and Blackett.

MESSRS. PARKER are about to publish a little volume of Latin and English hymns by the late Mr. T. G. Godfrey Faussett, of Canterbury. The volume will include a short prefatory memoir by his friend Mr. Loftie. One hundred and fifty copies only are to be printed.

MR. H. H. FURNESS is now engaged upon *King Lear*, which will form the fifth volume of his "New Variorum Shakespeare." An article in Robinson's *Epitome of Literature* (Philadelphia), February 1, gives a sketch of Mr. Furness's Shakespeare collection. Beside several quartos (two of which contain MS. notes by Capell, and one, MS. notes by Theobald) and the folios, it includes some remarkable relics—the celebrated "Shakespeare gloves," presented by Mistress Hart to Garrick, and subsequently in the possession of Mrs. Siddons and Mrs. Kemble; and a skull, which in the hands of Kean, Macready, Kemble, Booth, Forrest, and other actors, became the skull of Yorick.

A SERIES of articles on "English Players in Cologne," by Dr. L. Ennen, which appeared recently in the *Stadt-Anzeiger der Kölnischen Zeitung*, forms a valuable supplement to Cohn's well-known book. The English actors visited Cologne first in 1592, and reappeared in seven different years before 1612. Dr. Ennen traces the history down to 1654. Notices of several individual actors occur.

THE death is announced of Mr. Thomas Chitty, editor of *Chitty's Practice* and Burns' *Justice of the Peace*, in his seventy-seventh year; of Mr. H. Thoby Prinsep, author of *A History of the Administration of the Marquis of Hastings, Political Life of Runjeet Singh*, a translation from the Persian of the *Memoirs of Ameer Khan, Thibet, Tartary and Mongolia, their Social and Political Condition*, &c.; of MM. Maes and Orespel, who had been sent by the King of the Belgians on an expedition into the interior of Africa; of M. A. de la Fizelière, a well-known journalist and Jules Janin's executor; and of M. A. Poulet-Malassis, whose dangerous illness we mentioned two or three weeks back.

THE forthcoming number of the *Revue Historique* will contain:—H. Lantoin, "Cléon le démagogue: étude sur la démocratie athénienne;" D. Neuville, "Le Parlement royal à Poitiers pendant l'occupation de Paris par les Anglais (1418-1436)—fin;" Albert Sorel, "La Paix de Bâle (1795): étude diplomatique sur la révolution française;" F. Combes, "L'arrestation du maréchal de Biron: document inédit;" L. Bouquier, "Un volontaire de 1792: le général Chérin;" Bulletin historique—France, par G. Monod; Bohême, par J. Goll; Italie, par C. Paoli.

MR. C. H. COOTE, of the Map Department of the British Museum, is to read a paper at an early meeting of the New Shakspeare Society on the map referred to by the sharp Maria in her description of Malvolio:—"He smiles his face into more lines than are in the new map with the augmentation of the Indies." Mr. Coote finds that the old commentators, in their delightful Dogberry fashion, have settled the matter in this wise: "because Linschoten's lined-map was not new, and had no augmentation of the Indies, argal it must be the one that Shakspeare said was new, and had the augmentation of the Indies." It is the regular thing: because Shakspeare signed his name "Shakspeare," argal he spelt it "Shakespeare." Mr. Coote, however, shows that shortly before the date of *Twelfth Night* (1601), a new lined-map—new as being the first on Mercator's projection; new as containing the Northland discoveries of Barents—appeared with India (the Indies) for the first time laid down on it; and this he claims to be the new map that Viola's pert maid referred to. Charles Knight gave a reduced copy of Linschoten's old map; and his draughtsman, in order to make plenty of lines for Malvolio's wrinkles, turned the original thirty-two points of the compass or lines drawn over the map into fifty-eight. In order to avoid this fashion of dealing with originals, the New Shakspeare Society will have the new map pointed out by Mr. Coote photographed by Mr. Pretorius, and lithographed by Mr. Emalie; and when the copies are ready, Mr. Coote's paper will be read. After Mr. Coote had satisfied himself as to his "new" map, he searched the commentaries on *Twelfth Night*, and found that the late Joseph Hunter had doubted Linschoten's map being the right one, while Hallam had suggested that the Mercator map was, as it proves to be, that referred to by Shakspeare.

SOME time back the Government determined to publish in facsimile all the existing Anglo-Saxon charters not in the British Museum, and the first instalment of this important work is about to issue from the press; it will consist of photozincographic facsimiles of the charters preserved in the Cathedral Library at Canterbury, accompanied by transcripts and translations. The latter will be printed side by side with the facsimiles, and short introductions will be added giving a general description of each charter, and carefully comparing it with the versions printed in the *Codex Diplomaticus* and *Diplomatarium*. The process by which the facsimiles are produced renders them absolutely permanent and proof against damp. The importance of the publication will be appreciated by students of early English history, language, and literature; as was stated in the *North British Review* of June 1868: "The originals of the charters printed in the *Codex Diplomaticus*, where the originals exist, would for a double reason be worthy of a place in a future volume to stand at the head of the English MSS."

WE regret to learn that the invaluable series of papers entitled "Horae Hebraicae et Talmudicae; supplementary to Lightfoot and Schoettgen," in which Dr. Delitzsch, the commentator, has thrown so much light on New Testament idioms, will not be published in a complete form. Students must therefore be content to purchase the numbers of the *Zeitschrift für lutherische Theologie* in which the papers have appeared.

M. LUCIEN GAUTIER has published in Arabic, with a French translation, Ghazali's eschatological treatise, *The Precious Pearl*, from Leipzig, Berlin, Paris, and Oxford MSS. (Genève: H. Georg). The doctrine of a future life is almost the only point in which Islam allows scope to the imagination, and this work of Ghazali's, being meant for popular use, is well adapted to give a distinct view of the notions prevalent respecting it. He flourished in the latter part of the eleventh century A.D.

LIEUTENANT CONDER, as we have already recorded, has made a vigorous onslaught on the theory of a second village of Bethany; Prof. Holtzmann is equally positive against a second Bethsaida (*Jahrbücher für protestantische Theologie*, 1878, No. 2). Bethsaida should naturally be the starting-point for the Lord's return after the miracle of the five thousand; but in our present text of Mark vi., 45, it is the goal of the journey. Is not the text incorrect? Among the MSS. of the Itala the Monacensis (g), the Veronensis (a), the Vindobonensis (i) (originally, no doubt, the Rhedigeranus [1] had the same), have "*trans fretum a Bethsaida*," as if they read ἀπὸ Βηθσαιδᾶν. The Vercellensis has "*præcedere se in contra Bethsaidam*" = εἰς τὸ πέραν Βηθσαιδᾶν (cf. Matt. xv., 39); may not this be the original reading? Other arguments might be added.

THE Hebrew Literature Society perseveres in its sensible plan of appealing in some of its publications more to scholars, in others to the general public. The Commentary of Ibn Ezra on Isaiah, edited from MSS. by Dr. Friedländer, is a really important work, and the addition of a Glossary renders it suitable as an introduction to Rabbinic Hebrew. The same scholar also presents us with a second series of essays on the writings of Ibn Ezra—a kind of cyclopaedia of the gifted Rabbi's opinions. He exonerates Ibn Ezra from the charge, so frequently heard, of intellectual fickleness and inconsistency. Some unedited fragments from MSS. are given in the appendix. The popular volume, however, will be the "Miscellany," which contains articles on historical, geographical, legendary, and exegetical subjects by both Jewish and Christian contributors. Among them we may mention the Life of Manasseh ben Israel, the eminent Portuguese Rabbi, through whose exertions the Jews were readmitted into England by Cromwell; Mr. Ohenery's Legends from the Midrash (including one of a Jewish Pope); and M. Halévy's Travels in Abyssinia (his account of the Falashas or "Black Jews" may serve to supplement or correct Mr. Stern's interesting volume called *Wanderings among the Falashas*). Nor must we forget Mr. Mathews's edition from four MSS. of Ibn Ezra's Short Commentary on Daniel, placed modestly in the rear of the more brilliant company. Mr. Mathews has some differences to settle with Dr. Schiller-Szinessy of Cambridge.

NOTES OF TRAVEL.

MR. F. W. NORTH, who has been employed in inspecting the coal-fields of Cape Colony, has completed the examination of an area of 3,000 square miles; and is now about to proceed overland through Kaffraria to Pietermaritzburg in order to make similar investigations in Natal.

At the January meeting of the Russian Geographical Society it was announced that M. Mikhluks-Maklai had returned to Singapore from New Guinea.

THE ethnographical section of the Russian Geographical Society has awarded the Constantine Medal to M. Zakharow for his *Dictionary of the Manchu Language*.

A CANADIAN Geographical Society has been established at Quebec, the main object of which will be the promotion of geographical research in the Dominion.

MR. H. M. STANLEY has been elected a life member of the Society of Arts in recognition of the services which he has rendered to commerce by his explorations in Africa.

WE hear that the Church Missionary Society propose to send an expedition up the River Binue in Western Africa, mainly, of course, with a religious object in view, but at the same time to explore the river beyond the point up to which it is now known, and to ascertain its true course and

origin. The rise and fall of the Binue have hitherto regulated the undertaking of expeditions on the river, but the light draught of the new missionary steamer will permit her to go almost anywhere and at any period of the year. The experience of the 1864 expedition has shown that the flood time is very unsuitable for examining the river, as the towns and villages on its banks are all forsaken, fuel is scarce, and the current is exceedingly strong; and the Church Missionary Society have consequently come to the conclusion that it would be better to try the Binue in the dry season—that is, either in May or October—when there will certainly be sufficient water as far as Voli and most probably much further. In view of the time that must necessarily be required for making due preparations, we believe that the expedition, which will be in charge of Bishop Crowther, will not leave Lokoja, at the confluence of the Binue with the Niger, before next October.

THE *Alpine Journal* for February (Longmans), besides the usual papers and notes written by mountaineers for mountaineers, contains an article of exceptional interest by the editor, Mr. Douglas W. Freshfield, entitled "The Gran Sasso d'Italia." He describes his ascent of the King of the Apennines, which seems to have been made so far back as May, 1875, with a liveliness of style and a wealth of literary illustration which must conquer even the prejudices of those who condemn climbing as a foolhardy waste of energy. The concluding article, by the late Mr. W. Longman, on "The Formation of the Alpine Club," reminds us that the members have from the first been capable of using the pen as skilfully as the ice-axe. Among the jottings we notice that the subscription-list for the families of the three guides killed on the Lyskamm last September has closed with a total of 910*l.*; and that the club has modified its rules in order to admit as candidates "Alpine artists" who have proved their love for the Alps in the department of art.

THE Portuguese African expedition left Benguela on November 12 last, making for Bihé, by way of Dombé, Quillengues and Caconda. On the route from Benguela to Dombé many errors were detected and rectified in the map by the Marquis de Sa da Bandeira, the standard one of the Portuguese West African territory. M. Ivens is taking photographs along the line of route.

THE *Russische Revue* for January contains a good paper by Ed. Kretschmann on the inhabitants of the Obi valley, from information given by M. J. S. Poliakov, who was sent thither in 1876 by the Petersburg Academy of Sciences.

THE most interesting paper in the first part of the Berlin *Zeitschrift für Erdkunde* for this year is by Dr. Wilhelm Yunker, of the Egyptian Staff, on a journey from Lado on the Upper Nile, westward to the Makaraka country. Dr. Bastian contributes an account of the puzzling rock-inscriptions which have been found all over the north of South America, adding to those already known a number which have been discovered in the States of Columbia, drawings of which are reproduced here. Herr von Klöden takes up the well-worn subject of the Gulf Stream, and shows again that it is not merely the stream which issues from the narrows of Florida that ameliorates the climate of Western Europe, but the whole system of circulation of the North Atlantic, that brings water of a higher average temperature than that of the air over it in winter, to our coasts.

THE U. S. ARCTIC EXPEDITION.

THE Report on the Bill to authorise and equip an expedition to the Arctic Seas, which the Hon. B. A. Willis has drawn up on behalf of the Committee on Naval Affairs, has just been submitted to the House of Representatives at Washington, with a strong recommendation that it may be passed. The main features of the plan reported upon, as sketched by Mr. Willis, are that the

colonisation party should number at least fifty hardy, resolute men, provided with supplies and provisions for at least three years; that a strong, substantial building should be carried on ship-board; that the principal depôt should be in Lady Franklin Bay, between 81° and 82°, or, if possible, as high as Cape Union, between latitude 82° and 83°; that a vessel should make annual visits with fresh supplies to the colony, and keep it in communication with the outer world; that military discipline be enforced; that three commissioned officers and two surgeons be selected with a view to their peculiar fitness; that an astronomer and two or more naturalists be chosen by the National Academy of Sciences; and that one or more members of the expedition should be competent to make meteorological observations and to communicate by telegraph and signals. It is urged that "the plan which the Bill contemplates happily blends geographical and scientific discovery;" and as an additional reason for its being authorised and despatched, Mr. Willis points out that "last year a whaling fleet of twelve vessels was wrecked in the Arctic Sea, and property to the amount of half a million of dollars destroyed, all because of a lack of proper knowledge of climatic and tidal influences," and that such knowledge can only be obtained by observations made in the manner provided for in the Bill. Boards of Trade and Chambers of Commerce have memorialised the Committee on Naval Affairs in favour of the Bill, and many eminent explorers and scientific men coincide fully with the views expressed therein. In concluding his Report, Mr. Willis asks:—"Will Congress suppress this zealous spirit of enquiry and adventure, or give it scope by the passage of the Bill and a meagre appropriation of 50,000 dols.?"

MAGAZINES AND REVIEWS.

PROF. MAX MÜLLER's account of the philosophy of Ludwig Noiré, in the *Contemporary Review*, introduces a new thinker to the notice of English readers. The essayist's interest in his subject is plainly due to the fact that Prof. Noiré has given special attention to the philosophic problem underlying the science of language. Mr. Max Müller complains, not without reason, of the scant attention paid to the results of this science by psychologists, and pertinently remarks:—"What would Hobbes or Locke have given for Bopp's *Comparative Grammar*?" He seems, however, to overstate the merits of Prof. Noiré when he says that he is the first philosopher who has clearly recognised the psychological importance of philological science. The existence in Germany of a philosophical journal which gives special attention to the question of the origin and development of language sufficiently disproves this assertion. Still more plainly does the essayist exaggerate the originality of Noiré when he writes: Noiré's philosophy "is a first attempt at tracing the growth of the whole world, not only of matter, but of thought also." Does not Mr. Herbert Spencer, then, trace out a "subjective evolution" no less than an "objective"? So far as we can gather from the article, Noiré's general philosophic principle, which is a monistic interpretation of evolution, is less original than his particular hypothesis for explaining the origin of general names (or verbal roots). He supposes that when our senses are excited, and our muscles at work, we find relief in uttering sounds. Hence men early fell into the habit of emitting sounds when engaged in some common occupation. These sounds, standing for repeated actions, and being at once intelligible (owing to their being employed in common), would furnish the germ of conceptual speech. Prof. Max Müller accepts this idea as a contribution to the subject, though he points out the one-sidedness of the theory. Is it altogether accidental that, after having forgotten Mr. Herbert Spencer in the earlier part of his essay, Prof. Max Müller here omits to refer to that thinker's

mode of accounting for the origin and intelligibility of emotional speech—an idea which Noire's doctrine so curiously resembles?

MR. F. POLLOCK'S essay on Spinoza, in the *Nineteenth Century*, is mainly biographical, and gives us an interesting and attractive picture of the much-maligned Jew. Spinoza, though, like all thinkers, addicted to solitude, was no ascetic or misanthropist. As the essayist points out, Spinoza had in his practical views of life a good deal in common with the Stoics, of whom, nevertheless, he could have known but little. He set a high value on cheerfulness and contentment, and regarded the welfare of the individual as realisable only in a social life—which is a life according to nature. The essayist calls attention to the striking fact that Spinoza's doctrine, though long neglected and unproductive of any school of thought, not only supplied a powerful stimulus to the post-Kantian speculation of Germany, but is now a considerable influence with many of our leading speculative and scientific minds.

THE *Atlantic Monthly* begins with a paper which will delight many of the newly-arising disbelievers in "that stupendous bore, the primitive Aryan." "The Cradle of the Human Race" is an article the conclusions of which are open to question, but which is at least a racily-written protest against some assumptions that have been persistently written up till they have become articles of philological and ethnological orthodoxy. "At some time in the remote future," begins the anonymous writer, "there will be a modest historian of the remote past. He will commence and conclude his account of the cradle of the human race by saying that he does not in the least know what it was, nor where it was situated, nor when the race quitted it."

So far as historical or semi-historical times go, the writer tries to make out his case by quoting the examples of the Kimmerians, Scythians, Kelts, and the probable examples of the Germans, Slaves, and Magyars, in favour of migrations eastward, not westward, or, in some cases, of migrations from north to south. The Turanians are a mere expression. As to the cave-dwellers and the lake-dwellers—

"at all events let us stop talking confidently of the origin of these extinct troglodytes and lacustrians. It may be even that they were not very ancient. The Stone Age of Switzerland was coeval, perhaps, with the Bronze Age of Italy, the Iron Age of Greece, the splendour of Babylon, and the decrepitude of Egypt." As to the stage still earlier, when there were not even any lake-dwellers, when there was no one—of this we know nothing, and that is "the plain, gigantic, widely visible, and, it is to be feared, indestructible view of the case." We suspect that Prof. Max Müller would have something to say about the evidence which language brings to help out the question of these primitive migrations; in fact, it would have been better if the writer of the article had tried to answer the *Lectures on the Science of Language* as he has tried to answer Ourlus' speculations. But we are much obliged to anyone who boldly takes his stand on the agnostic platform in these questions of ultimate origins. Such an attitude stimulates further enquiry, which the chatter of sciolists does not. Another article in the *Atlantic Monthly* which calls for notice is the account which Elie Reclus (a brother of the better-known Eliase) gives of the brothers Edmond and Jules de Goncourt. Evidently written originally in French, but excellently translated, this paper gives an intimate account of the famous brothers, "the Castor and Pollux of *bric-à-brac*;" "the intellects, refined and somewhat sickly, impassioned for ambiguous beings, for elegant murderesses, for beautiful criminals;" "the novelists and observers who are at once delicate and realistic, who know themselves to be refined, and declare with satisfaction 'the epithet rare is the true mark of a writer.'" Somehow the Goncourts have never become popular in England; they were not really well known

even during the flourishing period of the Second Empire, of which they were the apologists and the most ingenious and attractive expression; they are still less well known now, when Jules is dead, and when the novels in demand are those which are as merciless to the Empire as the Goncourts were to the Revolution. It is curious that the brothers should not be more read here; for their *spécialité* was that very eighteenth century which has so many admirers among us, and their method has that mixture of close observation and subtle expression which is the note of the best English as of the best French work at the present time.

Scribner's Monthly, with its numerous illustrations, its stories American and European, its abundance of "light" articles, ought to command an English circulation. There is one article in the February number that is of considerable interest, Signor Alessandro Castellani's short account of the Majolica of Castelli—the rich if somewhat *rococo* work of the Truo or Grue family who carried on, from about 1640 to 1746, the charming art of majolica-painting in Castelli, the little town of the Abruzzi. No one in the world is better qualified to speak on Italian *faience* of any date than Signor Castellani; and this short article, with its excellent woodcuts of the twelve pieces of the ware in his possession, is a distinct addition to our knowledge.

THE "NEW BIBLIA PAUPERUM."

A MEMORIAL volume of the Caxton Celebration and the Wiclif Quincentenary of last year has been issued by Messrs. Unwin Brothers under the designation of *A New Biblia Pauperum*. The title is, however, a misnomer, for the work consists of a series of old German illustrations of the Life, Parables, and Miracles of our Lord. These interesting woodcuts, thirty-eight in number, are printed from the original blocks purchased some years since in Nuremberg, and have not been recognised as belonging to any printed book. The blocks are much worm-eaten, and have evidently deteriorated since they were used about fifty years ago, when two editions were printed from them. One of these editions, of which there is a copy in the Department of Prints and Drawings in the British Museum, has the date of 1815 as a water-mark in the paper; the other bears the date of 1818. Messrs. Unwin state that "a difference of opinion has been expressed as to the date of the blocks, some thinking that the style is later than 1470; but, in the absence of evidence, conjecture as to when they were actually engraved is rather idle." The date of 1540, distinctly marked on two of the woodcuts, affords ample refutation of this as well as of some other statements. The artist is unknown; the so-called monogram, formed of a triangle and a cross, which occurs on the woodcut of the Passion and Crucifixion being probably a symbol of the Holy Trinity. Each engraving of the series is accompanied by a page of text taken from Wiclif's version of the New Testament, and printed in type cut in imitation of that first used in England by Caxton; and the whole is appropriately bound after a design taken from an early Block Book in the British Museum. Dean Stanley has contributed a brief prefatory notice, which happily has been kept apart from the volume: indeed, it is so singularly unfortunate in its facts that it would be well if it could be withdrawn and replaced by one more worthy of its gifted author. Messrs. Unwin deserve much credit for the style in which the work has been produced, as well as for their generous proposal to give to the Caxton Commemoration Fund the profits arising from its sale.

A BORDER BALLAD.

THE *Southern Reporter*, a newspaper printed in Selkirk, has published (February 14) a Border Ballad unknown, we believe, to collectors. "Jock o' the

Scroof" is the almost too plausible title of this song, taken "from the recital of Matthew Gotter-son." The ballad is not authenticated by the name of the correspondent who sent it to the paper. An introductory note explains that "The Scroof" was an estate or farm, with a peel tower, we presume, on the high pastoral land near the sources of Caddon Water, a burn which joins the Tweed between Yair and Ashiestel. No district should have been better known to Scott. Jock, the laird of the Scroof, had a brother, "Wull o Caddon Head," and the ballad tells the story of a raid made by Wull, on the cattle of Whitlade Castle on the Leader Water. Jock declined to be in this robbery, reminding Wull that his last attempt at reiving proved a failure.

"And Whytbank's stableman lost his life
And a string o' horse that was meant for me,
And Caddonlee, bluid-red from the strife,
Rade girnin' hame wi' a panless knee."

Wull would not take advice, and was made prisoner. Jock tried to rescue him, was caught, and offered to fight with his quarter-staff three Whitlade men armed with swords.

"Now Jock was sma', but steave and strang,
Nae wullect [sic] ever mair lithe than he,
And the quarter-stick he'd learned to bang,
While hidin' a time in the south countrie."

Jock had the better of the fight, and he and Wull escaped to the Scroof.

It will be observed that the ballad, though spirited, is a very dubious one. Genuine songs of the sort do not rhyme in the first and third lines, as is the case in every one of the twenty-four verses of this performance. One may be sure that the language is not contemporary with the event recorded, and it only remains to ask whether some Caddon man of the last, or early in the present, century, made the ballad, on the basis of tradition, or whether it is even later. Perhaps, however, the writer who contributed the ballad to the Scotch newspaper can give some *testimonia veterum*.

LETTER FROM FLORENCE.

It is always pleasing to turn aside from the austere region of politics and polemics into the realm of light literature. Here in Italy this is a small kingdom, where there is no division of authority; and Edmondo de Amicis is its gently-despotic ruler. More than once, it is true, his frontier has been passed by Paolo Mantegazza, but that eloquent and learned professor is too much occupied with his own domain of science to have much leisure for invading his neighbour's territory. And, without any slight to other clever authors, it is the positive fact that Signor de Amicis is the most popular writer in the country. Each new book of his sells more rapidly than its predecessors, and his last book, *Costantinopoli* (Milan: Treves), has taken Italy by storm. Its first volume has reached its seventh edition in less than as many months, and the last, only issued a few weeks ago, is already in its second. This, for Italy, is an enormous success. But before noticing the *Costantinopoli* it may not be amiss to enumerate the previous works that established the author's reputation; for Italian modern literature counts so few readers in England that to many the name of De Amicis may be absolutely unknown, or at best known only in connexion with his *Bozzetti Militari* (Lemmonier), published some eight years ago. These *Military Sketches* consisted of personal experiences and studies made by the author during the various campaigns in which he served. De Amicis is singularly free from the defects most common to Italian writers. He is neither affected, nor stilted, nor prolix, and, notwithstanding his great success, has hitherto steered clear of mannerisms. Then, too, he has, in some miraculous way, solved the problem of how to write good, easy, colloquial Italian without ever lapsing into dialect. Here and there, it is true, in the *Military Sketches* a few Piedmontese

modes of speech meet the reader's eye, but a short residence in Tuscany enabled him subsequently to assimilate the living Tuscan speech without adopting any Della Cruscan pedantries. To some of my readers it may appear an exaggeration to attribute miraculous instinct to an Italian simply because he knows how to write his own language; but those who have studied the progress of Italian literature during the past fifty years will understand how knotty a problem is that of *la lingua*, and how terribly the circumstance that no two provinces of Italy possess the same terms for the common objects of daily life fetters the pens of all writers who wish to avoid alike provincialism and pedantry. And in this De Amicis has succeeded, and apparently without effort; although in his pleasant volume of *Pagine Sparse* he gives an amusing account of his first attempts to write and speak irreproachable Italian.

Another of his salient qualities is his pathos. His scenes of everyday sorrows go straight to the reader's heart, and are told without a word too many or too few. But here I must note his principal defect—acknowledged as such by his fellow-countrymen, but more excusable in their eyes than in those of English readers. All his personages weep on the slightest provocation; in joy, in sorrow, in sympathy, their emotions are expressed in this liquid form. Even Italian critics admit that De Amicis' soldiers have too many tears at their command, though they qualify their blame by noting that no tears are shed on the battle-field, or during the rigours of a winter march, but only on occasions when the affections come into play—as a mother's letter, a lovers' parting, kindness from superiors, and so on. However that may be, the *Bozzetti Militari* is a masterpiece of its kind, and the only book which gives an exact picture of Italian military life and character in war and in peace.

His succeeding works are all travels, with the exception of the *Pagine Sparse*, alluded to above, and a single volume of tales, of which "Carmela" is the best and most powerful. It is perhaps strange that De Amicis should not have devoted his charming gifts to the composition of longer tales, for though he has as yet shown no ability for weaving strong plots, there is no doubt of his power of depicting character and creating dramatic situations. The probable explanation is that novel-writing is not an occupation that suggests itself very readily to Italians. They produce many excellent short tales, but on a larger scale their constructive faculty is small. It may be that the element of personality is too strong to be easily eliminated, for the majority of Italian tales are written in the form of letters or autobiographies. So De Amicis has instead supplied a popular want by issuing books of travel written in an agreeable optimistic vein, full of glowing studies which give excellent surface-views of the countries described. Spain, Holland, Morocco, have each in turn occupied his pen. The first of the series, *La Spagna*, is one of the liveliest books ever written on that country, and the author's position in Madrid as correspondent to a leading Italian journal during King Amadeo's brief and luckless reign gave him an opportunity of entering more deeply into political questions than in his other books, and gave the volume a special interest for Italian readers. Bright, sparkling, spirited, there is not a single dull page in the *Spagna*.

The *Marocco* has not, I believe, gone through as many editions as De Amicis' other works; possibly because the subject is less popular, for it is certainly of superior merit to the *Olanda*, contains much solid information in addition to vivid travel pictures, and is a book which all artists will read with delight. I am not aware that De Amicis has ever wielded brush and palette, but it is certain that he generally sees things with a painter's eye; and this faculty, coupled with a power of giving interest and charm to insignificant details, occasionally recalls the genius of William Black. De Amicis' sunsets are less

lovingly dwelt upon, it is true; but that is an affair of nationality. His delight in nature is genuine, his descriptions perfect, but he is a true Italian, and all his landscapes have human figures in the foreground. The aspect of a Tangiers crowd, for instance, is admirably drawn—the sadness of it, the Moorish grace of gesture, and tragic dignity of mien. While in Morocco the author enjoyed special facilities for observation, for he went to Fez in the suite of the Italian Embassy, bearing gifts and credentials to the young Emperor Mulei el Hassen. His narrative of the caravan journey is extremely spirited, while Fez itself, its scenery and its people, its beauties and its barbarisms, are broadly sketched in a series of word-pictures that are free from all straining after effect, and plainly the genuine result of genuine impressions.

And now for the *Constantinople*, which, as the author gives us to understand, is to be the last of his popular travels. It is a worthy finish to the series, and is perhaps the most complete description of the Turkish capital ever put together by a single pen. Still, excellent as the book is, it might have been even better had the author's contract with his publisher followed, instead of preceding, his journey. One can see that he was sometimes bewildered by the grandeur of his theme, and oppressed by the consciousness of all that he saw. And no one must seek in these volumes for any solution of the Eastern problem, or any new view of the political future of Turkey. They are simply descriptive. De Amicis carries you with him from point to point of the wondrous city, exhibits it to you in all its aspects, enumerates everything minutely without becoming tedious, and is the best of guides, without ever adopting the guide-book style. For he shows you Constantinople in the light of his own artistic delight in the beautiful, and so contagious is his naïve enthusiasm that the reader is compelled to share it, to wander up and down the steep streets, and thread the confusion of the Great Bazar, and plunge into the pestiferous lanes of the Jewish quarter, and mix in the hurrying crowd on the Sultana Validé bridge, until, like the author, he feels as though he were at some monster *bal masqué* in a monster Bedlam. Certainly De Amicis excels in crowd-painting, and marshals before your eyes the varied aspects of a motley throng as easily as an experienced commander handles his battalions at a review. His chapter on the Sultana Validé bridge is one of the best in the book. Not only its aspects, but its sounds, too, are analysed. Here is what all who have ears may hear on this famous spot:—

"Above the hoarse murmur of all this multitude we hear the sharp cries of the Greek boys loaded with newspapers in all languages, the stentorian shouts of the porters, the unrestrained laughter of Turkish women, the childish tones of the eunuchs, the falsetto quaverings of the blind men reciting verses of the Koran, the sullen creaking of the swaying bridge, the bells and whistles of a hundred steamers whose smoke is now and again blown over us in a dense cloud so that for a few moments the whole motley crowd is hidden."

And at the end of his animated description, the author says:—

"Perhaps you think that this spectacle excites enjoyment? By no means. After the first astonishment is past the gay colours fade; it is no longer a huge carnival procession that is passing before us; it is all humanity, with its woes and its follies, with the infinite discordance of its laws and creeds; it is a pilgrimage of fallen nations and debased races; an immensity of misery to be succoured, of shame to be wiped out, of chains to be broken; an accumulation of tremendous problems written in letters of blood and only to be solved in torrents of blood; and this chaos is infinitely sad."

It is evident that the confused jumble and entanglement of all things Turkish made a powerful impression upon the author's orderly Piedmontese mind.

"Here everything is upside down," he says; "there

is a disorder, a confusion of strange sights, an incoherent succession of scenes that makes my head turn. Going down some lordly street, you find yourself on the brink of a ravine; coming out of the theatre, you are surrounded by sepulchres; you climb a hill and see a forest at your feet, and another city on an opposite hill. . . . Ten times in as many minutes you must change your mode of locomotion; now you go down hill, now up; then you jump down a bank and climb stairs of rock; the next moment you are splashing through mud and avoiding the most incongruous obstacles; first elbowing your way through a crowd, then threading a maze of trees or passing beneath rags drying in the sun; one instant you are holding your nose, the next inhaling whiffs of perfumed air."

Some Italian critics blame De Amicis for the scraps of historic scenes that he has incorporated in his book, remarking that these things are to be read in a hundred chronicles and histories of Constantinople. Very true; but the general Italian public for which De Amicis caters is little likely to be conversant with Turkish history, and he makes no parade of historic research, but, like the charming *casseur* that he is, enriches his descriptions by allusions to the past that are never dragged in, but always introduced naturally and *à propos*. As I have said, it is a necessity of his nature that his landscapes should be peopled. He has a Southern dislike for solitude, even when he seeks it; so on his lonely round of the walls of Constantinople, his imagination instantly fills the scene with the battle hordes of Mahomet II., and the taking of the city is described as vividly as though the author had had a personal share in the horrors of the campaign.

Another merit of De Amicis is that his liveliness never degenerates into flippancy, and his chapter on "The Turks" furnishes additional proof that it is no lack of ability for analysis of character that has kept him so long in the groove of descriptive writing. He shows much acuteness in his observations on the contrast between the outer aspect of the Turks, their dignified gravity, their cold austerity of expression, and the coarse sensualism, the mental apathy, that underlies this exterior. Many of his remarks—too long to be quoted—give a key to the sympathy felt for the Turks by Englishmen who have lived among them without having much to do with them. They have many qualities that excite our admiration; a certain outward decorum that conciliates our taste. De Amicis remarks on the great difficulty of really understanding the Turkish character, when, as he says, it is impossible to come into contact with Turks of the old school, while the so-called reformed Turks do not faithfully represent either the character or the ideas of the nation. Further on in the same chapter, which will be that read with most interest just now, he tells us that:—

"The Turk tolerates the Armenian, despises the Jew, hates the Greek, and distrusts the Frank. He puts up with them all in general, in much the same way that some big animal allows a host of flies to crawl over his back, only whisking them off with his tail when stung in a tender spot."

In conclusion, without altogether despairing of the eventual civilisation of the Turks, he doubts whether it can be a factor in the solution of the Eastern problem. Naturally the English public has too extensive a Turkish library—historical, descriptive, political—for De Amicis' work to meet with as warm a reception in England as in his own country, but none the less it is a thoroughly charming book.

Before closing this already lengthy letter, I must say a few words in *memoriam* of a good and learned man who died a month or two since. The death of Senator Count Scipione Bichi Borghesi has deprived Siena of one of her most beloved and distinguished citizens, who had devoted much of his life to researches connected with the history of his native city. He had a valuable collection of ancient manuscripts and diplomas, and was an authority upon all matters of Siennese history. He loved learning for its own sake, and never cared to

publish anything in his own name. But he was always ready to place the results of his studies at the disposal of all who applied to him, and writers on Sienese history and Sienese art have been largely indebted to his help. His most cherished possession was Boccaccio's last will and testament, which, mounted in a frame of the delicate carving for which Siena is renowned, was a conspicuous object in the modest book-room on the upper floor of his own palace, where Count Borghesi was usually to be found by his friends. He has bequeathed all his ancient manuscripts, including Boccaccio's will, to the Archive Office of Siena. To his intimate friend, Signor Bianchi, the Director of the Archives, he has left a portion of his library and all his unpublished writings, a selection from which will, I hope, before long be given to the world.

LINDA VILLARI.

SELECTED BOOKS.

General Literature.

- AFREY DE LA MONVOYE, A. d'. Les jetons de l'échevinage parisien. Paris: Rothschild. 40 fr.
 KEATS' (John) Letters to Fanny Brawne. Ed. H. B. Forman. Reeves & Turner. 8s. 6d.
 LARROQUE, P. Religion et politique. Paris: Calmann Lévy. 7 fr. 50 c.
 MONDRIER, A. Eve et ses incarnations; sonnets et eaux-fortes. Paris: Willem. 10 fr.
 RENAY, E. Mélanges d'histoire et de voyage. Paris: Calmann Lévy. 7 fr. 50 c.
 SCHRECK, L. v. Reisen u. Forschungen im Amur-Lande in den J. 1854-1856. 4. Bd. 2. Lfg. St. Petersburg. 11 M. 30 Pf.
 WOELMONT, A. de. Ma vie nomade aux Montagnes Rocheuses. Paris: Firmin Didot. 3 fr.

History.

- BRIGHT, W. Chapters of Early English Church History. Oxford: Clarendon Press. 12s.
 DUGAT, G. Histoire des philosophes et des théologiens musulmans. Paris: Maisonneuve. 7 fr. 50 c.
 STUBBS, W. Constitutional History of England. Vol. III. Oxford: Clarendon Press. 12s.

Physical Science and Philosophy.

- FRÜC, A. Studien im Gebiete der böhmisches Kreideformation. II. Prag: Ráwnata. 6 M.
 HERMANN, G. Hegel u. die logische Frage der Philosophie in der Gegenwart. Leipzig: Schöner. 10 M.
 SOUTHWELL, J. C. The Epoch of the Mammoth. Trübner. 10s. 6d.
 WAKE, C. S. The Evolution of Morality. Trübner. 21s.

Philology.

- MRK'N'KAKATKA, d. i. irdene Wägelchen, e. dem König Chdraks zugeschriebenes Schauspiel. Uebers. v. O. Bühtlingk. St. Petersburg. 2 M. 80 Pf.
 RUMHARDTSTÖTTNER, C. v. Grammatik der portugiesischen Sprache auf Grundlage d. Lateinischen u. der roman. Sprachvergleich. bearb. Strassburg: Trübner. 10 M.

CORRESPONDENCE.

GRIMM'S LAW.

I.

London: January, 1878.

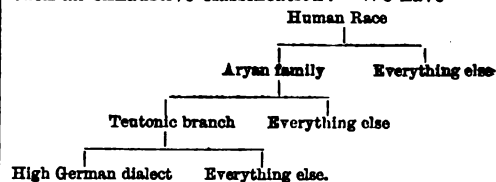
A propos of Prof. Rhys's critique on Mr. Douse's work on "Grimm's Law," I should like to call attention to a few points bearing on the subject. It seems a pity that, after the progress which has been made in phonology, so much attention should be paid to the symbols with which the formula called "Grimm's Law" deals, and so little to a realisation of the facts which these symbols profess to express. Prof. Rhys has properly objected to the assumption of Mr. Douse that the facts for which the symbols stand are identical, or else that their identity is of no consequence to his reasoning. It is all-important. If the term *Aspirate* means one thing in Sanscrit, another in Greek, a third in Latin, a fourth in Teutonic, the entire hypothesis of a cycle of sounds, each a "function" of its neighbour, is at an end; the supposed circle is really a line with beginning and end. It may still be true that Classical "Soft" answers to Gothic "Hard" (for which unmeaning—or, rather, wrong-meaning—terms writers who want to get at facts should surely use the names "voice" and "breath," which state the facts), but that is all that can be said; Classical "Hard" (breath) answers to a Gothic *tertium quid*, and Gothic "Soft" answers to a Classical *tertium quid*, which agrees with the Gothic

tertium quid only in the fact that it is neither a breath nor voice-stop (mute), but may be any one of the other numerous modifications of the consonantal position to which it belongs. In such a case the conclusion that because all three sounds exist in each branch of the Aryan family, therefore "none was before or after the other" is utterly baseless; the three sounds do not exist in each branch; each has two of them, and each has also a third, which may in one be anterior and in another posterior to the two common sounds. In other words, the imaginary cycle of which H A S, A S H, and S H A form parts, when we substitute for the delusive H the three *x, y, z*, becomes *x A S, A S y, S z A*, which are at best three partially parallel lines.

That this difference of the so-called "Aspirates" is no mere hypothesis lies on the very surface. The three Greek aspirates *χ, θ, φ*, answer etymologically to Latin *h, (f), f*, but the Romans did not hear the Greek aspirates like these, or *vice versa*, so that in adopting Greek words containing these elements they substituted *ch, th, ph*—i.e., they recognised the Greek sounds as some kind of addition to or modification of their mutes *c, t, p*, and something quite different from their *h* and *f*. What this modification was we cannot tell; the Roman, and not less the ancient Greek, spelling suggests that it was actually the addition of aspiration or *h* to the mutes. True, in modern Greek the pronunciation is that of German *ch*, English *th*, and *f*; and, though this has not been their history in Latin—where they became *c, t, f*, as shown in the neo-Latinic *filosofia, carità, Tomaso*—it may be suggested that the classical *h* and *f* had once the same sound as the old Greek aspirates; but if so, it only shows that a mute followed by aspiration may in course of time develop into a continuant, or non-stopped form of the mute: for this is the real relation of *ch, th, f*, to *k, t, p*; the breath, instead of being momentarily checked or stopped at the guttural, lingual, or labial point, is allowed to escape through the particular conformation. But though the Greek and Latin continuants may have arisen from real aspirates, there is no need to suppose that the Teutonic continuants, which form a double series—Germ. *ch, g*, in *nach, tag*; Eng. *th* in *bath, bathe, f, v* (in Old Eng. both written *f*), in *life, live*—have a similar origin; probably their history is quite different. And if the identity of the Greek and Latin "aspirates" is "not proven," what shall we say of the Sanscrit? Simply this, that they have nothing akin to those of Greek and Latin. We may not know precisely what sounds the Sanscrit *gh, dh, bh*, were; but one thing we do know, they were voice letters ("soft"). As almost the only certain thing we know of the Greek aspirates is that, like the Roman, they were *breath* ("hard"), we have at once as great a *laut-verschiebung* between Sanscrit and Greek or Latin "aspirates" as between Sanscrit and Teutonic mutes. And nothing can more forcibly exemplify the blinding effects of playing with names and symbols, instead of working with sounds, than the fact that theorists can devote volumes to hypotheses to account for the phenomenon that Sanscrit *dwa* is Teutonic *twa*, while treating as nothing the perfectly parallel phenomenon that Sanscrit *dha* is Greek *tha*. Nay, it is part of their very statement of the problem that *dha* and *tha* are identical; and this marvellous assumption they use as one of the keys to unlock the riddle why *dwa* and *twa* are different! Can such playing fast-and-loose with facts elicit any results? But I have spoken of the Sanscrit "aspirates" as *gha, dha, bha*; in point of fact we are only sure of the *g, d, b* element in them, the *h* is an English and German assumption from the name, which native Indian scholars disown and ridicule. Those who will take the trouble to turn to pp. 1134-1138 of Mr. Ellis's *Early English Pronunciation*, containing the results of observations made by the best phonologist of Europe on the pronunciation of two native Sanscrit scholars, will find that there was

no trace of *h* following *g, d, b* (which was referred to only to be ridiculed by the speakers), but of a jerked or emphatic utterance of the vowel following; and this was probably the old Sanscrit aspiration, for we know that the whole sound was *voice* ("soft") and not partly *breath* ("hard"), as it would have been with *h* breathed after *b, &c.* How utterly different was this from the Greek *φ* or Latin *f*! Can any scientific end whatever be attained by identifying them? To me it seems as futile as to found an investigation of the physical relations of motion upon the verbal juggle of the schoolmen, that since a body cannot move within the space it occupies, nor within the space which it does not occupy, and these two constitute all space, motion does not take place in space at all. The fact is that Sanscrit *b'ā* is Greek *pha*, Latin *fa*, and Teutonic *ba*; and I do not hesitate to maintain that, while the Sanscrit "aspirate" has no identic in any of the other branches, its Teutonic representative is immensely nearer to it than the Greek and Latin are, and that any theory which assumes that the Sanscrit aspirates remain in Greek and Latin, while changing in Teutonic, is a travesty of facts, a delusion and a snare.

But while pointing out that, even as regards the relations of Sanscrit, Greek, Latin, and Teutonic, "Grimm's Law" is a misstatement of facts, I wish to protest in the name of fact and common-sense, against the inclusion, as a third limb of the law, of the so-called High German. It was flattering, I suppose, to the national feelings of Grimm and his compatriots that the High German dialect of the German sub-division of the Teutonic branch should be raised to a level of philological importance with all the other dialects of all the sub-divisions of the Teutonic branch taken together; even as the Teutonic branch was pitted against all the other branches of the Aryan family. On no other hypothesis can I account for the formulation of this limb of the law, and its unquestioned acceptance by German scholars ever since, against the evidence of fact as well as antecedent probability. It introduced such an exhaustive classification! We have—



Moreover, it made the triangle complete, enabling theorists to skip from "Soft" to "Hard," from "Hard" to "Aspirate," from "Aspirate" to "Soft" again, and so on *ad infinitum*, and so to show that the series had no beginning and no end, but, like the spit which goaded the poodle, and the poodle which drew the spit, must have gone on just as they are for ever! The facts upon which the High German pronunciation of a dialect of the Teutonic branch is admitted into "Grimm's Law" on a level with the changes between Sanscrit and Teutonic are not sufficient; they are comparatively modern; and they are capable of other explanation. These theses I hope, with your permission, to make good in my next letter.

J. A. H. MURRAY.

ATTAVANTE.

19 Elvetham Road, Birmingham:
 February 16, 1878.

Since completing my articles on Attavante, which you were so kind as to insert in the ACADEMY, I have had the illuminations of the "Martianus Capella" photographed by Perini (the photographer of the Grimani Breviary), and have made thereby discovery of one or two errors which I should feel obliged if you would permit me to correct. My own notes, I now find, were quite accurate; but as through haste I did not fully rely upon them, I unfortunately followed another description to a small extent, and a

went clean wrong. The figures in the little miniature at the top of the title-page, which I have spoken of as sitting, are *all standing* except the Almighty. Then, again, with respect to the circular plate enumerating the contents of the volume, my first draft was absolutely correct—indeed, almost a facsimile. It is exactly as given below, and only reaches down to the word MINVTIIS. Its close accuracy was the reason of my not relying upon it after I reached home, as I



fancied the thrusting up of the letters at the end of the lines, and the small *v* in "Nature" and *L* in Albaldus, to be my own inaccuracies. The so-called *inner borders* occasionally referred to should all be omitted.

I would not trouble you with these corrections but for the fear that anyone reading my paper, and finding it so inaccurate in these particulars, might judge the rest to be of a piece with them, which is not the case. JOHN W. BRADLEY.

"SPELLING REFORM."

9 Red Lion Square, W.C.: February 16, 1878.

I seem to have failed in making clear the point I endeavoured to raise as to the question of *Gaius v. Caius*.

The eminent scholars who have answered me appear to take for granted that I was arguing for the superior correctness in itself of the spelling *Caius*, although I thought I had barred that misconception, not only by expressly saying that I left the abstract rights of the case out of consideration as not the real issue, but by choosing as an illustration the name *Sinclair*, where the current spelling, adopted by ear, is obviously wrong, and where, moreover, a rival and more correct orthography, *St. Clair*, competes with it.

My contention is solely this: The noticeable change of comparatively recent date in Latin orthography, accepted by all scholars, is based on the principle of reverting to the mode of spelling anciently in use, from which copyists in the course of centuries gradually departed according to the fashion of their day, and which editors of printed copies in a former era of scholarship altered even further. But this rule binds us to accept direct contemporary evidence when attainable, and that, it seems to me, more especially in proper names, where a personal element comes in as well as a philological one. Granting most fully that *C* on Julius Caesar's coins, and *CN* on Pompey's and Lentulus's, were mere archaic survivals in their day, and ought strictly to have been corrected into *G* and *GN*., after the phonetic value of *O* was changed, still the fact remains that they were not so corrected, and the archaic spelling seems to become in consequence a personal and historical belonging, which we cannot alter as we might a vocable like *Kalendarium*, or the name of any casual *Gaius* whom we might find; as we are, so far as I know, without any *coeval* proof the other way, though doubtless the *pronunciation* followed Quintilian's rule, and Caesar heard himself called *Gaius*. A further illustration may make my meaning more

clear. The letter *F* in English MSS. of the sixteenth and seventeenth centuries very often looks as if doubled. An erroneous belief that it is actually doubled has affected several English surnames—such as *Ffoliot*, *Ffennell*, *Ffoulkes*, *Ffarington* (sometimes written, for the sake of additional emphasis, *ffarington*), and, most indefinitely of all, *Ffrench*. Here the eye has misled people, as the ear did in the case of *Sinclair*; and we have a sheer misreading, which is not even an archaism. Accordingly, a writer some centuries hence, who should correct the title of Lord *Ffrench* by omitting one *f*, would be philologically right, but his purism would be an historical error. I am not quite sure that I understand the inference drawn from the well-known passages in Varro and Quintilian. Do they mean simply, as I read them, that *C* is an archaism for *G* in two names, and that such names were in fact anciently spelt with *C*; or that *C*, when standing as the initial of a praenomen, is an arbitrary symbol only, like the *z* in *viz.*? If this latter be the true force of the statement, of course I am wrong; but then arises the further query as to how and when the spelling *Caius*, in what must always have been one of the commonest of Roman names, made its way in, and whether it be not a reversion to the archaic form when it does appear—a doubt which also crops up as to *Cnaeus*. In sum, these two proper names, *Caius* and *Cnaeus*, are the only late survivals of the ancient orthography which we find in the Duilian inscription, when the phonetic value of the letter *C* was *G*, and so to write *G* in them now, though a phonetic purism, is to destroy a most interesting historical landmark of the Latin alphabet, showing its former nearness to the Semitic and Greek order of the letters, and is therefore to be strongly deprecated. Surely, the right course is to tell the learner to pronounce the *O* as *G*, but to keep it unchanged as a character.

R. F. LITTLEDALE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, February 25.—5 P.M. London Institution: "Researches bearing on the Theory of Spontaneous Generation," by the Rev. W. H. Dallinger.
7 P.M. Actinaries: "How does an Increased Mortality affect Policy Values?" by T. B. Sprague.
8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigments," by T. Bolas.
8.30 P.M. Geographical: "Armenia and Mount Ararat," by Prof. J. Bryce; "Reconnaissance of Albert Nyanza," by Col. Mason-Bey.
TUESDAY, February 26.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
8 P.M. Anthropological Institute: "Primitive Culture of Babylonia," by W. St. C. Boscaaw; Exhibition of a Weapon from New Zealand, by Hyde Clarke.
8 P.M. Colonial Institute: "Colonial and Indian Trade of England contrasted with her Foreign Trade," by Dr. J. Forbes Watson.
8 P.M. Civil Engineers: "Liquid Fuels," by Harrison Aydon.
WEDNESDAY, February 27.—8 P.M. Society of Arts: "Past, Present and Future of the Thames," by J. B. Redman.
8 P.M. Literature: "Historical Outlines of the leading Religions of the World," by Sir Patrick Colquhoun.
THURSDAY, February 28.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: "The Radiometer," by W. Crookes.
8 P.M. Society of Arts: "The Chemistry of Infection," by C. T. Kingzett.
FRIDAY, March 1.—4 P.M. Archaeological Institute.
8 P.M. Philological: "On Engraving, or Approximate Phonetic Writing for Philological Purposes," by A. J. Ellis; "On Icelandic," by M. Gullöggen.
9 P.M. Royal Institution: "Deterioration of Oil Paintings," by Dr. Liebreich.
SATURDAY, March 2.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.
8 P.M. Physical: "On the Phonograph," by W. H. Freese.

SCIENCE.

Sayings of the Jewish Fathers, &c. By Charles Taylor, M.A., &c. (Cambridge: University Press, 1877.)

THE Syndics of the University Press at Cambridge have, by the publication of this book, placed under considerable obligation, not merely the ordinary scholar, who only

reads the Talmud and Talmudic literature in English, but also the masters of Talmudical criticism. The famous *Pirque Aboth* (or *Ethics of the Jewish Fathers*), though extant in numerous editions in Hebrew and various other languages, are here edited in a way in which, we may safely say, they have never been produced before, either by Jew or by Christian. This is, in fact, the first critical edition of *Massikhta Aboth* in its entirety. We will now give a short description of the book before us, appending to it, as we proceed, a few criticisms.

The book naturally falls into two unequal parts, an English and a Hebrew one. The former consists, if we add to it the instructive *Introduction*, of 149 pages; and the latter of 56.

In the *English* part the main point, although not given in the book as first, is of course the *Translation of Massikhta Aboth* (together with that of the *Pirque R. Meir*, or on the Acquisition of the Torah). This translation, on the whole a very faithful one, is accompanied by copious *Notes*, which do not confine themselves to the principal subject, but touch on many points in the Hebrew Bible, the Talmudim, Midrashim, and Targumim, as well as in the Greek Scriptures. The elucidation of these last, although it is not distinctly avowed, is, as is almost a matter of course, the chief object of the author—a Christian Divine. The next thing of importance, though placed by the author first, is the *Critical Notes*, which occupy pp. 1–21. In these certain various readings are very ably discussed, and other interesting matters in connexion with the legitimate *Peraqim* of this *Massikhta* are given (to the "sixth" *Pereq* only one line is devoted therein). We hope the author will in a second edition, to which we may speedily look forward, throw a little more light on "Interrogate him not in the hour of his vow" (iv., 25); will let us have the famous poem by Ibn 'Ezra on the *Ages of Man* in its true and pristine metre, and will add to it the poem by R. Shelomoh Hallevi the elder (the author of the *לבו אבות*). Last in place, though by no means in value, come five *Excursus* on Torah, Qabbalah, &c. These occupy pp. 119–145, and are very instructive, particularly to such Christian scholars as, however great in independent criticism, fall continually into errors in writing on the Talmud (and, let us add, on the New Testament itself), because they are not able themselves to read the *Talmud* critically. For instance, that *Qabbalah* in the sense of "Tradition" commences with the Prophets and ends only with the last teacher of the Talmud is, although not quite unknown (see *The Psalms, &c.*, by Jennings and Lowe, Introduction, p. vi.; London, 1875, 8vo), not generally known; and therefore Matthew xv., 2, 3, and other passages, are not and cannot be fully understood. In the illustration of the *Lord's Prayer* we regret that the author had not before him the two sermons on Judaism and Christianity by the writer of these lines, as the whole of it would have been much more naturally traced to its original and genuine sources—Biblical, Talmudical, and Liturgical (see *Harmony and Dis-Harmony between Judaism and Christianity, &c.*; Manchester, 1859, 8vo, pp. 15, 16).

As regards the *Hebrew* part of the book, the editor's merit is even greater than in the English part. Interesting and very instructive footnotes in well-written Rabbinic company the text; and various readings, toilsomely collected from more than a hundred MSS. and printed books (of which a special catalogue is already in the press), are here offered to the critical reader. These would in themselves secure to this book a lasting value beyond the boundaries of English-speaking countries. There is, however, according to our individual view, something more valuable in this book—the text of *Massikhta Aboth* itself, otherwise entirely unknown, and taken from the *Yerushalmi-Mishnah*, long believed to have been lost for ever. As but little is known of the “Yerushalmi” in general, and the *Mishnah* on which it rests in particular, the following remarks will, perhaps, not prove unacceptable to the learned readers of the ACADEMY.

Of the two Talmudim, which had for centuries to fight for their existence, the *Palestinian* recension, commonly, but by mistake, called “Yerushalmi,” had to contend with by far the more powerful enemies of the two. The *Babylonian* recension, or “Babli,” as it is correctly called, had certainly roused the ire, not merely of the rulers of the Church, but also of the civil Governments. Informed by renegades of its pretendedly dangerous doctrines and tendencies against Church and State, Popes and Kings several times proscribed it, and condemned not merely the innocuous book to the flames but its votaries also to the extreme penalty of the law. In vain! According to the law of nature, pressure begets counter-pressure, and the *Babli* thus not merely survived the machinations of its enemies, but, like the people with whose life it had in the course of ages become interwoven and identified, it flourished. The more they afflicted it, the more it grew and spread. Not so the “Yerushalmi.” This recension was considered among non-Jews to be comparatively innocuous—so innocent, indeed, that whenever a Jew or a Christian (like Reuchlin; see Rabbinovicz, *Variae Lectiones*, viii., in the account of Codex xv., note) wished to avert from himself the suspicion of having in his house a volume of the *Babli*, he wrote on its outside תלמוד ירושלמי, or *Talmud Hierosolymitanum*. Who, then, were the *Yerushalmi*'s deadly foes? Long negligence and consequent ignorance, on the one hand, and the high authority of the *Babli*, on the other. Although the “Yerushalmi” is (except in size and correctness of text) every way superior to the *Babli*—in age, in conciseness, and lucidity of style, in the value of its contents, &c.—yet the persecution to which the *Babli* was exposed increased the veneration for it day by day, in addition to the fact that most of the Jews had received it from the *Geonim* (Heads of the Babylonian Academies). These *Geonim* very naturally preferred the *Babli*, partly because they considered it their own, and partly, to do them justice, because they thought it more correct and trustworthy, it being the work of teachers living at a later period (בחראי), who thoroughly knew, had carefully examined, and only after mature consideration had re-

jected, sayings and decisions of the teachers of an earlier age (קמאי). Halakhic matters, if found in the *Babli*, were therefore always decided from the standpoint of the *Babli*; and only when not to be found there was recourse had to the “Yerushalmi.” Now, the longer this was the case, the more the want of knowledge as regards the “Yerushalmi” increased. The ignorance respecting it may be better imagined, when the fact is stated that Rab Se'adyah (the Gaon *par excellence*), a man of not merely vast philosophical, but Talmudical learning also, had actually to learn a portion of its contents from anti-Rabbinic Jews (קראים). A book so neglected, it will surprise no one to learn, lost by degrees not only its correctness, but also portions of its contents. The “Yerushalmi,” which no doubt at one time extended over all the six *Sedarim* of the *Mishnah*, consists now of less than two-thirds of its original extent. True, some scholars, who we feel sure have not deeply studied the book, maintain that it never contained more. They have, however, given no proof, and can give none, for this extraordinary statement. It will cost us, on the other hand, very little trouble to prove the contrary, partly by mere reasonable assumptions, but partly also by incontrovertible facts.

1. This peculiar recension was composed, as its name, even in its mistaken form, correctly indicates, in *Palestine*. Now, in *Palestine* many laws only applicable in the Holy Land (מצות התלויות בארץ) were practised for hundreds of years after the destruction of the Temple; while in *Babylon* they of course never had been practised. We find, therefore, that while the *Seder Zera'im* (with the exception of the first treatise *Berakhoth*, which is applicable everywhere) lacked *Gemara* to all but this one treatise, the *Palestinian* recension has, to this day, *Gemara* to all eleven *Massikhtoth* of the *Seder*. Again, the hopes of a speedy restoration were naturally, at the sight of the Holy Places, greater among the Jews of *Palestine* than among those of *Babylon*. We find, therefore, that while the *Babli* has no *Gemara* of its own on *Massikhta Shegalim*, the “Yerushalmi” has (that of the *Babli* being notoriously *Palestinian*). Is it now, on the other hand, likely that the *Babli* should have *Gemara* on *Zebachim*, *Menachoth*, &c., *Massikhtoth*, which contain only הלכות רמשיחא (i.e., matters applicable again in Messianic times), and the “Yerushalmi” should never have had them?

2. It can have escaped few real Talmudic and Midrashic scholars that a goodly portion of the so-called *Midrash Rabboth*, and other *Midrashim*, can be literally traced to the “Yerushalmi” as it now exists; while other passages, though absolutely kindred in subject and language, cannot. Is it not a reasonable assumption that the passages now not traceable were also taken from the “Yerushalmi,” only from the portions now missing? Should the “Yerushalmi” ever be found in its entirety (and we have, after the discovery of the long-lost *Mishnah* of that recension, not given up the hope of its rediscovery), the whole *Midrash* will, we doubt not, be traced to it as its original source.

3. Is it possible, is it conceivable, that a treatise like *Chullin*, which not merely treats

of matters of everyday life, and which matters were, according to the testimony of the *Babli* itself (T. B. Chullin, 110 b), better studied and known in *Palestine* than in *Babylon*, although applicable everywhere—is it conceivable, we say, that such a *Massekhet* should never have had a *Palestinian Gemara*?

4. Moreover, Maimonides (twelfth to thirteenth century) states distinctly (in the Introduction to his *Mishnah-commentary*) that he had the Talmud “Yerushalmi” on the first five *Sedarim* complete, while of the sixth *Seder* there was only *Gemara* on one treatise (*Niddah*). Now, people may try to weaken the force of his declaration, to explain it away; in vain! Is the explanation that he had a leaf or two of the fifth *Seder* a satisfactory one? How many leaves had he, and of what treatise of the *Seder Qodashim*, to justify him in his expression that that *Seder* was perfect? Where were the treatises of *Eduyyoth* and *Aboth* of the fourth *Seder*? Is an exact scholar like Maimonides likely to have used such an expression without proper warrant for it?

5. But we have a better proof still of the gradual loss of portions of the “Yerushalmi,” from another side. The Tosaphists (Rabbis of Northern France, of England, and of Southern Germany, in the twelfth and thirteenth centuries) unquestionably yet had that Talmud on the whole of *Massekhet Niddah* (that on the seventh *Perek* is actually referred to, T. B. Nidda, 66a, ותבירוק, the first); although now, as everyone knows, it reaches only to within a few lines of the fourth *Perek*. We thus see, that between the thirteenth and sixteenth centuries (when the “Yerushalmi” was first printed) more than three entire *Peraqim* of a most important *Massekhet* were lost.

Judging, then, from the known to the unknown, and combining reasonable assumptions with historical facts, there can scarcely be a doubt as to the existence, at one time, of a *Yerushalmi-Talmud* on all the six *Sedarim*.*

There is, however, at the present moment, a matter of even greater importance before us than the discussion on the existence of a *Yerushalmi-Talmud* on the whole *Mishnah*; it is the peculiar recension of the *Mishnah* itself on which this Talmud rests. Many may know that this peculiar *Mishnah* deviates somewhat from the two other recensions—i.e. the one on which *Babli* rests, and the other which constitutes the *Mishniyyoth* as a separate work. Few know that the *Yerushalmi-Mishnah*, even in its present corrupt state, is greatly superior to the two before-named recensions. Fewer still know that this corruption is traceable to two causes, one a natural one (mistakes made by successive copyists down to 1289), and the other an artificial one (confessed tampering by the copyist of the MS. on which principally the editions are based). But very few indeed are aware

* We hope one day to discuss this matter more fully in a more suitable place—i.e. in the Introduction to a critical edition of the “Yerushalmi,” for which we are now collecting materials, and which we will take in hand as soon as our critical edition of Qimchi's *Entire Commentary on the Psa.*, now in the press, shall be finished.

of the following facts:—1. The catch-words of the Mishnah in this *Gemara*, which differ considerably from the Mishnah as it stands at the head of the *Pereq*, are remnants of the *genuine recension*. 2. In the fourteenth century (early) the whole of the six *Sedarim* of the *Mishnah* of this peculiar recension existed, and was known, in Spain (see our *Catalogue*, ii., p. 2, Note 2). 3. Within the first quarter of the sixteenth century there were known only four more *Peraqim* of this *Mishnah* than the four copies contained, which were under the editor's eye (see our *Occasional Notices*, &c., No. 1; Cambridge, 1878, 8vo, p. 6, Note). 4. For the last nine years a copy of the old *Mishnah* has been preserved in the University Library at Cambridge (MSS. Add. 470. 1). This copy, whatever its drawbacks may be, proves on examination to be the long-lost recension on which the "Yerushalmi" rests, and to contain the uncorrupted and pristine text thereof. To the author of the book under notice belongs the great merit, not merely of having carefully collated this precious copy, but of having published from it the text of the *Masseketh Aboth* (pp. 1-51). Mr. Taylor has also given us a comparative Index of this MS. with Surenhuis's *Mishnah*-edition (pp. 52, 53); two entire specimen-pages of the MS. (1 a and 249 a, on pp. 54, 55); and finally a few disconnected but instructive extracts from it (p. 56). We thank the author* most heartily for having thus drawn the attention of the learned world to this great treasure, and offer him our sincere congratulations on having brought his scholarly undertaking to a successful issue.

S. M. SCHILLER-SZINESST.

SCIENCE NOTES.

BOTANY.

The Influence of a Damp Atmosphere. By Paul Sorauer (*Botanische Zeitung*).—It is well known that before a disease can be developed in a plant a certain predisposition for it is necessary. This predisposition is not necessarily a weak state of growth but may be a perfectly normal phase of development in the plant, although at the same time one which is favourable to the reception of either a disease caused by some fungus or similar parasite or to the damaging influence of the weather. A familiar example of this is to be found in the greater susceptibility of certain varieties of cultivated plants to disease than others: for instance, that of certain kinds of potato to the *Phytophthora*, of certain kinds of vine to *Erysiphe Tuckeri* and of the different varieties of almost any cultivated fruit to the influence of frost, &c.

* The writer of these lines felt at first some scruples as to the propriety of his reviewing the work under notice, since the author was not only one of his hearers at public lectures, but has also been for years one of his private pupils. These scruples were, however, completely removed by the consideration of the double injunction of the *Mishnah* according to the "Yerushalmi" recension, *הי כבוד תלמידך חביב עליך ככבוד חבירך* (iv., 17)—"Let the honour of thy disciple be dear unto thee as the honour of thine associate" (*Sayings*, &c., p. 85). The reviewer feels that his own merits in connexion with the author's Talmudic attainments are very small indeed; and that Mr. Taylor's success is due in a great measure to the assiduous application of his natural talent, but chiefly to the excellent foundation laid for his Rabbinic and Talmudic studies by his early and principal teacher in Hebrew, the Rev. P. H. Mason, of St. John's College, Cambridge.

This want of ability to resist is no doubt to be attributed to many different causes—e.g. the tenuity of cell-membranes, a greater quantity of water than usual contained in the cells, both of which conditions are generally supposed to favour the development of parasites; and Dr. Sorauer adds that a greater quantity of sugar renders the tissue containing it more liable to the ravages of certain fungi. There is no doubt whatever that dampness favours the growth of parasitic fungi in a remarkable manner, and that dryness which is by no means excessive is sufficient to hinder the development of the most if not to destroy their power of germinating altogether. Dr. Sorauer selected the barley-plant as the subject for investigations, with the object of determining the relations of vegetable growth to different degrees of humidity, and the following are among the results he obtained. 1. A dry atmosphere favours the development of lateral shoots with short leaves. 2. Leaves growing in damp air are longer but narrower than those growing in a dry atmosphere, and the same is true of the stomatal and upper epidermis cells. Elongation is also shown in the leaf sheath. 3. In conditions of vegetation otherwise similar the damper atmosphere causes a greater growth in length in the stem and root; but the quantity of fresh substance represented is here less than in those plants nourished with the same quantity of nutriment in a dryer atmosphere. Of this fresh substance a greater percentage falls to the root in plants growing in damp air. 4. A greater quantity of water than usual is present in the organs produced above ground of plants grown in a damp atmosphere. These results, together with the others obtained by Dr. Sorauer, show that the alteration of a single vegetative factor causes the plant to alter both in its material composition and its shape.

DR. HOLLSTEIN communicates to the *Botanische Zeitung* several experiments on the fate of the anthoxanthin granules in withering flower-leaves. He finds that in a few cases—e.g., *Eschscholtzia californica* and *Oenothera biennis*—the anthoxanthin granules remain completely unaltered while the colouring-matter perishes. In most cases, however, a gradual dissolution of the granules takes place: they first become globular, and then slowly pass into a granular, and usually at last a clear and homogeneous yellow mass.

In the *Journal of Botany* for January there is a description of the structure of the pitcher of *Cephalotus follicularis*, by Professor Dickson, of Glasgow.

Prizes in Botany for Young Women.—The Society of Apothecaries in London has resolved to award prizes for proficiency in botany to young women. Candidates before entering on competition must produce certificates from their teachers that their age at the time of examination does not exceed twenty years. The examination will be in general, not in medical, botany, and will consist of written and oral questions in (1) Structural Botany; (2) Vegetable Physiology; (3) Description of living plants; and (4) Systematic Botany—so far as these subjects are contained in Sir Joseph Hooker's *Science Primer: Botany* and Prof. Oliver's *Lessons in Elementary Botany*. The first examination will take place in London on the third Wednesday and the third Friday in June, 1878. Candidates will be required to send in their names and addresses at least fourteen days before examination to the Beadle, Apothecaries' Hall, Blackfriars, E.C., when they will receive tickets of admission to the examination.

PROF. ELIAS MAGNUS FRIES, the eminent Swedish botanist, died at Upsala on the 8th inst., having survived the centenary of his great predecessor Linnaeus but a few days. Fries was born in Småland on August 15, 1794. His tendency to botanical studies displayed itself when he was quite a child, and was recognised from the first. In 1811 he went as a student to Lund, and as

early as 1814 was nominated Docent in botany to that university, where in 1824 he became Professor. In 1817-18 appeared his first important work, *Flora Hallandica*. In 1821 he was made a member of the Swedish Society of Sciences, and in the same year commenced the publication of his great work *Systema Mycologicum*, which was not completed until 1829. In 1828 he published, in two volumes, his *Elenchus Fungorum*, which was followed in 1831 by his very important *Lichenographia Europaea*. In 1834 he accepted a professorial chair, that of Practical Economy, at Upsala. In 1838 appeared his *Epicrisis Systematis Mycologici*, which had, however, been preceded in 1835-36 by the *Flora Scannica*. In 1844 and in 1848 he represented the University of Upsala in the Riksdag, and in 1847 was received into the Swedish Academy. In 1851 he succeeded Wahlenberg as Professor of Botany at Upsala, a post which he held until his death. A second edition of the *Epicrisis* was published in 1874, under the name of *Hymenomyces Europaei*; and at the end of last year there appeared the first fasciculus of the second volume of his *Icones Hymenomycetum*.

PHILOLOGY.

In the *Zeitschrift für deutsche Philologie* Leo Meyer replies to Johannes Schmidt on the inflection of the German adjective. Adolf Lasson contributes emendations in the text of Eckhart. Two sermons by Hugo of Constance are published from a MS. now at Carlsruhe, but formerly at St. Georgen in the Black Forest, by Alfred Holder. Oskar Erdmann combats Klinghardt's theory of the usage of *ei* and *thaz* in Gothic. Felix Liebrecht publishes a pretty Sicilian ballad, and Frischbier a number of riddles on plants, selected from a forthcoming collection of Prussian popular riddles. The meaning of the Middle High German words *lier* and *heren* is discussed by Karl Regel, and the riddle "Der Heber gât in litun" by B. Schädel. Zingerle communicates some proverbs of the fifteenth century from an Innsbruck MS. of the same date; and Wöste continues his "Beiträge aus dem Niederdeutschen." Heinzerling reports on the proceedings of the German and Romance section of the recent Conference of Scholars at Wiesbaden.

THE last number of the *Philologus* contains the first instalment of a paper on Genesis, by Wäschke; notes and emendations on Statius by Köstlin, and on Juvenal by Wirz; essays on *θάνατος* with and without the article by Procksch; and on the Latin possessive pronoun by Buchholtz. Kallenberg finishes his dissertation on the authorities followed by the historians of the wars of the Diadochi, deciding, with Brückner, for Hieronymus of Cardia. Weidner continues his essay on the political speeches of Demosthenes, taking in this number the second Philippic, and Hegesippus Περὶ Ἀλονήσου. In the "Jahresberichte" Jacoby continues his Report of the recent works on Dionysius of Halicarnassus.

THE *Indian Antiquary* for January commences with a discussion, by the Rev. T. Foulkes, of the Fa Hian's account of the Dekkhan, which he did not visit, but concerning which he has left us the result of his enquiries. The conclusion arrived at is that Fa Hian's "Kingdom of the Dekkhan" is the country ruled over by the pre-Chälukyan Pallavas kings of Kāñcīpura. Major Watson gives an account of the mediæval history of Anandapura in Surāshtra. Mr. Fleet continues his papers on Sanskrit and Ancient Canarese Inscriptions, the one now published and translated (No. xxxiv.) being a Sanskrit inscription of the Eastern Chälukyas in the tenth century. Major Walhouse adds to his former archaeological notes some interesting tales illustrative of the high notions of chivalry and honour prevailing among Hindu rājas in the fifteenth and seventeenth centuries. Among the minor notices may be mentioned one on golden masks by Mr. West, and an account

of a visit to the Digambara Jains by Dr. Bühler, giving a short description of their sacred books, especially as compared with those of their Svetambara co-religionists.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, February 6.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair. Mr. J. Jenner Weir exhibited some remarkable forms of Arachnidae.—Mr. McLachlan exhibited a collection of dragon-flies in illustration of a paper which he communicated entitled "Calopterygina collected by Mr. Buckley in Ecuador."—Mr. Meldola exhibited a remarkable specimen of *Leucania conigera*. The colour and markings of the fore-wings were reproduced in the lower half of the left hind-wing.—Mr. Meldola also read extracts from a letter addressed to Mr. Charles Darwin from Dr. Fritz Müller, St. Catharina, Brazil, containing some valuable observations on the discrimination exhibited by a number of butterflies for certain colours in flowers. Dr. Müller also described the odoriferous organ of a male sphinx-moth which exhaled a strong musk-like odour, and called attention to a secondary sexual character observable in some species of *Callidryas* and other Pierinae in the serration of the costal margin of the anterior wing. This is confined to the males, though sometimes found in the females of *Callidryas philea*, but in a far less degree. Reference was made to a sphinx-moth, the proboscis of which, measuring twenty-two centimetres, had been forwarded by Dr. Müller, and was exhibited at the meeting. Mr. Butler stated that he had measured the proboscis of all the Sphingidae from Madagascar contained in the British Museum, and found that none of them exceeded five inches in length. He also stated that the *Callidryades* in the British Museum with serrated costal margins to the fore-wings included the males of all the species of the genera *Catopsilia*, *Phoebis*, and *Callidryas* (true). The President observed that in the genus *Proneris* the serrated costal margin existed in both sexes.—The secretary, on behalf of Capt. Elwes, exhibited some coloured illustrations of butterflies which had been taken by a new process of nature-printing.—Mr. G. C. Champion exhibited a specimen of *Anthicus bimaculatus* taken at New Brighton, and some species of the genus *Cetonia* from the Mediterranean region.—Mr. J. W. May exhibited a specimen of *Carabus intricatus* taken near London.—Mr. H. Goes called attention to the occurrence of sexual dimorphism in *Erebria medea*, exhibiting specimens of both forms of the female.—Sir John Lubbock read a paper "On the Colouring of British Caterpillars," accepting the principle laid down by Mr. Darwin and others, that dull-coloured, green, and smooth-skinned caterpillars are eaten by birds, &c., while spiny, hairy, and brightly-coloured species are rejected; the author stated that by the statistical method it was shown that no hairy caterpillars are green, while, on the other hand, a large majority of black and brightly-coloured species are hairy or otherwise protected. The secretary read extracts from a recent communication by Dr. Fritz Müller in *Koemos*, on the subject.—The following papers were communicated by Mr. C. O. Waterhouse:—"Description of a new Dragon-Fly (*Gynacantha*) from Borneo;" "Description of a new Species of Chernetidae (Pseudoscorpionidae) from Spain;" "On the different Forms occurring in the Coleopterous Family 'Lycidae,' with Descriptions of new Genera and Species."—Part IV. of the *Transactions* for 1877 was on the table.

SOCIETY OF ANTIQUARIES.—(Thursday, February 7.)

F. OUVRY, Esq., President, in the Chair. C. R. Markham, Esq., C.B., read a paper upon the church of Little Horkeley, Essex, which is celebrated for possessing three colossal wooden figures, one a lady, the others cross-legged knights, being probably the monumental effigies of members of the family of Horkeley, which owned the parish from the Norman kings to the reign of Edward III. At the close of the fourteenth century the property came into the hands of the Swinburne family, and about 1430 they were succeeded by the Fyndornes. The brass on the tomb of two of the former family, one of whom was Mayor of Bordeaux, is remarkable as preserving the difference between the costume of the father and the son, though both figures were evidently constructed at the same

time. The last of the Fyndornes appears on a brass in company with his wife Bridget and her second husband, Lord Marney, who died in 1549. Another brass in the church represents a corpse in a shroud, but the person has not been identified. All these monuments have been engraved in Suckling's *Essex* and other works. The church, which was built by Sir W. Fyndorne, was originally appropriated to Horkeley Priory, and there are certain peculiarities of construction on the north side, owing to the old communications between the church and the monastic buildings. The style of the architecture is Perpendicular, though part of the tower is older. In the east window there is a sun in splendour in yellow glass. This was the cognisance of Edward IV., and is occasionally found in churches built during his reign. The priory was suppressed by Cardinal Wolsey to found his colleges, and the site is now occupied by a farm.

LINNEAN SOCIETY.—(Thursday, February 7.)

PROF. ALLMAN, F.R.S., President, in the Chair. Sir J. Lubbock, Bart., gave his fifth contribution of "Observations on the Habits of Ants." In continuation of former experiments he finds that ants recognise old acquaintances and attack strangers. Their intelligence is questionable in cases where a thin circle of glycerine bars their access to honey which they have already visited by a paper bridge; for when the latter is taken away they do not pile up a few grains of earth and thus cross the barrier. Despite the many observers and the plentifulness of ants' nests, it is still doubtful how their nests commence. Sir John's experiments show that the workers of *Lasius flavus* will not adopt an old queen from another nest. But, on the other hand, the queen of *Myrmica ruginodis* has the instinct of bringing up larvae and the power of founding communities. As to intimating to each other discovery of food, he considers this not necessarily to imply any power of describing localities, but that rather by a simpler sign co-workers accompany each other to the treasure. They do not summon their brotherhood by sounds to a repast found by them. Their affection for friends is outbalanced by hatred of strangers. A few of each being kept prisoners in separate bottles with wide-meshed muslin over the mouths, those free outside again and again excitedly endeavoured to attack the latter, but used no means to free the former, their own companions. Further experiments prove that scent more than sight guides them in following up food which has been shifted in position, after its having been partaken of and a return to the nest made. Ants avoid light when thrown into their nests, and they then congregate into the darkest corners. Taking advantage of this habit, by a series of ingenious experiments—wherein strips of coloured glass, in other instances shallow cells containing coloured solutions such as carmine, bichromate of potash, chloride of copper, &c., were used—Sir John arrives at the conclusion that ants are influenced by the sensation of colour, as are bees; though in the case of the ants its effects probably are different from those produced in man. A predominate preference is given by the ants to red, green follows, yellow comes next, while to blue they have a decided aversion. The longevity of ants would seem greater than generally admitted, some specimens of *Formica fusca* being at least five years old.—Mr. Thielton Dyer made a brief communication on the so-called "Rain Tree" of Mogobamba, South America, which promised to excite as much interest among residents in hot, dry countries as the supposed anti-malarial properties of the "Fever Tree" (*Eucalyptus globulus*) had done among the inhabitants of hot, wet ones. From information from Mr. Spruce, it seemed probable that the "Rain Tree" was *Pithecolobium saman*, and the so-called "rain" the fluid excreta of Cicadas, which fed on the juices of the foliage. The whole phenomenon was comparable with the production of honeydew from the lime by the agency of aphides.—There followed a paper "On the Shell of the Bryozoa," by Mr. Arthur W. Waters. The points to which he more especially drew attention were:—The great difference of the young and old cells, caused by a constant growth of shell substance, so that the older zoecia become closed up. This growth progresses at various rates. Passing through the shell are tubes filled with corpuscles of the chylaqueous fluid, which thus become oxydised. The supposed nervous filament of the colonial connexion the author believes to be rather for the supply of

material from one part of the zoarium to another. He further suggests that the varying thickness of the plates in the walls of the colonial connexion should be used as a factor in specific determination, and it would be especially useful in comparing recent and fossil forms. There is a possibility of the Avicularia and adventitious tubes being homologous and helping to maintain the vitality of the colony when the polypides have disappeared.—The President having put the motion, it was unanimously resolved to present an address to Prof. C. T. Ernst von Siebold on the advent of his jubilee.

ROYAL ASTRONOMICAL SOCIETY.—(Anniversary Meeting, February 8.)

DR. HUGGINS, President, in the Chair. The secretaries read portions of the Annual Report. At the end of the year the society counted 580 Fellows and thirty-seven Associates. It has lost five foreign Associates: Bremiker, at Berlin; Heis, at Münster; Le Verrier, at Paris; Littrow, at Vienna; Santoni, at Padua. In the course of the year ten new minor planets and five comets have been discovered, besides which d'Arrest's periodical comet has been observed on the fifth occasion of its return to perihelion since its discovery in 1851. A detailed account, supplied by Prof. Asaph Hall, of the circumstances leading to and connected with his discovery of the satellites of Mars was read. Among the subjects specially referred to in the Report are: Prof. Newcomb's researches on the motion of the moon; Mr. Hill's paper on the motion of the moon's perigee; Prof. Adams' paper on the motion of the moon's node; the Astronomer Royal's numerical lunar theory; Prof. Draper's researches with reference to the existence of oxygen in the sun; Mr. Janssen's solar photographs; Mr. Gill's expedition to Ascension for determining the solar parallax by observations of Mars; Mr. Green's drawings of Mars; drawings of Jupiter; the rotation of Saturn; the new star in Cygnus; Mr. Birmingham's catalogue of red stars; the progress of meteoric astronomy, etc. The President then proceeded to deliver his address on presenting the gold medal awarded by the council to Baron Dembowski of Gallarate, near Milan. For the last quarter of a century Baron Dembowski has pursued with untiring energy and zeal the astronomical work to which he has devoted himself, that of the careful measuring of double stars. His observations are scattered through some seventy numbers of the *Astronomische Nachrichten*, but, if collected in one volume, would form a catalogue worthy to stand beside the most valuable and extensive double-star catalogues which we possess. His work, the President said, had not been of a showy but of a quiet and unobtrusive character, such as it was pre-eminently the duty of the council to seek out and honour. Great discoveries brought their own reward in the general attention and recognition which they at once claimed, but work like that which had been accomplished by Baron Dembowski was often insufficiently remembered and honoured, and the council desired, in thus bestowing their medal, to encourage the class of workers who were content to pass their lives in patiently laying the foundations of future discoveries.

NEW SHAKSPEARE SOCIETY.—(Friday, February 8.)

WILLIAM CHAPPELL, Esq., F.S.A., in the Chair. The Rev. J. W. Ebsworth read a paper on "Shakspeare's Knowledge and Use of Old Ballads." First, a passage from Richard Simpson's *School of Shakspeare*, ii., 13, was considered and rejected, because it unwarrantably asserted that the poet's career had begun as a ballad-writer, and "for seven years' space, absolute interpreter to the puppets." The object of the paper was to show Shakspeare's extensive knowledge of current ballads, and the skilful employment of them, when quoted appropriately by the *dramatis personae*, "because he sympathised with common minds as well as with the loftiest and purest; he loved to make acquaintance with the ballad-singer's art; he brightened as with spots of colour his sombre tragedies with bursts of song. He lifted his comedies into more intense merriment by snatches of droll ballads. He gives to his creations the love of music that he held himself, suiting the individual tastes of each." This was the key-note struck, and in detail were shown the ballads introduced or mentioned, but divided from those original songs which the poet himself wrote for

his dramas. *Othello*, *Hamlet*, *King Lear*, the *Tempest*, and others passed under review, the various ballads identified being almost all quoted at full length, or full references given to where they are preserved. The scene from *Twelfth Night*, ii., 3, and another from *Winter's Tale*, iv., 3, were given to show the ballad-allusions closely packed therein. A large group of "Lady, Lady, my dear Lady" ballads, and some others, such as "O the twelfth day of December!" which had long been supposed to have perished, were produced in illustration. The friendships of the poet, his connexion with Marlowe, and the history of the *Passionate Pilgrim*, were briefly touched on, but reserved for separate consideration. Several of the ballads were sung, such as "Fortune, my Foe," "Greensleeves," "Old Sir Simon," and "The King." Mr. Chappell and Mr. Furnivall afterwards spoke on the subject of the paper.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, February 12.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Mr. H. C. Sorby read a paper on the various colouring matter met with in human hair. In this paper the author described the manner in which the various-coloured substance met with in human hair may be separated and distinguished. Four quite different and well-characterised pigments have been obtained, but of these two serve to modify the tint of the hair to only a very limited extent. The general colour is mainly due to a black and a brown-red pigment, both of which can be easily obtained in a separate form, and used like water-colours, as shown by the numerous drawings which were exhibited. All the varying tints of black, brown, dark and lighter red, and most of the pale tints, are easily proved to be due to a variation in the total and relative amount of these two substances, as shown by a series of comparative analyses. The paper concluded with some remarks on the bearing of these facts on ethnology, and with a consideration of the probable explanation of certain changes in the colour of hair occasionally met with, but not yet fully understood.—The Director then read a paper by the Hon. Chas. C. Jones, Jun., on "Bird-shaped Mounds in Putnam County, Georgia."

ROYAL SOCIETY.—(Thursday, February 14.)

SIR JOSEPH D. HOOKER, K.C.S.I., in the Chair. The following papers were read:—"Concerning the Effects on the Heart of alternate Stimulation of the Vagi," by Dr. Gamgee and J. Priestley; "On Schulze's Mode of Intercepting the Germinal Matter of the Air," by Dr. Tyndall; "Experimental Contribution to the Etiology of Infectious Diseases, with special Reference to the Doctrine of Contagium Vivum," by Dr. Klein; "On the Use of the Reflection Grating in Eclipse Photography," by J. N. Lockyer.

ROYAL INSTITUTION.—(Saturday, February 16.)

LAST Saturday Mr. Bosworth Smith entered upon the better-known phase of Carthaginian history. He has made the strong point of his lectures the detailed treatment of the earlier portion, which has hitherto been much neglected. The subject of the last lecture was familiar to all, though Mr. Smith cannot treat even a quite familiar subject without giving it a new interest by the originality of his view and the enthusiasm with which he speaks of great deeds and noble characters. He began his lecture with Hasdrubal's rule in Spain, and then went through the history, so familiar to every reader of Livy, of Hannibal's early career, his solemn vow against the Romans, his wonderful march upon Italy, the battles of the Trebia and of Lake Trasimene; and at the close of the lecture left the great general seemingly master of Italy. To-day we shall hear of Fabius and of Cannae, Capua, Scipio, and the Metaurus.

ROYAL ASIATIC SOCIETY.—(Monday, February 18.)

SIR EDWARD COLEBROOKE, Bart., M.P., President, in the Chair. Mr. Kingsmill, the President of the North China branch of the Royal Asiatic Society, contributed a paper "On the Migrations and Early History of the *Yüti*" (the White Huns or Ephthalitæ of the later Greek writers), who, in the latter part of the second century B.C., overran and destroyed the Græco-Bactrian kingdom, after it had subsisted for

about 120 years. Mr. Kingsmill suggested, on philological grounds, that the word *Vidal* or *Viddhal* was the true rendering of the old Chinese name; and that this might be considered as identical, not only with the *Ephthalitæ* of Procopius, but also with the *Haiathalah* of the Arabs.

FINE ART.

WILLIAM BLAKE.

Jerusalem, the Emanation of the Giant Albion.

By William Blake. Facsimile Edition. (London: Pearson, 1877.)

William Blake; Etchings from his Works.

By William Bell Scott. With Descriptive Text. (London: Chatto & Windus, 1878.)

THE fame of Blake continues to extend and solidify. Of this fact we could hardly have more signal proof than in the publication of the two *éditions de luxe* now before us: the first being a facsimile of the *Jerusalem*, done by some photographic process which necessarily ensures absolute reproduction of the engravings and engraved text; the second being a series of etchings, by a loving and unusually skilled hand, from various paintings or designs of the master, ten in number—not strict facsimiles, but attentive representations, obtained by entering into his spirit, and studying and following his forms.

The poem or rhapsody entitled *Jerusalem* was issued—one can hardly say published—by Blake as an engraved volume, in 1804: it had been written within the preceding year or two, while he was in his seaside retirement at Felpham, working for Hayley, the author of the *Triumphs of Temper*. From the year 1804 to the year 1878 the reading public has firmly adhered to the faith that *Jerusalem* is unreadable: Blake considered it "the grandest poem that this world contains." It was not strictly his own doing: he had written it down from dictation, under immediate inspiration—"the authors are in eternity." Considered as a personage, or symbolic personation, in this vast script, *Jerusalem* is to be understood as Spiritual Liberty or Inspiration. The general doctrine of the work, an unrhymed semi-rhythmical composition, is the same as in others of Blake's so-called Prophetic Books—namely, the antagonism between Nature and Spirit, Salvation through Inspiration and boundless Forgiveness of Sins, duty (or we might rather say righteousness, for Blake, in his speculations or revelations of this kind, hardly tolerated the idea of duty at all) consisting in the unsophisticated acting-out of spiritual desire, whether in the guise of human passion or of the aspirations of the soul. We are not here called upon, however, to give any consecutive account of the poem; indeed, the consecutive becomes an impossibility in treating of work of this order by Blake, for, like eternity itself, his conceptions, and his mode of giving voice to them, are without beginning and without ending—cosmic imaginations expressing themselves in the form of chaos. To read even one page of the *Jerusalem*, whatever may be the good intention with which one begins, is to lose one's own head and the thread of Blake's discourse; and to read the "100 engraved pages, large quarto," of which the volume consists is—well, we are

not quite sure what it is, for the feat is one which we have not performed, and which, perhaps, no one ever has performed since 1804, unless a solitary exception should be made in favour of Mr. Swinburne. We all know that Mrs. Blake was the very pattern of wifely devotion: did she read *Jerusalem*? We do not gather from the records any distinct indication, yes or no. But she coloured the designs sometimes, and may, perhaps, have revelled in the text. With or without reading it, she certainly believed in it, as in all that emanated from her husband.

Jerusalem is now a very difficult book to obtain in its original form: it hardly ever creeps into a sale-room, and the copy which the present facsimile publisher, Mr. Pearson, succeeded in securing on one of these rare occasions cost no less than 100l.

The designs in *Jerusalem* are among the very grandest that ever came from Blake's thaumaturgic hand. They are magnificent in energy, and often in beauty, and most potent over the imagination. Like other designs in his Prophetic Books, they are schemed-out for being completed by the colouring-process; and the necessary consequence is that, uncoloured, they look sometimes bare, and sometimes provokingly black and harsh. This cannot, however, be helped: we have to take them as they stand, and they are an unexhausted mine of invention, pathos, solemnity, fantasy, and terror. The mode of facsimile here adopted entails, it cannot be denied, some additional blurring both of the designs and of the engraved text. To this also we are not entitled gravely to object: the method is immeasurably superior to any manual facsimile system that could have been adopted: such, for instance, as was employed in the *Marriage of Heaven and Hell*, published as a reproduction some years ago by Mr. Hotten, heedfully and laboriously though that also was done.

We cannot omit the present opportunity of saying that the publication in ordinary book-form, without designs, and without any attempt at facsimile of text, of the *Jerusalem* and the other Prophetic Books, is highly to be desired. Difficult under any circumstances, it would be a good deal less difficult to read these works in an edition of that kind, with clear print, reasonable division of lines, and the like aids to business-like perusal. An index of the mythologic personages of Blake's strangely-named pantheon or pandemonium, with an account of their various and semi-intelligible performances throughout the successive Prophetic Books, would also be a powerful aid to such understanding of the subject as is, in the nature of things, possible. No doubt the compilation of such an index would be rather like attempting to draw a nightmare to scale: but something or other in that direction could undoubtedly be accomplished, with patience and goodwill for the work. Whether such an edition would pay its expenses is a separate question.

We now proceed to Mr. Scott's volume. His object has been "to give typical examples of the beautiful inventions" of Blake; in this he amply succeeds. His subjects are (1) the ascension of a mother and family to the region of eternal bliss

(some of the figures in the original design are omitted in this etching); (2) an Indian-ink design of the sea and rainbow—a noble piece of impressive simplicity; (3) a quaint drawing of a half-human elephant and its baby, lithographed; (4) the Nativity, from an oil-painting on copper, a wondrous example of spirituality of mind and style; (5) St. Matthew; (6) The Queen of Evil—the Babylonian woman on the seven-headed beast; (7, 8, 9) three designs from *Paradise Lost*—Creation of Eve, Adam and Eve watched by Satan, and the Fall; (10) also from *Paradise Lost*, a lithograph of Eve dreaming of the Crucifixion. We cannot say that, in point of execution, this last is well up to the level of its companion-prints. Mr. Scott, with his usual force of mind, sympathetic insight, and directness of statement, gives a few paragraphs of descriptive text—just enough to show the reader what he should be looking for in the drawings, and to satisfy him that he is under good guidance. Highly accomplished as an etcher, Mr. Scott has worked at his best in this beautiful volume. Faithful he certainly is to the spirit and the externals of Blake's work; one can, nevertheless, every now and then pitch upon some point which partakes of the etcher's own style of characterisation more decidedly than of the designer's. Some of the subjects here selected might no doubt have been reproduced by some of the many photographic processes, all of which have obvious advantages over any mode of engraving, however intelligent and skilful; yet such is not the case always, Blake's picture of the Nativity, for example, being painted in such a way that photography could make nothing of it beyond what the artist himself was wont to call "blots and blurs." The Milton subjects—the marvellously pure and lovely *Creation of Eve*, and the others—are from the set of water-colours belonging to Mr. Aspland; a set which, with all its merits, must be pronounced markedly inferior to another and larger series of the same designs, which used to belong—and perhaps does still belong—to Mr. C. J. Strange. These last-named duplicates are among the foremost monuments of Blake's genius and power: they were not included in the Blake Exhibition at the Burlington Club in 1876, but the set here engraved from—that of Mr. Aspland—was represented there. W. M. ROSSETTI.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

Edinburgh: February 16, 1878.

If we were asked briefly to summarise our impression of the Scottish Academy Exhibition which opens to the public to-day we might say that it is a display of far more than usual excellence; that the landscapes and portraits maintain the prestige of a country to which Macculloch and Raeburn owed their birth; that there are among the figure-subjects several works of very exceptional power and beauty; and that the impetus towards "pastorals" among the younger artists, towards out-of-door figures set amid the sweet rusticities of field or cottage-garden, is yet more marked than in former years—an impetus doubtless owing something of its origin to Mr. Hugh Cameron and the example of his smaller pictures, but now carried out by our younger painters in other and somewhat different directions. Of course these remarks apply chiefly to our local

art, and, as usual, the exhibition owes much of its attractiveness to the works of London painters. These we need not particularise, as the majority of them are already well known to the readers of the ACADEMY. It is sufficient to mention that, among others, Pettie, Archer, Oulless, Halswelle, and Linnell are represented; that Sir Francis Grant shows a portrait of his brother, General Sir Hope Grant; that Mr. Holman Hunt's first picture of *Christ in the Temple* is sent from the Skelmorlie collection; and that an important sunrise by the Frenchman Corot occupies a place of honour in one of the rooms.

Notable among the works of local artists is Sir Noel Paton's ideal subject suggested by Shelley's lines,

"Oh! there are spirits of the air,
And genii of the evening breeze,"

a work far more complete and satisfying than the religious subjects upon which he has been engaged of late, and separated by its imaginative character and treatment from those fanciful scenes from fairyland with which his name is associated. In front against a distance of evening sky, purple hills and shadowed lake, kneels the poet, his back towards us and his face seen in raised profile, and turned with rapturous look upon the countenance of a fair spirit who floats above him on many-coloured wings, and with yellow hair lifted by the evening breeze, contemplating him with eyes of gentle earnestness, and laying her hands quietly about his neck. The contrast between the faltering eagerness of the passion-swept mortal and the sweet and sovereign calm of the spirit is given with marvellous power; and the picture seems to suggest more than its title indicates—*The Spirit of Twilight*—it might rather stand for that Lady of Beauty whom all poets seek, to whom—

"Each man whispers 'O my Queen,
I follow till I make thee mine.'"

For powerful colouring and vivid dramatic effect there is little worthy to stand side by side with the two figure-subjects by Mr. W. E. Lockhart, who was elected a member of the Academy the other day. The simpler subject of the two—the more harmonious and satisfying—is the well-known scene from *Gil Blas*, where the Archbishop of Granada dismisses his secretary for his too outspoken criticisms on one of his sermons. The moment is well and vividly seized. The youth descends the marble stairs in front, hat and cloak in hand, and with finger laid ruefully on lip. At the top of the stairs, seen against the dusky, ruddy tapestry, and flanked to the right by a pillar of soft red sandstone, is the irate churchman, blazing forth in all the splendour of his scarlet vestments and his fiery wrath. The other picture depicts a more complex scene, the last meeting of Ravenswood and Lucy Ashton in the *Bride of Lammermoor*. Here the situation is less sharply seized, the characters scarcely expressed with the same instantaneous truth. But the dazed half-unconscious look of the unhappy bride gazing in fixed and fascinated attention on the face of her old lover is tellingly rendered, and the painting of the rich details is worthy of all praise. The colouring of these two pictures reminds us not a little of the works of two somewhat dissimilar artists—Fortuny and Mr. H. Wallis. Another figure-picture, without the splendid tinting of these, but with colour whose delicate refinement is in admirable keeping with the tender sentiment of the subject, is Mr. Herdman's illustration to *The Pleasures of Hope*: a young fair-haired mother, draped in purple and pale yellow, and bending over her little child. Mr. George Hay has a charming scene of Border landscape, with a quaint mediaeval damsel crossing the stepping-stones of the foreground with her fair-haired attendant page. Among the younger painters, Mr. Hule shows a scene from the Civil Wars; and Mr. Robert Gibb gives us a battle-subject among the Crimean snows. Mr. W. D. McKay, in addition to some fine landscapes, has a

pleasant field-scene with figures removing potatoes from the "pit" where they have been stored during the winter. Of the painters of "pastorals" to whom we referred before, Mr. John R. Reid and Mr. John White are two of the strongest—the former with his *Village Belle*; the other with his *Good-bye at the Door*. Among the workers in pure landscape, Messrs. Bough, Fraser, Smart, Waller-Paton, and Beattie-Brown are prominent; and Mr. Cassie has a most poetic subject of a great ruddy full-moon brooding over the sea. Though many of the portraits are fine, their average is perhaps scarcely equal to that of some former years. Notable among the full-lengths are Mr. Herdman's likeness of Lord Provost Sir James Falslaw, our Scottish President's, Robert Dalgleish, Esq., and Mr. Paul Chalmers' black-clad boy, Master Lindsay Jamieson. Mr. Geo. Reid has a capital head of Dr. John MacRobin, of Aberdeen, and a low-toned but most striking picture of Mr. Francis Edmond, of Kingswell, seated at a writing-desk, with head raised and fronting us from the canvas. Two other portraits deserve special mention for their powerful and picture-like character—*The Sisters* of Mr. Patrick W. Adams, and the *Portrait of a Gentleman*, by Mr. John H. Lorimer, both the work of very young artists. With reference to them we may close our review of an exhibition which has given no little pleasure to one at least of the Edinburgh art-public—a public unaccustomed to be fed, like the Londoners, with a perpetual and ever-varying succession of the finest pictorial dainties.

JOHN M. GRAY.

THE FRENCH GOVERNMENT AND THE FINE ARTS.

WE have before commented on the encouragement given by the Government of France to the Fine Arts, and the vast number of commissions that French artists receive for national works. Every year the Government and the municipal authorities of the city of Paris purchase large numbers of works from the Salon, which are used for the decoration of Paris and the enrichment of the provincial museums; and every year also numerous orders for paintings in churches and other public places fall to the lot of French artists. But it would seem that even all this is not enough to satisfy the national desire for artistic decoration. In a recent Report by M. de Chennevières, approved by the Minister of Public Instruction, it is proposed that all the civil buildings in France, both in Paris and the provinces—the Hôtels de Ville, the Palais de Justice, the Facultés, and other public offices—should be considered as fields for artistic display, and that artists shall receive commissions to adorn them with great historical works. The French school, according to M. de Chennevières, by the nature of its studies and its love of great works, manifests a peculiar aptitude for monumental painting, and if this instinct is checked or stifled for want of room, it is to be feared that it will lose the power and the custom of producing such works, and "will fall rapidly to a decadence henceforth inevitable." To avert this dreaded catastrophe a circular has been addressed to all the Préfets by the Minister of Public Instruction, begging them to make known the present condition of all public buildings in their departments suitable for receiving pictorial or sculptural decoration; and it is proposed that ambitious young artists, especially those belonging to the town or department in which the building is situated, who may have distinguished themselves in the schools of art, shall at once be let loose in them. What would our poor Haydon have said to such an opportunity as this, who was all his life raging at not being able to gain some great wall against which to dash his fiery energy? But England does not concern herself like France with the aspirations of her painters, and if they want walls they must seek them from private individuals. She has not, it is to be feared, as yet advanced sufficiently in her

artistic education to consent to be taxed in order that her painters may have work and her police-courts be made beautiful.

ART SALES.

Messrs. Christie, Manson and Woods have this week been engaged in selling the various art collections of Mr. Jupp, including drawings, engravings, and rare illustrated books—among which the Bewick woodcuts were conspicuous. The prices do not require to be given in detail.

At the sale on the 13th inst., by Messrs. Sotheby, Wilkinson and Hodge of the coins of European Greece, from the Bank of England collection, the following were the chief lots disposed of:—Tarentum, gold, TAPA, Head of Juno veiled, *rev.* Horseman crowned by Victory, weighing 132 grs., 17l. 10s.; Selinus, silver, River-god Selinus sacrificing, *rev.* Apollo and Diana in chariot, 4l. 4s.; Abdera, silver, Griffin rearing, 6l. 6s.; Bergaeus, silver, Satyr carrying Nymph, 4l. 12s. 6d.; Audoleon, silver, Head of Pallas facing, 2l. 12s.; Archelaus, silver, Armed Horseman, *rev.* Half Goat looking back, 23l. 10s.; Alexander III., gold, Double Stater, 5l. 10s.; Alexander III., gold, two Staters, 4l. 12s.; Antigonus Rex Asiae, silver, Head of Neptune, *rev.* Apollo on prow, Tetradrachm, 7l. 7s.; Philip V., silver, Head of King, *rev.* Club in oak wreath, Didrachm, *rare and fine*, weighing 130 grs., 5l. 5s.; Perseus, silver, Tetradrachm, 4l. 10s.; other Tetradrachms of Perseus, from 3l. 7s. to 2l. 5s. each; Larissa and Pherae, silver, Hero struggling with bull, 9l. 9s.; Aetolia, silver, Head of young Hercules, *rev.* Aetolia seated on shields, weighing 262 grs., 13l.; Athens, very archaic Tetradrachm, 5l. 15s.; Elis, silver, Head of Juno, 4l. 4s.; Arcadia, Didrachm, Head of Jupiter, *rev.* Pan seated, weighing 184 grs., 52l. 10s.; Cnossus, silver, Head of Jupiter, 14l. 14s. The duplicate Greek coins from the British Museum sold on the same day were of small value; they included Tigranes, silver, *rev.* Antioch, seated, 6l.; and a Tetradrachm of Cleopatra and Antiochus VIII., silver, Heads of King and Queen, *rev.* Zeus seated, 2l. 2s.; another small property of Staters of Cyzicus and Lampsacus sold in single lots at prices varying between 5l. 10s. and 8l. 8s. for the Staters of Cyzicus, and between 3l. 16s. and 5l. 17s. 6d. for those of Lampsacus. The whole day's sale realised 472l. 5s.

A PICTURE-SALE of some interest is announced for Tuesday next by Messrs. Roos, at the Brakke Grond, Amsterdam. The catalogue includes twelve pictures from the famous Van Loon collection, lately bought *en bloc* by Baron Rothschild of Paris; and a small number from the Druyvesteyn collection at Haarlem and the Croese collection at Amsterdam. Forty pictures "from different collections" complete the list. It is not likely that any of the lots are of the highest quality; but one at least of the Van Loon pictures is interesting—namely, *The Battle of Nieuwpoort*, by Paulus van Hillegaert, a rare painter. The late owners of this panel attributed it to Bourguignon, but a recent examination has revealed the full signature of Van Hillegaert. A signed picture of N. Maes will probably be the chief lot among the Druyvesteyns; the Croese pictures include a portrait of Charles I. by H. G. Pot (1600–1654), and an early copy of Holbein's Dresden *Madonna*.

SOME months ago there died in Tunzenhausen, a small village near Soemmerda in the Prussian province of Saxony, the Rev. Johann Jacob Leitzmann, who was for a number of years the editor of a learned and influential numismatic journal in Germany. Born at Erfurt in 1798, Leitzmann entered the local school, and in 1818 the university of Halle, where he became a student of theology. After finishing his theological course and passing his examination, he was appointed parish minister in several villages of his native province. In early youth, and

especially since entering the university, he had given himself to numismatic studies, and it was to these researches that he sacrificed all the leisure hours of his ministry. Afterwards he started a numismatic paper which he edited till his death, and by which his name became of more than German renown. In combination with his editorial labours he began collecting coins of all nations and periods, and so indefatigable and extensive were his labours that at his death he left a collection of nearly 30,000 specimens. During the later years of his life he was principally occupied in describing and cataloguing these treasures; he has left a description of his collection on 1,797 quarto leaves in five volumes, beside a small library of numismatic and genealogical works. Vol. i. of the catalogue gives the description of 812 Greek, 1,912 Roman (among them 74 coins of Roman families), 213 Cuirian, 254 Oriental (and American), 259 East-Indian (and Australian), and 275 Siberian coins; vol. ii. contains those of the European States, except Germany (560 English—total, 5,712 numbers); vol. iii. those of Prussia (total, 4,117 numbers); vol. iv. those of the smaller States of Germany (total, 8,468 numbers); and vol. v. contains *Varia*, most of which belong to the Middle Ages, beginning with Attila (total, 5,100 pieces). The whole is now on sale at the personage of Tunzenhausen, the pastor of which will, on application, give any information wanted; eventually the collection will be disposed of by auction through a Leipzig firm.

NOTES ON ART AND ARCHAEOLOGY.

Messrs. Ellis and White have sent us Mr. William Morris's lecture on the Decorative Arts—their relation to modern life and progress—delivered lately before the Trades' Guild of Learning, and to be followed, we are glad to read, though at dates not yet announced, by other lectures by the same writer on the same subject. Heretofore only one or two of the many writings on Decorative Art have proceeded from practical and practised persons, and we have been too much invited to receive the aesthetic chatter of Harley Street, or the Saturday journals, as a substitute for words which shall not darken counsel. We have here, not indeed in this first lecture, any statement of the way in which the decorative artist must apply in his art the forms that appear in Nature. "Hereafter," says Mr. Morris, "I may have to speak of the manner in which you may learn of Nature;" but we have practical words that insist with the utmost of their sagacity and earnestness on the one condition under which art called in the narrow sense "decorative" can again have life and vigour—by the constant association of the worker in that art with the worker who is already an artist. Architecture, sculpture, painting, and the so-called decorative arts—"it is only in later times and under the most intricate conditions of life that they have fallen apart from one another." We shall not, however, attempt or pretend to give the argument of the pamphlet, but shall satisfy ourselves by saying that what is there written is written by no amateur dabbler with a workman's theme, but with the firm touch of a man who has lived, and enjoyed to live, in the work of which he writes; and, moreover, that these words of direct and practical good sense, the truth of which has been felt and experienced, long before they were spoken, are adorned by short passages of strongly felt description or allusion—curious happenesses, they seem to be, of spontaneous speech: witness, for instance, the delightful reflection on the English country into which the monuments of our land were "wrought," and of which "they are so completely a part." We refer to the passage beginning "The land is a little land, Sirs;" but we shall not quote it.

It should not fail to be observed that the Grosvenor Gallery Exhibition of Drawings will remain

open for a fortnight longer than had been anticipated. Thus to those lovers of art whose practical devotion to exhibitions is shown chiefly by somewhat tardy visits there remains an opportunity which they could not have counted upon.

MR. PAUL CHALMERS, the eminent Scotch painter, brutally attacked a few days ago in the streets of Edinburgh, and who died on Wednesday, is an artist who deserves to be much more widely known south of the Tweed. In losing him Scotland has lost one of her strongest and most individual painters. In London it is hardly too much to say that he is now best known by the exquisite etching from a work of some years ago which Rajon, the great etcher interpreter, lately contributed to the *Portfolio*, and which we noticed at the moment of its issue. But Paul Chalmers, though hardly past the age of forty years, leaves behind him much work scarcely less admirable than this which the engraver has popularised. Struggling in youth with many difficulties, he yet by the period of middle life had accomplished works both in portraiture and landscape of which there are few living painters who might not be proud. Among the more important of his landscapes were his *Running Water* and his *Last of the Harvest*; and among his figure-subjects we may name the *Love Song*, a girl with a nobly impassioned face, accompanying her words to a guitar. Mr. Chalmers' friends will miss in him a genial simple companion full of interest of various kinds; and Scotch art has lost one who was likely further to enlarge and enrich the sphere which it has made its own.

At the request of the Mayor and principal inhabitants of Wigan, an exhibition exclusively of pictures painted by Capt. Charles Mercier will be held in the Wigan Free Library on Monday next, for the benefit of the Royal Albert Edward Infirmary. The exhibition will include the pictures of *The Beaconsfield Cabinet*; *The Condemned Cell*; *The National Thanksgiving Service*; *The Late Prince Royal of Belgium*; *The Late Mr. Ward Hunt, M.P.*; and many public portraits of distinguished men of the day.

MR. WM. MORRIS has been elected President of the Birmingham School of Design for the ensuing year.

WE are only able this week to record the death on the 19th inst. of M. Charles Daubigny, at the age of sixty-one.

WE are glad to hear that the Burlington Club's principal exhibition of the season—an exhibition of drawings by the Dutch masters, to open probably early in April—will include some of the very finest drawings by the great artists of the seventeenth century now in private hands in England. The collections in which these drawings may be found are, we believe, but few. One of the richest of them—the collection of Mr. John Malcolm of Poltalloch—will probably contribute to the Burlington Club Exhibition no fewer than one hundred drawings: a contribution hardly less important than that of the same amateur to the exhibition of the Grosvenor Gallery. Mr. Malcolm's drawings include examples by nearly all the masters of the school whose drawings are, or have been within the last few years, attainable. Mr. C. S. Bale has also promised, we hear, to lend some very interesting and valuable examples; and so has Mr. George Smith. Mr. Seymour Haden's Rembrandt drawings will probably be forthcoming; and it is hoped that some very fine drawings of Ostade will be available to the club through the courtesy of one or two collectors. Mr. Richard Fisher and various other amateurs are likewise named among intending contributors of drawings by the greater or rarer masters. The club will issue to its members a carefully compiled catalogue, as is its wont in exhibitions of serious interest.

THE Rev. H. R. Haweis has commenced in the first number of the *Ecclesiastical Art Review* a series of articles on "Church Bells," and makes

some very pertinent remarks on the injury done to many towers by the ignorant and careless way in which the bells are hung. The *Review* also contains an interesting account of the revival of ecclesiastical art in England by Mr. A. W. Pugin and Mr. Hardman, and notes on wall-painting, embroidery, and other matters which concern the decoration of our churches. It is rather odd to find such a paper confusing the secular with the ecclesiastical by speaking of St. Paul's as the Metropolitan Cathedral.

WE understand that a number of antiquities from the neighbourhood of Diarbekr, and probably including some portions of the monuments discovered at Carchemish by Mr. George Smith, have been acquired by a private individual, and will shortly be on their way to England. In addition to the objects from this site we believe that a series of tablets and other antiquities from Babylonia will also shortly arrive. These objects have been obtained by the advice and selection of Mr. W. St. O. Boscawen.

A COMPETITION has been opened in France for a monumental statue to M. Thiers, to be erected at Nancy. Models are to be sent in before June 16, the jury being the same as that for the section of sculpture at the Universal Exhibition. A prize of 45,000 fr. will be awarded to the best model, and other prizes of the value of 3,000 fr., 2,000 fr., and 1,000 fr. to the second, third, and fourth competitors. The material in which the statue is to be executed is left to the artist, but it is not to be less than three metres high if standing, and of proportionate height if sitting. The pedestal is to be ornamented with reliefs and figures.

A COMPETITION for a monument to the sculptor David is also open, and the exhibition of the models is now being held at the chapel of the Ecole des Beaux-Arts. There are only twelve competitors, and four prizes will be awarded.

THE vase and chalice given as the subjects of the Sèvres competition this year do not appear to have stimulated young artists to any great effort. The competition designs for the vase are, according to the *Chronique*, miserably poor; while those for the chalice, though decidedly superior, have no claim to originality, the best being evidently suggested by early Italian and Renaissance works. These competitions, indeed, of which there are so many in France at the present time, seldom seem to evoke any great amount of talent. It is almost the rule to find failure attending them. Is it that good artists will not compete, or that the restrictions of a competition are fatal to their creative powers? The attention bestowed upon fience and porcelain decoration within the last few years would lead one to hope that some quite original style of design might arise for works of this kind, but for the most part all the best modern designs are simply copies, or adaptations of older ones. The Sèvres vase and drinking-cup at present under competition are intended as prizes at the Universal Exhibition—the vase for a prize in the Fine Arts Section, and the drinking-cup in that of Agriculture.

M. BAUDRY has executed the design for the diploma to be given at the Universal Exhibition. It is symbolical of France leaning on Peace in order to protect Industry.

M. BLANCHARD, the distinguished French engraver, and M. Oudiné, medallist, have been classed first among the candidates for the chair at the French Academy left vacant by the death of Martinet.

A SMALL but well-chosen selection of Gustave Courbet's works is being exhibited at the Cercle Artistique at Brussels. No doubt a more general collection of this clever painter's works will shortly be made. The difficulty is to know where to exhibit it.

A NEW edition, greatly enlarged, of Müller's well-known *Künstlerlexicon* is now being pub-

lished in numbers by the house of Ebner and Seubert, of Stuttgart. This new edition, edited by Herr A. Seubert, must not be confounded with Meyer's *Künstlerlexicon*, although it assumes the same title of *Allgemeines Künstlerlexicon*. That long-delayed work is still in abeyance, never having even got through the letter B. It is to be hoped that, sooner or later, some one may be found possessed of enterprise sufficient to carry it on; but, meanwhile, Herr Seubert's Dictionary may well fill the gap, and will doubtless be found by most students amply sufficient for all purposes of reference. It is hoped that this work will be completed in about twenty-five monthly parts, costing 1 M. 80 Pf. each.

THE newly-built picture gallery at Kassel which was opened at the end of last year to the public is a well-lighted and well-arranged building with plenty of room for receiving additions to the valuable collection already stored there. The collection has been considerably augmented of late years by paintings taken from the old electoral palaces and other places, and these can now be properly exhibited, which was impossible in the old building. A new catalogue has also been prepared, revised by the Director, Dr. Eisenmann, which will be likely to prove a boon to visitors. Unger's etchings from the pictures in this choice little gallery give those who have never visited it a good idea of the treasures it contains.

THE sensation picture by Gabriel Max, which is at present exciting attention in Germany, is a large work now being exhibited at the Austrian Art Union. It is called *The Child-Murderess*, and represents a mother with the little baby whom she has loved and killed in her arms, crouching in a desolate place by the side of a stream and giving the little bleeding head one passionate kiss before throwing it into the water. The face of the woman is bent down and partly hidden, so that much is left to the imagination in this work, but it is powerful enough notwithstanding to produce a painfully strong impression on the mind. In point of colour and execution it is said to equal, if not to excel, some of Max's most famed works.

WE have received through Messrs. Williams and Norgate the first three numbers of a new German publication entitled *Der Formenschatz der Renaissance*. In the dearth of original design which marks the decorative and industrial art of the present day, it is decidedly advisable to seek the best models for imitation from a time when art was still creative, and even the workman invented his patterns instead of copying them. Those who admire German art in its Renaissance development will find abundance of such models here, drawn from the works of Dürer, Holbein, Altdorfer, Aldegrever, Beham, Virgil Solis, Jamnitzer, and numerous other masters, who made ornament their study and who have left beside their subject-pieces a large number of simply decorative designs. These designs, many of which are elaborate works—such as the Regendorff coat of arms; a rare woodcut by Albrecht Dürer; three parts of his great Arch of Maximilian; the Jane Seymour cup by Holbein, in the Bodleian Collection; two illustrations from Hans Burgmaier's *Triumph of Maximilian*—are excellently reproduced on thick toned paper, as many as from ten to fourteen being given in each number. The work can scarcely fail to be useful in suggestions to art manufacturers, and others who are desirous of gleanings instruction from the works of a past time for use in the present; and even those who have no such practical purpose in view will be likely to find pleasure in its numerous rich, grotesque, and fanciful illustrations. It is published by Georg Hirth, of Munich.

A NEW ethnographic gallery has just been created in the Hôtel des Invalides containing a collection of the various types of warriors all over the world, from the South African negro and

Australian bushman to the splendid Maori chief and the accomplished European soldier. The models are all of the natural size, executed in plaster and painted to imitate life. Some of these warriors are only in possession of stone implements, others have weapons of bone, the Africans carry iron bows, while others bear fire-arms of various kinds. The collection, which has been formed by Lieutenant-Colonel Le Clerc, is certainly a curious one, and by the variety of type and costume that it makes known it is likely to be of interest to artists and other seekers after picturesque combinations, as well as to the scientific student of ethnography.

UNDER the title of "Spogli Vaticani" Signor Adam Rossi is publishing in the *Giornale di Erudizione Artistica* a number of documents drawn from the archives of the Vatican. The title would certainly lead one to suppose that these documents had never been discovered before, but, so far from this being the case, many of them have been published over and over again, while others have recently been made known by M. Eugène Muntz in the *Chronique des Arts*. Very little new "spoils," we fear, will henceforward be found in the Vatican, and certainly none has been gained by Signor Rossi.

AN exhibition of the artistic remains of the late Heinrich Funk has recently been held in the Museum at Stuttgart. As many as 525 drawings of different sizes and degrees of finish were shown, beside many large compositions and finished oil-paintings. Funk is an artist who is very little known out of Germany; but he had decided original talent, and was one of the most productive of painters. His works, both in colour and black-and-white, are to be met with everywhere in Germany. Two of his best landscapes are in the Städel Institute.

A FESTIVAL in honour of Winckelmann was recently held in Frankfurt. Numerous speeches and a discourse by Dr. Becker on the "Museums of Antiquity" were delivered on the occasion, and a copy of Angelica Kaufmann's portrait of the distinguished German critic was presented to the Historical Union.

THE STAGE.

MR. BURNAND's parody of *Diplomacy*, to which he has given the title of *Dora and Diplomacy*; or, *a Woman of Uncommon Scents*, belongs to the old-fashioned school of burlesque pieces which aim at amusing by caricaturing the leading features of some well-known dramatic production. Of late years there has been—at least in this country—a growing disposition to discountenance parody, on account of its tending to degrade the object travestied, and to encourage a vulgar and irreverential attitude towards works deserving of better treatment. That our fathers were not severe in this way is evidenced by the long popularity of Poole's *Hamlet Travestie*—the ghost in which piece was accustomed to provoke mirth by confidentially winking his eye and pointing over his left shoulder in token of his wish to retire with the young Prince of Denmark to a more convenient spot for conference. Parodies of so direct a kind have now, however, become decidedly out of fashion; nor is it likely that the rare talent of Mr. Burnand in this direction will be able to revive them. The new piece at the Strand is, however, an amusing and withal a harmless production. It brings into relief weak points in the original and incidents so closely bordering on absurdity that it requires but the proverbial one step to render them absurd; but there is no ill-nature in the piece. The little peculiarities of the performers at the Prince of Wales's are mimicked with curious accuracy, though, of course, with some amount of exaggeration, by M. Marius, Mr. Penley, Miss Verna, Miss Sanger, and Mr. Cox. This is, indeed, one of the chief sources of the drollery of the performance.

MR. NEVILLE MORITZ, the eminent Hungarian actor, whose arrival in London was lately announced, will make his first appearance on the afternoon of March 2, at the Queen's Theatre, when he will play Othello to Mr. Hermann Vezin's Iago. It is said that George Eliot and Mr. Tennyson have both promised the support of their presence to the illustrious artist.

THE thousandth consecutive performance of *Our Boys*, on Tuesday last, was witnessed by the Lord Mayor and other civic dignitaries, who appeared in their state robes. So large was the audience that the management were enabled to announce that the receipts, which were destined to be handed over to the Lord Mayor for charitable purposes, reached the large sum of 300*l*. Messrs. James, Thorne, and Byron spoke *à propos* epilogue in the form of a dialogue written for the occasion; and in brief, if thousand-night "runs," with a prospect of another thousand nights yet to come, were conducive to the interests of dramatic art, no satisfactory feature or legitimate ground for rejoicing would have been wanting to the proceedings.

THE death is announced of Madame Guyon, *sociétaire* of the Comédie Française. Madame Guyon, who was in her fifty-seventh year, is said to have been originally a lace-worker. After some practice on the provincial stage she gained admission to the Conservatoire, and rapidly rose to distinction in her profession. Tragedy was her forte. She was the original Dona Sol in Victor Hugo's *Hernani*.

MUSIC.

A NEW concert-overture, by Mr. Thomas Wingham, was the opening piece of last Saturday's concert at the Crystal Palace. Mr. Wingham is no stranger at Sydenham, where several of his previous works have from time to time been heard. His latest composition may, so far as can be judged from a single hearing without an opportunity of examining the score, be pronounced one of his most successful. In its form it closely follows classical models; its outlines are clear, its subjects pleasing, and its instrumentation skilful. Its success was not only genuine but well-deserved. Schumann's great symphony in D minor is a work which is so seldom to be heard, except at the Crystal Palace, that its appearance in the programme there is always most welcome. Its rendering on Saturday was one of the most perfect conceivable, such a one (as we have before often had to remark on similar occasions) as can only be heard at Sydenham. M. Wieniawski was the instrumental soloist at this concert. He played as finely as usual, but was not happy in his selection of pieces; it is difficult to say whether the first movement of Viotti's concerto in D minor (No. 17) or M. Wieniawski's own Polonaise in A is the less interesting. The vocal music, given by Mrs. Osgood, Mdme. Patey, and the Crystal Palace choir, was excellent, both in selection and performance: special mention must be made of the concluding piece of the concert, Mendelssohn's great *Finale to Loreley*, in which Mrs. Osgood in the solo part sang with such dramatic power as to surprise her hearers, while both as regards band and chorus the rendering of the music was most satisfactory. This afternoon Herr Ignaz Brüll will make his first appearance at the Palace with his own concerto in C major.

At the Monday Popular Concert on Monday evening, Beethoven's great "Rasumouffsky" quartett in E minor, and Haydn's quartett in D minor, Op. 76, No. 2, were finely performed; Herr Joachim being the leader. The programme also included Schumann's great fantasia in C major, played by Herr Brüll, and two movements from one of Bach's violin sonatas, given by Herr Joachim. The vocalist of the evening

was Herr Henschel, who by his splendid declamation of Schumann's "Two Grenadiers" excited no ordinary enthusiasm among the audience.

To musicians of culture Mr. Walter Bache's annual concert is one of the most interesting events of the season. Even if it be impossible to feel unqualified admiration for the music of the Abbé Liszt, the pertinacity and enthusiasm with which Mr. Bache continues his efforts in the cause of his former preceptor must meet with due acknowledgment; and the opportunity annually afforded of making acquaintance with the works of a remarkable man never fails to bring together an audience composed of persons eminent in the musical world. The programme of Tuesday's concert was perhaps more modest than usual, inasmuch as it did not contain any actual novelties. Of Liszt the most important works were the "Fantasie über Ungarische Volksmelodien," for piano-forte and orchestra, and the fourth *Poème Symphonique*, entitled "Orpheus." Besides the fantasia, Mr. Bache played two trifles for piano-forte solo, and Beethoven's fifth concerto in E flat, Op. 73. Miss Anna Williams sang Liszt's *scène dramatique* "Jeanne d'Arc au Bûcher," and joined Mr. Maybrick in three two-part songs by Peter Cornelius. Mr. Manns conducted the orchestra of sixty-seven performers. The concert-giver was frequently recalled in the course of the evening, and at the close received an ovation which doubtless had more of sincerity than many of such compliments.

MR. DANNREUTHER has commenced a fifth series of performances of chamber music at his residence, 12 Orme Square. The first was given on the 14th inst., when Mr. Dannreuther was assisted by Messrs. Henry Holmes, Burnett, and Lasserre. Mozart's piano quartett in G minor, and Schumann's in E flat, were the most important works brought forward. At the second concert, next Thursday, a piano trio in E minor, by Mr. Hubert Parry, Saint-Saëns' Suite in D for piano and violoncello, Schumann's piano sonata in G minor, and Beethoven's great trio in E flat are promised. There are probably no concerts given in London at which so many novelties are to be heard as at these performances.

MR. ERNEST DURHAM's first piano-forte Recital was announced to be given at the Steinway Hall, Lower Seymour Street, on Wednesday afternoon. As we were prevented from attending, we can only say that the programme included Beethoven's "Waldstein" sonata, Schubert's fantasia, Op. 15, a selection from Bennett's Studies, and smaller pieces by Beethoven, Chopin, Weber, Liszt, Brahms and Raff.

At the Adelphi Theatre the *Merry Wives of Windsor* has continued to run during the week. We understand that the next work to be brought forward will be Brüll's *Golden Cross*.

MR. HENRY LESLIE'S Choir announce their first subscription concert for Tuesday evening next at St. James's Hall. One of the most interesting items of the excellent programme will be Bach's great motett for a double choir, "The Spirit also helpeth us."

MESSRS. PLEYEL, WOLFF AND Co., the well-known piano-forte manufacturers, have invented a piece of mechanism to which they have given the name of "The Transpositor," by means of which it is possible to transpose music played upon the piano into any key that may be desired. A separate set of keys is played over the keys of the piano, the two being connected by means of short rods. The additional key-board can then be shifted to right or left as may be desired.

THE first number of a new monthly paper, the *Bayreuther Blätter*, has been forwarded to us. It is to be the organ of the Wagner Societies, and more especially of the "Bayreuther Patronatverein," the object of which is to raise the needful funds for Wagner's new music school, and for performances on an adequate scale in the Bayreuth

"Festspielhaus." The editor is Hans von Wolzogen, and Wagner himself contributes to its columns. At the end of a very interesting introductory article, the composer promises the first performance of *Parsifal* for the summer of 1880 at Bayreuth.

NEW PUBLICATIONS.

Ainslie (T. L.), Sumner's Method of Projection, roy 8vo	(Ainslie)	1/6
Ainsworth (W. H.), Constable de Bourbon, 12mo	(Chapman & Hall)	2/0
Belgravia Magazine, vol. xxxiv., 8vo	(Ward & Lock)	7/6
Braddon (Miss), An Open Verdict, 3 vols., cr 8vo	(J. Maxwell)	31/6
Brassey (Mrs.), A Voyage in the Sunbeam: Our Home on the Ocean for Eleven Months, 8vo	(Longmans)	21/0
Bright (W.), Chapters of Early Church History, 8vo	(Macmillan)	12/0
Brown (R.), The Great Dionysiac Myth, vol. ii., 8vo	(Longmans)	12/0
Bulwer (L.), Cartons, 8vo	(Routledge)	7/6
Ciceronis pro L. Cornelio Balbo Oratio, edited by J. S. Reid, 12mo	(Cambridge Warehouse)	1/6
Clark (W. R.), Character and Work: Hints for Younger Men and Women, cr 8vo	(W. W. Gardner)	2/6
Colquhoun (J.), The Moor and the Loch, 2 vols., cr 8vo	(W. Blackwood)	24/0
Dana (E. S.), Text Book of Mineralogy, roy 8vo	(Tribner)	25/0
Digby (K. E.), Introduction to the History of the Law of Real Property, cr 8vo	(Macmillan)	7/6
Ella (Prof.), Musical Sketches at Home and Abroad, cr 8vo	(Reeves)	8/6
Foakes (J. W.), Gout and Rheumatic Gout, a New Method of Cure, 7th ed., cr 8vo	(Simpkin, Marshall & Co.)	2/0
Foreign Office List, January, 1878, 8vo	(Harrison)	6/0
Fowle (E.), Latin Primer Rules made Easy, cr 8vo	(C. Kegan Paul & Co.)	3/0
Goodenough (Com.), Memoirs of, 3rd ed., cr 8vo	(C. Kegan Paul & Co.)	5/0
Halbert (W. M.), An Exposition of Economic and Financial Science, cr 8vo	(Remington)	6/0
Happy with Either, by A. L. O. E., 2 vols., cr 8vo	(Remington)	21/0
Hawkins (J.), Phases of Modern Doctrine; or, Relation of the Intellectual and Active Powers of Nature and Man, 8vo	(Longmans)	10/6
Jacquemart (A.), History of Furniture, ed. by Mrs. B. Palliser, roy 8vo	(Chapman & Hall)	31/6
Julien (F.), Petites Leçons de Conversation et de Grammaire, cr 8vo	(S. Low)	3/6
Keble (J.), Christian Year, with Photos, 18mo	(Bickers)	2/6
Keith (A.), Evidence of the Truth of Christian Religion, cr 8vo	(Longmans)	6/0
Kelly (E. J.), Lays and Rhymes for Hours at Sea, 32mo	(W. W. Gardner)	1/6
Kenyon (W. T.), Drifting, and other Poems, 12mo	(Skeffington)	2/6
King (W.), The War Ships of Europe, cr 8vo	(Simpkin, Marshall & Co.)	10/6
Kingley (C.), Glancus; or, Wonders of the Shore, cr 8vo	(Macmillan)	6/0
Lessing (G. E.), His Life and his Works, by Helen Zimmern, 8vo	(Longmans)	10/6
Lockwood (M. S.) and E. Glaister, Art Embroidery, a Treatise on the revived Practice of Decorative Work, 4to	(Marcus Ward)	21/6
Lyster (A.), Those Unlucky Twins, large sq	(Griffith & Farran)	2/6
Macalister (A.), Zoology of the Vertebrate Animals, 18mo	(Longmans)	1/6
McNab (W. R.), Botany Outlines of Morphology and Physiology, 18mo	(Longmans)	1/6
Marie Antoinette, Queen of France, Life of, by C. D. Yonge, cr 8vo	(Hurst & Blackett)	5/0
Melssner (A. L.), First German Reader, cr 8vo	(Hachette)	1/6
Mosheim's Institutes of Ecclesiastical History, by J. Murdock, 8vo	(Tegg)	8/6
Moulton's Live and Stock Book, obl	(Houlston)	3/0
Oswald (J.), Arithmetic Test Cards, Junior, 8vo	(Simpkin, Marshall & Co.)	2/0
Philochristus: Memoirs of a Disciple of the Lord, 8vo	(Macmillan)	12/0
Pierce (G. A.), The Dickens Dictionary, a Key to the Characters, cr 8vo	(Chapman & Hall)	10/6
Ploughing and Sowing, Letters and Private Notes of a Clergyman's Daughter, 12mo	(Moxley)	3/6
Pornain (E.), Sea Terms and Phrases in English and French, 8vo	(Simpkin, Marshall & Co.)	4/0
Practitioner, vol. xix., July to December, 1877, 8vo	(Macmillan)	10/6
Ringer (S.), Handbook of Therapeutics, 6th ed., 8vo	(Lewin)	14/0
Rogers (C.), Register of the Collegiate Church of Crail, 8vo	(Houlston)	7/6
Sand (G.), Miller of Angibault, 12mo	(Weldon)	2/0
Shepherd (J.), Poems, 12mo	(Simpkin, Marshall & Co.)	3/6
Stevens (H.), The Bible in the Carlton Exhibition, 1877, roy 8vo	(Stevens)	7/6
Supernatural in Nature; a Verification by free Use of Science, 8vo	(Macmillan)	14/0
Thom's Irish Almanack and Directory, 8vo	(Fikington)	21/0
Trolope (A.), South Africa, 2 vols., cr 8vo	(Chapman & Hall)	30/0
Verne (J.), Child of the Cavern, 2nd ed., cr 8vo	(S. Low)	7/6
Williams (J.), The Seisin of the Freehold, Twelve Lectures, 8vo	(Sweet)	8/0
Woman's True Power and Rightful Work, by Isha, cr 8vo	(Remington)	2/6
Words of Hope and Comfort, 4th ed., cr 8vo	(Hurst & Blackett)	5/0
Yeames (J.), Ingle Nook; or, Stories for the Fireside, sq	(Longley)	1/6

SATURDAY, MARCH 2, 1878.

No. 304, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

A Statistical Account of Bengal. By W. Hunter, B.A., LL.D., &c., &c. (1875-1877.) In Twenty Volumes. (London: Trübner & Co., 1878.)

ACCURATE knowledge is necessary to secure efficient administration. It is because a Government is ignorant, because knowledge has not been collected by it, duly sifted and classified, and brought to bear upon current questions, that the progress of a country is checked and retarded. In India famines, barrenness from *reh* efflorescence, water-logged villages, and all other evils connected with British administration, are more or less due to want of accurate knowledge. It is ignorance, or insufficient information, which renders the most earnest attempts at improvement useless, and even harmful, and which prevents the adoption of effective measures for the welfare of a people.

Every Government, from the earliest ages, which has attempted to do its work has felt the necessity for accurate statistical information; and the first and least difficult part of the operation—namely, the mere collection of facts—has often been more or less thoroughly performed. A great enterprise of the kind was undertaken by the Spanish Government in their American colonies, and the preliminary work of collection was actually completed on a tolerably uniform system. Every parish priest was called upon to submit statistical information respecting his district on a pre-arranged plan, and a great mass of materials was thus brought together after the lapse of many years. But here the good work ended. In the classifying and final utilising of the collected materials the Spanish Government failed entirely. Herrera, and one or two other writers, had access to and dipped into this rich mine of information, and much of it still exists, buried and forgotten. For all useful administrative purposes the labour and money were wasted for want of an organising head.

A similar failure attended a like effort made by the English Government in Bengal, even during the present century. On the statistical survey of a single province the Government expended 30,000*l.* between the years 1807 and 1813, and this formed only one of a series of similar undertakings. A vast accumulation of materials took place, which was buried in different offices, useless either to the public or to the Government. Fifty folio volumes of manuscript and maps were sent home to the India Office, and there they were allowed to rot for thirty years without being touched.

The single attempt to use any of them was that which Mr. Montgomery Martin was unwisely allowed to make in 1838. He had never been in India, was unacquainted with a single Indian language, and destitute of any rudiments of the knowledge necessary to work up the manuscripts. Similar instances in other countries of attempts to collect and utilise information might be adduced, if our space permitted, which have failed from like causes.

The moral of these failures is that continuity must never be lost sight of. It is too often the case that as soon as one man has brought a section of useful work to a state of efficiency he is superseded, and his successor changes and pulls down, from a mere desire of self-assertion. This is the history of many and many a good beginning of useful work. Continuity is destroyed; and the fair edifice, which had been the work of years, is turned into a ruin in as many days. Unless the whole scheme is thought out from its commencement to its conclusion by one head, or else by men who appreciate the work of their predecessors, and preserve its continuity, expensive failures will continue to occur as often as great administrative schemes are undertaken.

It is seldom that one man is able to obtain the responsible charge of an important work sufficiently early in life to enable him to carry it through to completion; but when this does happen, the most essential requirement for success is secured in the best way. The appointment of Dr. W. W. Hunter as Director-General of Statistics to the Government of India was, from this point of view, an event of great importance. At length there was a prospect of a great scheme, the *Imperial Gazetteer*, being planned out, executed, and completed under the direction of one mind. What was a bright prospect in 1869 is now almost a certainty; and, numerous as have been the previous attempts, great as have been the talent and labour expended in former efforts, this will be the first time in the history of civilisation that a statistical work of like magnitude has been begun and finished by one and the same guiding mind.

Dr. Hunter brought to bear on the gigantic task before him a vigorous intellect, untiring zeal and energy, competent knowledge, and the rare gift of instinctive classification, which enabled him to sift with accuracy and precision, and to give each fact its proper place and due importance. Above all, perhaps, he knows the secret of obtaining work from others. His plan was to circulate a series of questions, and to have a local editor in each province, while he himself, by means of regular tours, exercised supervision and secured steady progress and fairly uniform execution of the work. By enlisting the co-operation of district officers and heads of departments throughout India, the materials were gathered in almost without cost, and, as compared with former attempts, with rapidity. The Director-General's own task was not, however, confined, in the first instance, to the collection of new information. His first duty was to collate and utilise the materials already existing, which are widely scattered in the

India Office, in Calcutta, Madras, Bombay, and in other depositories of archives. With these older materials an endeavour had to be made to arrive at the comparative statistics of the various provinces. The second operation was to gather in the information collected and prepared on a uniform plan in each district; and the third and last phase of the undertaking is to provide an organisation to work up the whole into an Imperial Statistical Account of India.

Such is the work upon which Dr. Hunter, with competent assistance, is now engaged. This statistical survey forms an epoch in the history of such enterprises. It will at length furnish a storehouse of trustworthy information, a benefit the magnitude of which can only be estimated by a consideration of the mistakes and losses which have been caused entirely by ignorance. Until the Government has a more full and accurate knowledge of the real facts of the country, and of the actual condition and requirements of its inhabitants, it will never obtain more than a half success in its efforts to render them happier and more prosperous. The great work will be completed in about four years from February, 1877.

Meanwhile the various provincial accounts have been completed, and that for Bengal and Assam is the work of Dr. Hunter himself. The basis of the work is the system of enquiries circulated to district officers, but this has been supplemented by special reports from provincial heads of departments, by papers on individual subjects, and by personal researches in the Bengal districts and among the manuscript records of the Government at Calcutta and in the India Office. The ignorance of the authorities before the preparation of these volumes may be measured by the results of the census of 1872 in Bengal. It was officially believed, before the census was taken, that the population of Bengal and Assam was forty millions. The total by the census amounted to sixty-six and three-quarter millions!

The *Statistical Account of Bengal* is the work now under review. It is one of the local accounts which will, when condensed and combined on a uniform system, form the *Imperial Gazetteer of India*. It consists of twenty volumes, each illustrated by a map, and the arrangement of the materials, for each district, is made on correct principles. The bases of statistics are space and number, represented in administration by the surveys and the census. These must, in correct classification, come first and remain separate as the foundation of all other investigations. Accordingly, Dr. Hunter's two first sections, in his account of each district, give the results of the surveys and of the census. In the first there is information respecting the physical and political geography and the general aspect of the country; and the second treats of the population under the various heads of the Census Report.

The next great divisions dependent on space and number as bases are those which treat of economic and social statistics. The former are included under the two heads of production and distribution. Production comprises the subjects of agriculture, forests, fisheries, mines and manufactures. Distribution treats of means of communication, fairs

and markets, trade and commerce. Social statistics embrace all information bearing on the condition of the people; and finally, administrative statistics furnish particulars respecting the revenue and expenditure, courts of judicature, education, postal and other Government arrangements for the benefit of the people, and police.

The third basis of statistics, combined with the elements of space and number, is that of time, by which comparisons may be made between different periods. The final objects of such work as that of Dr. Hunter have been well summed up by Sir Stafford Northcote, in an address delivered some years ago. It is only when facts have been accumulated in sufficient numbers that the laws which govern them can be studied, and conclusions can be derived from them. These laws are the law of stability, which teaches us to deduce from the observation of particular phenomena general conclusions as to the regularity of their occurrence; and the law of variation, pointing out in what manner, and within what limits, the conditions of human life and the current of human action may be modified or controlled by man. The administrative as well as the scientific value of these laws is proved by the sensitiveness of statistical facts to the influence of real and unmistakeable causes which ought, *a priori*, to influence them. Eventually statisticians look forward to being able to describe the economic and social conditions of different parts of the world as precisely and specifically as geographers can describe their physical aspects. Dr. Hunter's *Imperial Gazetteer* will be, without any comparison, the grandest contribution that has hitherto been made towards this end.

But the reader will be much mistaken if he supposes that the statistical accounts of the Bengal districts are merely a dry array of facts. They are prepared with that literary skill and power of description of which the author of *Annals of Rural Bengal* and of *Orissa* is well known to be a master. Every volume contains pleasantly-written information which will be found interesting to numerous classes of enquirers; but we only have space to indicate a few of these. In the first volume we have a most graphic and lifelike description of the great alluvial islands forming the southernmost portion of the Gangetic Delta, and known as the Sundarbans. In the volume on the Bardwan Division there is a comprehensive history of the coal industry in the Raniganj district, including an account of the method of working the coal, and other details. In others we have similarly prepared histories of tea-cultivation, of the development of the jute industry, and in all there are interesting details respecting the daily life of the people, their means of subsistence, and the calamities to which they are exposed. As a literary work, apart from its excellence as a storehouse of facts, the *Statistical Account of Bengal* takes high rank.

In conclusion we must allude to the great service which Dr. Hunter has performed in establishing a uniform system of spelling native names. No one can fully appreciate the difficulty of the task who has not himself had to encounter the innumerable delays and petty obstructions of a public office, when anything outside the ordinary routine

is attempted to be done; but all who have studied Indian subjects must have felt the evils of that wild confusion into which the orthography of native names has fallen, owing to the absence of any system. Recent Government orders, due to Dr. Hunter's persevering efforts, have established a uniformity which the *Imperial Gazetteer* will, in another generation, make permanent.

CLEMENTS R. MARKHAM.

Gérard de Nerval. *Poésies complètes.*
(Paris: Calmann Lévy, 1877.)

It is now for the first time, nearly a quarter of a century after his death, that the poems of Gérard are collected. In the general resuscitation of the poets of 1830 the sweetest figure and the most winning has been forgotten. The fame of his prose has a little extinguished the reputation of his verse: his matchless *Voyage en Orient* has taken a place among the French classics, and bibliography has neglected the rest of his writings. His dramas have never been reprinted, many of them not even printed; his *Le Prince des Sots*, the blue rose for which M. Charles Asselineau was always searching, is still undiscovered, and perhaps no one is fit to find it now the best of bibliographers is dead. Gérard de Nerval's best story, "Sylvie," is only to be found, or I am much mistaken, in the body of the *Revue des Deux Mondes*. That the present volume is what it professes to be, the complete collection of his poems, can, surely, in no sense be true. Where is the series of mystical sonnets which he published under the title of *Vers dorés*, by the side of which, we are assured, Lycophron is limpid and the Orphic Hymns a book to run and read? Unless, indeed, they are the mystical but not extremely obscure sonnets here entitled *Les Chimères*. But the wayward practice Gérard affected of burying his best writings in obscure journals, and even under a succession of such pseudonyms as Aloysius Block and Fritz, makes it probable that much has evaded the present editor, who shows no great skill in bibliography.

Gérard de Nerval was the assumed name of Gérard Labrunie, who was one of the leaders of *Le petit Cénacle*—that band of enthusiastic youths roused into poetic life by the early writings of Victor Hugo. Gérard was the first of all these younger writers to make a reputation. When he was barely out of his sixteenth year, in 1826, he brought out a slender volume of *Poésies Politiques*, in which the manner of the master, first revealed four years before in the *Odes et Ballades*, is sufficiently marked. In 1827 he essayed a bolder flight in the *Élégies Nationales*, dedicated to Béranger, published at the moment when the liberty of the press was being discussed, and full of ardour and confidence.

"Je ne suis plus enfant: trop longs pour mon envie,
Déjà dix-sept printemps ont passé dans ma vie.
Je possède une lyre,"

and the public consented to acknowledge that the precocious lad knew the art to strike it rousing. In 1828 he published his elaborate translation of *Faust*, a work that has survived all later rivals, and which called forth from Goethe himself an expres-

sion of the warmest recognition. The youth of eighteen was one of the most renowned persons of the hour, and the newspapers rang with his praises, when the names of Gautier, of De Musset, and even of Pétrus Borel were still utterly obscure. This brilliant success he bore with the most unaffected simplicity, and even with indifference; the only use he made of it was to form a bond of union between his less famous friends and the influential journals, who were glad to accept their contributions at his recommendation. He himself was averse from publicity, unambitious after the first successes of youth, and too restless to settle down into Parisian life. He was much addicted, like all the circle, to the romantic literature of Germany. He devoted himself to Hoffman and Jean Paul, and after a while he passed into the country itself, the more thoroughly to steep his thought in Teutonic fancy. Through German thought he became influenced by the mysterious attraction of the East, and at last wandered away alone into Egypt and Syria, where he leisurely adopted the life of one Oriental people after another, and laid up the store of experience with which he afterwards filled his most fascinating and most memorable book. But it was not his nature to be at rest; he took his life in swallow-flights, and he came back to Paris, no less gentle, no less unselfish, but sadder, and with a more wistful isolation of character. His strange and beautiful life came to a most sinister conclusion, in the month of January, 1855, when he hanged himself early one morning in the Rue de la Vieille Lanterne, in the forty-seventh year of his age. He had for some time past shown signs of insanity, and had even been placed for his safety in the house of a physician; his friends were therefore not wholly unprepared for the terrible news, which occupied Paris for a week.

As is often the case with the actual verses of a man of immense personal influence, the poems collected in this volume do not fully account for the vast reputation of Gérard among his friends. Théophile Gautier has left a study of his person and character which is among the most admirable portraits of that great master of description. It presents us with the figure of a thoroughly poetical and original person, whose actions, words, and even movements, proved his imaginative individuality as much, perhaps even more, than what he wrote. With a little more external mediocrity, Gérard de Nerval might have written better. But his life was poetic; he moved in a rich dream, and after his early youth was over he lacked the stimulus of ambition or of vanity. His poems, as they are here presented to us, seem to belong to two entirely different periods: the first closing about 1831, and distinctly attributable to the Romanesque movement; the second extending from about 1842 to his death. In the former we see, by slight indications, how ready and how skilful he was to adopt the glowing innovations of his contemporaries. The exquisite verses called "Politique" (p. 225), with their melancholy longing, as of an imprisoned bird or soul, for the life of leaves and for the open air, are no less admirable

in form than treatment. Such a descriptive stanza as this, from "Avril," shows a realistic force and talent hardly surpassed, at the time of its composition, by Victor Hugo himself.

"Déjà les beaux jours, la poussière,
Un ciel d'azur et de lumière,
Les murs enflammés, les longs soirs;
Et rien de vert; à peine encore
Un reflet rougeâtre décore
Les grands arbres aux rameaux noirs!"

In his latest poems, particularly in the curious cycle of sonnets *Les Chimères*, his style is more powerful, but stranger and more grotesque. Perversity was the order of the day. Baudelaire was about to reveal himself, and these sonnets prophesy, at least in their mystical and violently modern tone, of *Les Fleurs du Mal*, which first appeared about three years after the death of Gérard de Nerval. Of *Les Chimères* the most graceful and the most sonorous appears to me to be the following, in which the subtilty of the thought interferes in no wise with the luminous and delicate form.

"La connais-tu, Daphné, cette ancienne romance,
Au pied du sycomore, ou sous les lauriers blancs,
Sous l'olivier, le myrte ou les saules tremblants,
Cette chanson d'amour . . . qui toujours recommence?"

Reconnais-tu le temple, au péristyle immense,
Et les citrons amers où s'imprimaient tes dents?
Et la grotte, fatale aux hôtes imprudents,
Où du dragon vaincu dort l'antique semence?
Ils reviendront, ces dieux que tu pleures toujours!
Le temps va ramener l'ordre des anciens jours;
La terre a tressailli d'un souffle prophétique . . .
Cependant la sibylle au visage latin
Est endormie encor sous l'arc de Constantin:
— Et rien n'a dérangé le sévère portique."

We part with a certain vague disappointment from a volume to which we have long looked forward, and which might, we cannot but suspect, have been, with a little care, made far more important than it is.

EDMUND W. GOSSE.

The Encyclopædia Britannica. Ninth Edition. Vol. VII.—DEA—ELD. (Edinburgh: Adam & Charles Black, 1877.)

THE publication of this magnificent encyclopædia steadily continues at the rate of two volumes in the year. The first volume appeared towards the close of 1874; and now, after an interval of three years, we have received the seventh instalment, which carries us half-way through the letter E. From these data we may reasonably anticipate that the whole will be completed in about twelve years from the commencement, filling twice as many volumes. The enterprise of the publishers, and the labour of the large staff engaged upon the work in its various branches, may be imperfectly realised when we add that each volume contains more than 800 double-column pages of quarto. It is but right to draw attention to this aspect of the undertaking, as the public are naturally disposed to look only to the quality of the longer articles, and not award sufficient gratitude to the bold venture of capital and the editorial skill which are no less necessary conditions of success. Having said so much, we may be allowed to reiterate an old grievance on a point of petty detail—that the printers are unpardonably inattentive to the due insertion of full stops.

The most important article in this volume is that on "Egypt," which occupies more than one-tenth of the whole. It is assigned to Mr. Reginald Stuart Poole; but to some extent it may be regarded as a joint production of the eminent family who have devoted themselves to the study of things Egyptian. *The Modern Egyptians*, by Mr. Lane, first published in 1836, and *The Englishwoman in Egypt*, by Mr. Lane's sister, Mrs. Poole, have never been superseded as standard authorities for the social life of the people. In addition to these books, use has been made of Mr. Lane's unpublished "Description of Egypt;" and beneath the historical sections are subscribed the initials of Mr. Edward Stanley Poole, and his son Mr. Stanley Lane Poole. The result of this loyal co-operation is a most exhaustive account of a country which in its language and its antiquities constitutes a department of science by itself. The early chronology is treated with not a little scepticism—an attitude which we do not presume to criticise—and the events of the Mohammedan period are chronicled at great length. It must be through an oversight that a paragraph on p. 742, regarding the judicial reforms of Nubar Pasha, is repeated, almost *verbatim*, on p. 767. The article on "Denmark" is contributed by Mr. E. W. Gosse. In the section giving a sketch of Danish Literature, we recognise the combined knowledge and felicity of style which are displayed by the same writer in such minor notices as those of "Drayton" and "Donne." But *non omnia possumus omnes*. The main portion of the article contains a few blunders, not so much of fact as of compilation. The entire paragraph dealing with the agriculture of Denmark has somehow got involved in confusion; and that on government exhibits a palpable contradiction, due evidently to the incorporation of a line from the last edition. Of the remaining geographical titles, "Edinburgh," county and city, is treated with the fullness that we should have expected; "Devonshire" will scarcely satisfy the enthusiasm of west-countrymen; "Dumfries," on the other hand, to adopt a Scotticism which has twice offended us in reading the volume, "bulks" too largely for the comparative importance of a town with 13,000 inhabitants.

The articles dealing with the Sciences and the Arts are as numerous as usual. We can only enumerate a few of the more prominent. "Elasticity" is written by Prof. Sir William Thomson; "Distribution" conjointly by Mr. A. R. Wallace and Mr. W. T. T. Dyer; "Diagrams" and "Diffusion" by Prof. Clerk Maxwell; "Earth" by Col. A. R. Clarke; "Echinodermata" by Mr. F. H. Butler. In "Diving" and "Dredging" Mr. D. Stevenson again brings his personal experience to bear upon the elucidation of subjects which require some adventurous attraction. We notice that the article on "Eels" repeats the exploded story, first popularised by Humboldt, that the Indians capture *Gymnoti* by driving horses into the ponds in order to exhaust their electrical power. (See the *ACADEMY* for September 8, 1877, p. 252.) The theological contributions will not invite so much notice as some

that have appeared in earlier numbers. "Deluge," by Mr. Cheyne, may be commended to the attention of the Dean of Westminster, who recently animadverted upon the fashion in which this heading is slurred over in Smith's *Dictionary of the Bible*. It should be read as supplementing the article on "Cosmology" by the same writer in the last volume. "Decalogue," by Prof. Robertson Smith, gives a critical summary of the opinions that have been held on the "Ten Words;" and "Ecclesiastes," by Dr. Ginsburg, re-states the interpretation which the writer published in 1861 in his *Cohemoth*, commonly called the *Book of Ecclesiastes*. Prof. Candlish, under the novel title of "Dogmatic," argues at some length for the claims of his subject, as a study independent of Biblical theology and the science of religion: but it is significant that he fails to find a single representative for it among English theologians. Philosophy proper is conspicuous by its absence. This would not have been the case if Prof. Caird had not anticipated the metaphysics of Descartes in his article on "Cartesianism" in the fifth volume. The ground having been thus partially pre-occupied, Mr. W. Wallace was compelled to concentrate himself on the narrower field of biography, to which he has added a sketch of the physical speculations of the great French *savant*. It is no small praise that he has been able to clothe with interest these less attractive departments of his subject. Without any parade of erudition he tells us probably all that is to be discovered about the incidents of Descartes' early career of campaign and travel, and his subsequent seclusion in Holland; while he expounds the celebrated theory of vortices with more sympathy than might have been expected from an Englishman of the present age. Mathematicians, perhaps, will be disposed to claim for themselves a larger part in the founder of modern analytic geometry.

The second longest article in the volume is that on the "Drama," by Prof. A. W. Ward—a storehouse of learning on the history of dramatic literature and the stage in all countries. The writer is disposed to regard with despondency the future of the drama in England, "so long as there is no national theatre removed above the conditions of commercial speculation." One of James Mill's best-known contributions to previous editions of the *Encyclopædia Britannica* was his essay on "Education," which possesses for us the additional interest of developing the theory exemplified in the person of John Stuart Mill. The present article, by Mr. Oscar Browning, is confined to an historical review of the educational systems that have been put before the world at various times. The change of treatment is characteristic of an intellectual tendency of our generation which is everywhere conspicuous in these pages. Ours is an age not wanting in appreciation for the labours of its predecessors, but it seems to have lost their freedom of original speculation. Our point of view is turned backwards rather than forwards. The attitude of criticism has superseded the enthusiasm of constructive genius. In justice, however, to Mr. Browning it should be added that he obscurely

promises a disquisition on Paedagogy or the science of teaching under another head. There is appended to his article an outline of the law relating to primary instruction in the United Kingdom, but no programme of our educational institutions and no comparative statistics.

Among miscellaneous articles may be mentioned "Drawing," by Mr. Hamerton; "Dietetics," by Dr. T. K. Chambers; and "Drunkenness," by Dr. G. W. Balfour, which last reads like a scientific apology for the national vice, which is not least prevalent north of the Tweed. "Demonology," by Mr. Tylor, and "Dream," by Mr. Sully, are both discussed from a point of view with which the writers have already made us acquainted. In the department of Biography the names of men of letters predominate over all others. In the same class with the article on Descartes already referred to we would place "Dürer," by Prof. Sidney Colvin; "Dickens" and "Dryden," by Mr. Minto; and "Defoe," by Mr. Saintsbury. Prof. Jebb contributes an estimate of Demosthenes; and Mr. J. Morley has but too briefly indicated the chief features in the literary career of Diderot. The Lives of the Earls of Derby and Dundonald are written by Mr. W. Browning Smith, whose death we regret to have noticed between the appearance of the volume and the publication of these lines. JAS. S. COTTON.

Masters in English Theology; being the King's College Lectures for 1877. (London: John Murray, 1877.)

WHETHER regarded as a contribution to history or to theology, the above admirable series of lectures well deserves a careful study. It is not often that six writers of acknowledged ability and ripe attainments are to be found contributing to a volume of such modest dimensions; it is still more rarely that instruction conveyed in such a form embodies so much valuable criticism and unconventional treatment of the several subjects.

The main object, common to the whole series, has been to place before the student the distinctive merits of the different great writers successively discussed, viewed mainly in relation to the communion they adorned. In order to bring out this relation more clearly, an Historical Preface from the pen of Canon Barry has been prefixed, which explains succinctly, but very lucidly, the conditions that served to modify our Anglican theology from its first exposition at the hands of Hooker, as the doctrine of a "Reformed branch of the ancient Catholic Church," to its more systematic and scholastic treatment by Bishop Pearson.

The language employed by Dr. Barry, both in the Preface and in his lecture on Hooker, when speaking of the English Church, recalls somewhat forcibly that in which some of our ablest writers, from Burke to Mr. Freeman, have described the English Constitution—as a polity resting on precedent, exhibiting through all its modifications much of the ancient structure, and incorporating reforms and innovations by a gradual process which, if involving not a few anomalies, can at least plead in

its defence that it has resulted in the preservation of the original edifice, while many a more symmetrical and pretentious design has risen only to collapse and disappear. "Englishmen," says Dr. Barry, "have always preferred the recognition of all the facts of any case, however irreconcilable they may seem, to the sacrifices which a perfect logical system invariably demands, before it can square to its required limits the complex variety of human nature and human life." And so the English Reformation was "a growth, not an artificial formation—having all the irregularities and imperfections of a natural development, but having also the secret of permanence, in virtue of its adaptation to the character and progress of the English people." In like manner, Dean Church admits that Andrewes and his school could not hide from themselves that their Church was an anomaly, but then "it was only an anomaly among anomalies—amid universal anomaly" (p. 108)—"an irregular and inconsistent fabric," again to quote Dr. Barry, which the English genius deliberately preferred to "the squared and compacted fortress of Calvinism" (p. 17). So, again, the great work of Hooker, while deriving its chief value from the masterly exposition of first principles which it embodies, exhibits also its peculiar adaptation to the national mind by the manner in which it treats of Christianity "as concrete in individual and corporate Christian life" (p. 18). Much that serves to render Hooker's whole conception more intelligible, and specially to vindicate it from the imputation of absolutist tendencies, will be found cogently and tersely expressed in this able lecture.

The next lecture, that on Andrewes, will, however, probably be generally recognised as the most important of the series. Dean Church has here chosen for his theme a subject which he has evidently studied with special care, and sought to set in a somewhat new light. Language that classes Andrewes as a Reformer, and speaks of the Reformation as still going on in 1662, will, indeed, appear strange to many readers; but nothing is of more importance, in endeavouring to form an estimate of our seventeenth-century theology, than to understand the difficulty under which those leaders of the English Church laboured, who, while maintaining her historical affinities with the past, were at the same time painfully conscious of the void created in the hearts of many by the renunciation of mediæval traditions. To the desire to find at least a partial substitute for the foremost of those traditions, that of a universal Head of Christendom, we may refer, in a great measure, the exaggerated theory that arose of the relations of the Crown to the Church—a theory which was "partly a very real and natural idea at the time; partly a factitious and scholastic one," while it "partly expressed, vaguely and imperfectly, the claims of public law" (p. 83). In the controversy in which, at the instance of King James, Andrewes reluctantly engaged with Bellarmine and Duperron, those giants of Ultramontane erudition, he approved himself a worthy champion of the Anglican cause, and, from his standpoint, was able to accept the chal-

lenge—to which neither Luther nor Calvin nor Whitgift could have responded with equal confidence—which invited him to submit the relative merits of the Roman and the Reformed Church to the test afforded by a comparison of their respective agreement with the Church of St. Augustine and the first four Councils. The skilful analysis by which the loftiness and comprehensiveness of Andrewes' theology are brought out in strong relief when contrasted with the rigid systematising of Calvinism on the one hand, and with the narrow formalism of Laud on the other, constitutes this study a distinct advance on anything that has hitherto appeared on the subject. There is a singular slip on page 98, in referring to an opinion expressed by Clarendon as to the measure of success that might have attended Andrewes' administration had he been appointed to succeed Abbot, where Bancroft is obviously intended—an inadvertency which sets us pondering on what might not indeed have happened if Andrewes had lived on to 1633 to be Archbishop instead of Laud, and the policy of the English Church for the next twelve years had been guided by his humane spirit and lofty intelligence.

The lecture on Chillingworth is much shorter, but is of considerable interest. It offers, in most respects, a marked contrast to the highly eulogistic tone that characterises Principal Tulloch's sketch in his well-known *Rational Theology in England*. In estimating the *Religion of Protestants*, whether regarded as a literary production or a theological tractate, Dr. Plumtre employs much more qualified language. "The book," he says, "is essentially the work of a second-rate, not of a first-rate, thinker; of a mind logical, acute, disputatious, but not endowed with the 'vision and the faculty divine' which gives width and equilibrium, and order and lucidity" (p. 120). Chillingworth's celebrated dictum, "the Bible the religion of Protestants," is characterised as "a perilous epigram," to which neither Butler nor Hooker would ever have given utterance; and his uncritical mode of looking on the Bible as a whole, "in which a text is a text wherever it may be found," is censured, not merely as a method of interpretation which has been abandoned by the wider knowledge of later times, but as one which, when compared with the more discriminating views represented by Erasmus and Grotius, was reactionary in tendency. After directly expressing his dissent from the concluding sentence of Principal Tulloch's criticism—that "there are few names, even in a history so fruitful in great names as that of the Church of England, which more excite our admiration, or which claim a higher place in the development of religious thought"—Dr. Plumtre equally demurs to Locke's high encomium of the *Religion of Protestants* as supplying an admirable disciplinary exercise for the reasoning powers, holding that "young minds need the guidance of a calmer and more evenly balanced intellect than that of one who is neither thorough, nor consistent, nor complete—whose whole life was a series of disputes and oscillations, ending in retrogression" (p. 143).

In "Jeremy Taylor" Canon Farrar's rhe-

torical and descriptive powers find a congenial theme. His treatment, however, differs somewhat from that of the rest, his sketch resembling rather a contribution to a popular serial than a lecture to students. It brings before us very vividly the main facts in Taylor's life, and the characteristics of his genius, but gives no very definite conception of any one of his great works. Canon Farrar, indeed, is so lost in admiration of Taylor's brilliant imaginative powers that he almost declines to criticise, and seems to hold that in productions of so much splendour we have no right to postulate "the rigid scrupulosity of precisely accurate reasoning and definition;" while he sets aside the objections of more than one able writer to Taylor's claims to rank as a thinker as "the pedantries of formal criticism."

In "John Pearson" Canon Cheetham essays the far more difficult task of investing with corresponding interest the character and writings of the judicially-minded author of the *Exposition of the Creed*—"a school-man," as he describes him, "with the scholarship of the Renaissance." Few probably who have studied the *Exposition* have been aware how much the author was indebted to Thomas Aquinas; and this lecture is especially valuable for the clearness with which it brings out the more important influences of scholasticism on our Anglican theology. It is well deserving of note that Baxter, who undervalued the school logic, was yet fain to confess that among those of the opposite party at the Savoy Conference, Pearson approved himself "the true logician and disputant," disputing "accurately, soberly, and calmly." If we compare with this Baker's judgment on Baxter himself on the same occasion—when he says that "Mr. Baxter, who knew nothing of an university, nor was acquainted with any other chair save that of the pulpit, only in the strength of natural logic ventured to engage in mood and figure with some of our best and most experienced divines, with such success as usually attends rash undertakings" (*Life of Anthony Tuckney*, i., 231)—we may perhaps conclude that the old scholastic disputations had their uses after all.

It is a little to be regretted that (owing probably to the necessity for brevity) these lectures do not include more frequent references to contemporary or preceding thought. For example, the influence of Dailé's "epoch-making" treatise, just glanced at by Dr. Farrar (p. 193), *De l'emploi des saints pères, &c.*, which appeared in 1632, was potent both on Chillingworth and Taylor, a fact strongly insisted on by Warburton in the Preface to his *Julian*, and one which accounts for many striking resemblances between the *Religion of Protestants* and the *Liberty of Prophecy*. Considering, again, the frequency with which points of contact between the scholastic and the Anglican theology here offer themselves to our notice, it might have been of service if Dr. Westcott, when describing the belief that "there is nothing true in divinity which is false in philosophy, or the contrary," as "the burden of Whichcote's lesson," had taken occasion to inform his hearers how pre-eminently this was a scho-

lastic idea, taught from the time of John Scotus in the ninth century down to Roger Bacon, the Franciscan friar, in the thirteenth, and enunciated in 1277 as a doctrine of the Church by Etienne Tempier, the Chancellor of the University of Paris. In fact, as Kleutgen appears to have satisfactorily established in his *Philosophie der Vorzeit* (I., ii.), the "Ketzerrei von der doppelten Wahrheit" was never fairly chargeable on any of the Schoolmen, but was an idea started by their great enemies, the New Aristotelians in Italy, at the commencement of the sixteenth century, to be rehabilitated, as Dr. Westcott observes, by Hobbes and Bacon in the seventeenth.

J. BASS MULLINGER.

Upper Egypt: its People and its Products, &c.
By C. B. Klunzinger, M.D. With a Prefatory Notice by Dr. Georg Schweinfurth.
(London: Blackie & Son, 1878.)

THIS is a very different kind of book from those given us lately by Mr. de Leon and others, describing the Khedive's Egypt as it exists in Cairo and Alexandria. It relates to the *campagna*; to the littoral of the Red Sea; to the villages and the small towns; to the general aspect and to the minute natural history of the section of country to which it relates. Dr. Klunzinger, with a break of three years, lived from 1863 to 1875 in Egypt, chiefly at Koseir, but also in the neighbouring portion of the Nile valley corresponding to the ancient Thebaid; and he lived among the people, learning their language and studying their customs. He does not do so himself, but the author of *The Heart of Africa* compares his book with the similar work by "Lane of blessed memory," the difference being that, while they both lived almost entirely among the Egyptians, Lane occupied himself in the main with such conditions of life as exist in a large town only, while Klunzinger goes into small towns and into the country. But the title *Upper Egypt* is now a misnomer, and one calculated to mislead. Technically it is correct enough; but when Upper Egypt is spoken of nowadays we at once think of the regions beyond Nubia, stretching up to the Lake country, and not of a district within 300 miles of Cairo and 100 of the upper part of the Red Sea. The vast territory and innumerable tribes of what constitutes the Upper Egypt of our day are untouched by Dr. Klunzinger, whose experience was drawn from a very small and tolerably familiar part of Egypt. The comparison of this book with the *Manners and Customs of the Modern Egyptians* is rather an unfortunate one, because Lane opened up an almost entirely new subject with which that of our author is very nearly identical, notwithstanding the difference between town and country; and a considerable part of the information which both present is almost of necessity identical. We must also say that a good many of the descriptions furnished by Dr. Klunzinger are very old friends. In a work which professes to give, and does give, a view of the *vie intime* of a section of Egypt, it was quite unnecessary to give us a full-length portrait of the donkey-boy again, or descriptions of the Turkish bath and of the obstacles to riding

through Egyptian streets. There are even five closely-printed pages devoted to directions to the traveller as to how to saddle and mount his camel, which directions read uncommonly like Captain Burton's advice to Mr. John Bull on the same subject, only with the fun left out. Some subjects are treated with a detail which becomes uninteresting and is of no use, while others are passed over: as when we are told of the quarrels of the men without any account of the far more vehement and picturesque quarrels of the women which may be witnessed in the by-streets of any Egyptian town or village.

At the same time we must say that this is a readable and interesting book. Its author knew well the people he describes, and contributes to our knowledge of them in a pleasing style. Thus, for instance, in going up the Nile he takes us into a native passage-boat, and describes the voyage made there, with its characters and incidents; and this is followed by accounts of a Nile village, of the methods of agriculture, of the seasons, of the field and garden plants, of wild plants, of the animal world, and so forth. There is similar information in regard to the vessels of the Red Sea, even the mariner's lute being described, and the Arabic terms of his calendar explained. The practical chapter on this subject is useful, and there is also an interesting chapter on the natural treasures of the Red Sea, in which even P. and O. passengers might find a good deal to instruct and amuse them, and a chapter which might be of special value to those delayed at Suez or Aden. Indeed, this seems to me the most fascinating part of the book. Dr. Klunzinger may not be more at home when standing on a coral reef than when in an Egyptian village, but he has certainly more interesting facts to tell us, and facts which will be more novel to the ordinary reader.

What is to be gathered from this book is entirely in line with the accounts of all competent observers of the Mohammedan world, not only in this century but for two centuries back. Its general result is very well put by Dr. Schweinfurth—himself one of the highest authorities on the subject—when he says, speaking of the ruling classes as contrasted with the Fellahin:—

"Here we see men without character, without national feeling, without conscience, from cowardice as incapable of crime [?] as from mean-spiritedness they are incapable of any noble actions. But we should be guilty of manifest injustice in judging of the character of the people were we to allow our disgust for a class to set us against the whole. . . . The Fellahin are only to be compared with the dregs of our lowest social strata; and looked at from this point of view they cannot but appear to us worthy of admiration. Deprived of almost all means of self-cultivation, and without any pattern of morality above them worthy of being imitated, they grow up quite like savages; nevertheless we see them excelling in several virtues which only the wisest amongst us practice."

Such conclusions have often been forced upon me in the East; and they are adopted by the most temperate-minded of our observers and have the support of such great travellers as Mungo Park, Livingstone, and

Cameron. A pessimist would use them only to show how the evil spirit of existence must employ a modicum of good in order to make existence possible; and he would compare the governing class of Egypt with the governing power of the universe. But from a practical, common-sense point of view, Dr. Schweinfurth's distinction is apt to be misleading; for the vices of the rulers of Egypt are inextricably intermixed with those of its people, and, as a mere matter of fact, any improvement which has occurred in Egypt within the century has come from its higher rulers, or from strangers who elevated themselves into high positions like Mehemet Ali, and not from its own people.

ANDREW WILSON.

The History of Antiquity. Translated from the German of Prof. Max Duncker by Evelyn Abbott. Vol. I. (London: R. Bentley & Son, 1877.)

AN English translation of Prof. Max Duncker's *Geschichte des Alterthums* is very welcome; it has had the advantage of the author's own supervision and correction, and so may be regarded as embodying his latest and most mature opinion. The first volume of the English translation, which has as yet alone appeared, deals with the history of the leading nations of the ancient East, with Egypt, with Babylonia and Assyria, with the Phoenicians and the Hebrews, and with the inhabitants of Asia Minor. It is here more than anywhere else that our knowledge has been so marvellously enlarged by the discoveries and criticism of the last half-century. The monuments of Egypt and Assyria, the inscriptions of Babylonia and Phoenicia, the untiring efforts that have been made to determine the date and meaning of the Hebrew records, have revolutionised the history of the past and carried us back to the cradles of culture and civilisation. Much no doubt still remains doubtful; breaks still occur in the evidence, which have to be connected by uncertain conjecture, and the harvest that has already been gathered is but an earnest of what is yet to come. But sufficient materials have nevertheless been collected for the use of the historian, and Prof. Duncker's *History of Antiquity* reads like the discovery of a new world when compared with the meagre and legendary manuals which passed as ancient histories but a few years ago.

Not that all his statements and conclusions can be accepted as final or regarded as beyond criticism. Prof. Duncker does not profess to be more than an historian, whose task it is to weigh and combine the facts presented by the philologist and decipherer. He is obliged to depend upon others for his knowledge of the inscriptions and the tale they tell, and to rely upon the judgment of experts for the authorities to whom he should trust. Unfortunately the decipherment of the Egyptian or Assyrian monuments has sometimes been taken up with more zeal than knowledge, while the progressive and tentative nature of the study necessitates perpetual revision and modification of opinion even on the part of qualified scholars. Hence the historian who is unable to control the reading of the inscriptions

and the theories of their decipherers is in a peculiarly difficult position and needs more than ordinary caution and skill. Prof. Max Duncker, with all his historical ability, has not always been able to keep clear of unfounded combinations based on erroneous or questionable statements. Thus he accepts Mordtmann's interpretation of the Vannic inscriptions, and takes from him the name Bagridur as that of the Minnian king who the Assyrian monuments show us was really called Sar-duri or Seduri. Thus, too, his readings of Babylonian proper names are frequently antiquated—as when he calls Dungi *Ilgî*, or speaks of "Uruk" and "King Sarruk." The latter, however, is probably a misprint for Sar-yucin (Sargon), though the name does not mean "strong is the king," as Duncker asserts, nor is there any inscription which ascribes to Sar-yucin the foundation of Agané.

It would not be worth while to notice trifling flaws like these were the book not of such sterling value as a whole. Nowhere can a better and more interesting history of the ancient East be found, or one in which every opportunity has been seized of utilising the latest discoveries. Instead of a long list of aimless wars and unfamiliar names, we have short but clear sketches of the political histories of the great nations of antiquity, in which the main points of interest and importance are alone dwelt upon; while other chapters are filled with the even more important history of art and religion, of science and manners, which has made the revelations of Egypt and Assyria of such moment to us of to-day. In short the volume before us tells the general reader how the Egyptian or Babylonian of a remote past lived and thought; it traces the growth of civilisation, and sets before us the long-forgotten culture from which both Jew and Greek learned so much. Egypt and Babylonia live again in their monuments, and the facts these have already been made to yield only need an accomplished historian, such as Prof. Max Duncker has shown himself, to combine themselves into a connected story and a revelation of strange interest. Six thousand years ago Egypt was already a civilised power, standing like a solitary pharos amid the darkness of surrounding barbarism, with an organised government, an extensive literature, and a developed art. The art of the Old Empire, indeed, reached a higher point than that of any subsequent period, and the history of Egyptian art, like the history of a good part of Egyptian civilisation, is a history of continuous decline. Babylonian civilisation cannot claim so great an antiquity, though its beginnings must be sought more than thirty centuries before the Christian era. It was the creation of a race speaking an agglutinative language and allied, it may be, to the Finns and Turks of the present day, and from them it was borrowed and improved by Semitic tribes. As in Egypt, so too in Babylonia, writing began with pictures of objects and ideas, which gradually passed into characters that bore little or no resemblance to the primitive forms. Libraries were founded in the Chaldean cities and stored with books on papyrus and clay, astronomy and mathematics found their first students, and law be-

came a recognised profession. That "there is nothing new under the sun" is a truth which is constantly being impressed on the Assyrian and Egyptian scholar. The more we know of the nations of the ancient East, the more like to ourselves they seem to be, the more their civilisation is seen to resemble our own. The Greeks were indeed but children, as the priest of Sais told Solon; while they were still the rude barbarians whose remains have been preserved under the lava-beds of Thera, nay, long before they had reached the shores of the Mediterranean or even, perhaps, before they had left their early Asiatic home, great empires had risen and declined, great civilisations had grown and faded, of which they, like ourselves, were the heirs and successors. The first volume of Prof. Duncker's *History* reads like a page torn from the annals of another planet, so strange does it sound to those whose historical vision has been bounded by the classics of Greece and Rome. But it is beginning to be recognised that we cannot understand Greece and Rome without understanding that which went before them and the men into whose labours the Greek and the Roman entered. "Westward the course of empire takes its way;" and so, too, does the course of civilisation and the education of mankind.

The translation has been well and conscientiously performed, and but one fault can be found with it. It is a pity that the translator did not ask the aid of an Oriental scholar in the transliteration of proper names. The German *ch*, for instance, is retained in words like *Ohufu*, *Chafra*, *Cheta*, where the English reader will naturally give it a wrong pronunciation; and the German *sch* is written instead of *sh* in words like *Schasu*. Then there are downright mistakes, like *Kaldiai* (p. 257) for *Kaldai*. In a second edition, which we hope the book will soon reach, these mis-spellings may easily be corrected.

A. H. SAYCE.

NEW NOVELS.

In Love and War. A Romance. By Charles Gibbon, Author of "In Honour Bound," &c. In Three Volumes. (London: R. Bentley & Son, 1877.)

Under the Will: and other Tales. By Mary Cecil Hay, Author of "Old Myddelton's Money." In Three Volumes. (London: Hurst & Blackett, 1878.)

A False Step: or, Real Life in Australia. A Tale in One Volume. By Marc. (London: Remington & Co., 1878.)

A FULL acquaintance with Scottish history, and no small knowledge of the Scottish Border, its traditions, customs, and dialect, have enabled Mr. Charles Gibbon to produce in *Love and War* a novel which may bear reading even after Scott. Taking for his theme the Court of the Third James of Scotland, at Linlithgow, and the ascendancy of Cochrane and his associated favourites in that monarch's counsels, to the prejudice and disgust of the Douglas, Lord Gray, and the great territorial nobles, he has interwoven a romantic love-story, opening with interrupted nuptials in a Border castle, where Katherine Janfarie, the daughter of a bold

Borderer, forced to the altar for union with Sir Robert Cochrane, and for the honour of alliance with the upstart favourite, is carried away by a Lochinvar-like suitor, Bertrand Gordon, of Lamington, a loyal and gallant Borderer, who thus draws upon himself the persistent hostility of the wild-spirited Janfarie clan, as well as the secret malice and plotting of the cheated bridegroom. An instant and hot pursuit of the fugitives, with picked men and bloodhounds, under the symbol of the "Hot Trod," and the lead of Sir Hugh Janfarie, his son, and son-in-law that should have been, brings them to bay in the town of Dumfries, and serious complications arise in the slaughter of Sir Hugh amid a fray with the townsfolk, fomented in the first instance, for the object of securing the escape of himself and his lady-love, by Gordon's artful suggestion that they should let Cochrane "ken what they thought of his 'base plack'"—i.e. "debased coinage." Add to this at a later period—when the course of true love was already going anything but smoothly through the artifices and plots of the wily Cochrane, and the true knight Gordon was for his lady's sake avoiding the single combat which the eldest son of Sir Hugh was eager to fasten upon him—a compulsory duel involves the hero of the romance in seemingly additional blood-shedding, and renders it, in the light wherein the matter is reported to Katherine, a matter of conscience to stand aloof from a lover imbrued with kindred blood, even while she cannot bring herself to accept the addresses of his rival. The course of the story introduces us to palaces, priories, ramparts, camps and tented fields; and the heroine departs herself consistently as a meet child of a bold Borderer, such as might well prefer a gallant soldier and noble to an upstart favourite, who in the end gains his deserts, a gallows on Lauder Bridge. Among the characters of the romance, those of Margaret of Denmark, the brave wife of the timid, impulsive James III.; the Abbot Panther, a priest politician of the type of those whose coat-of-mail was apt to rattle under their cassocks; and in a lower stratum of society, Wild Will Craig, Gordon's faithful retainer, and his hound, Stark, deserve most credit for thoughtful and studied delineation, and it is easy to see that like pains have been bestowed upon the high-vaulting aspirant, Cochrane, for whose complicity with the murder of the Earl of Mar access has been had to history.

Under the Will and other Tales strikes the habitual novel-reader with the same sense of outwitting as the discovery some years back that a popular authoress's title, *Nothing New*, of a forthcoming three-volumes strictly described a collection of lighter and shorter tales from magazines. Miss Hay has, doubtless, won favour by her *Old Myddelton's Money*, but it is a dangerous strain to adventure on the device adopted to float *Under the Will*, more especially as the name-giving story strikes us as one that we have met with before in recent magazine literature, and one that on the score of its sketchy want of finish it is not easy to forget. The plot consists of the emigration of two fellow-pupils, Charles Mastyn and Alan Fielding, to Venezuelan

Guayana with land-warrants issued by a Mrs. Matherson's company, in the hope of winning fortunes in an Eldorado which shall enable them to return to the home of their earliest recollections, the personage of their tutor, Mr. Wynne, to whose daughter, Hope Wynne, the first and most sanguine of the emigrants is engaged. The scheme turns out one of the most outrageous and criminal bubbles. The defrauded emigrants, stricken with fever and ague, die daily in the swamps and bush, where provisions fail them, and hope by degrees deserts the most sanguine-hearted. Only when Charles and Alan have hired a canoe to quit the settlement, which is a "lucus a non lucendo," does the former chance upon a stray scrap of a newspaper advertising for him as "heir to an old uncle, a former Glasgow merchant." Anon a stranger calls at an English lawyer's office, exhibits documents which prove Charlie Wynne's title to the legacy "under the will," tells the tale of the suffering and famished colony, and, having got possession of the inheritance, hurries back to Venezuela to rescue his fellow-settlers, and erect a monument to his especial comrade. It turns out in the sequel that it is Alan who has obtained the legacy in the deceased Charlie's name, a fact which reflects small credit on Messrs. Cotes and Fane, solicitors, of Lincoln's Inn; and as for the betrothed Hope Wynne, the swamp and the fever seem to have been deemed by the authoress a sufficient excuse if from the time of the departure of the emigrants "Oh no! we never mention her." A short tale "My Only Novel," in the second volume seems to show by its slender, shifting construction that Miss Hay's forte is not concatenation of incidents. The reader oscillates between "Fat Boys" and "Only Novels" with a puzzlement arising from reluctance to believe that a smart and not unobservant writer means no connexion between them. A brief tale of a belfry, entitled "Locked In," in the third volume exhibits some elements of the comic vein, which is the better feature in "My Only Novel." But—to select from so large a choice of tales—we must be content to pronounce that the true bent of Miss Hay's genius, as developed in this *olla podrida*, is in the direction of stories of old houses and castles having a tragic event connected with them—such, for instance, as "Told in the Picture Gallery," or "Sir Rupert's Room."

The third novel on our list is a not uninteresting tale by an obviously young hand. It can hardly be called a novelette, being barren of all love-passages, and perhaps its ambition would be to pass for a "story with a purpose." Godfrey Mainwaring, the hero, runs away from Dr. Dibdin's school at the age of seventeen, and avails himself of a steerage-passage to Melbourne immediately after learning that his father and mother have died of fever in Australia, leaving him and an elder sister penniless. As his father's English banker, Mr. Price, had offered to defray Godfrey's school expenses, and to take him into his office on his leaving school, it was certainly "a false step" to take French leave to "cross the herring;" and throughout three hundred pages we are kept

in mind of this by a series of mishaps occurring to him, out of which he emerges with wonderful success, considering that they are regarded as Providential corrections. From the wreck of the burning ship he escapes, and saves his captain; and when the little band who were cast on a desert island were like to perish of starvation, Godfrey, after being rescued by the Newfoundland dog, "Rollo," from being engulfed in a quicksand, saves his companions by discovering a cavern stored with provisions by the forethought of a young Price, the son of his father's London banker, who had made just such another "false step" before him. After reaching Melbourne, and finding that his sister has left, our hero is out of luck for some little time, until he falls ill under the friendly roof of Charles Fryer, a wood-splitter, near whose station in the next September the flooding of the River Goulburn, opportunely for Godfrey, affords him the means of saving a certain settler, Mr. Hamilton, of Wauregarwan's, life, just when he was in imminent peril of losing his own. For this service he is installed as tutor to Mr. Hamilton's two boys, and this gives him a grand field for airing his knowledge of natural history at such times as he is not otherwise engaged—e.g., at getting out of the bush into which he has been lured by a bushranger; or rescuing his two pupils from perils into which the dreaminess of the one and the inconsiderateness of the other led two not ill-disposed lads. Of course all ends "first-rate;" the hero going to complete his own and his pupils' education at the "modern" and Northern Athens, at the same time that his friend the wood-splitter returns to England to take possession of a fine estate, the heir of which had been advertised for. Our only objections to *A False Step* are that the hero is a kind of colonial cross between Lewis Arundel and Charles O'Malley; and that upon being installed as a tutor in an Australian station, the author thinks to make up for his youth by his preternatural didacticism. JAMES DAVIES.

CURRENT LITERATURE.

WE must reserve a longer notice of Mr. John E. B. Mayor's edition of *The English Works of John Fisher, Bishop of Rochester*, till the second and, as we may judge, concluding volume shall have appeared. In the advertisement on the cover of the volume we observe that this first instalment is called "Part I. The Text," as if the next volume were to consist of prolegomena and notes. But there are other English works of Fisher's which do not appear here. And the Latin works of the saintly Bishop of Rochester are at least as valuable as those in the vernacular. We trust the Early English Text Society may see their way to admitting these also into their Extra Series. The editor in his Preface confines himself to drawing attention to some notable passages in the different treatises here produced, and it seems to us it would have been wise in doing so to adopt modern spelling, which would have been more attractive to the only class of people who would require such an analysis of the contents of the volume. Indeed, we should be glad to see the whole works reprinted without the servile copying of type and spelling which is uniformly adopted in this series. Fisher's works are of great intrinsic value, and would interest many readers who will be deterred from reading them by the form in which they appear. On the other hand, if it is desirable to

carry the copying of type to the extent which appears in these volumes, we should have been glad to see it consistently carried out by printing the colophons and devices of Wynkyn de Worde as they exist in the originals. For the bibliography of the works contained in this volume we have to wait for the General Preface, which we hope may appear somewhat earlier than Mr. Mayor's anticipations would lead us to expect.

The Similes of Homer's Iliad, translated, with Introduction and Notes. By W. O. Green, M.A. (Longmans.) The idea of putting in one's thumb and pulling out these plums from the *Iliad* impresses us at first unfavourably, as though it involved a wrong mode of dealing with the poem. But in reality the similes—commonly introduced with the form "As . . . so"—detach themselves easily from the surrounding matter, and when placed together they form a collection, as it were, of little cameos or intaglios of poetry. Mr. Green has made an interesting and beautiful volume. His renderings (which are in blank verse), if they do not delight us with the sudden luminousness of words new-created by genius to interpret the words of a brother-poet, are yet evenly excellent, pure and strong in choice of language and in the treatment of the verse. Mr. Green submits to the severe test of printing the Greek on one page and the English on the page opposite. He is particularly observant of the effect produced by the pauses in the original. The Introduction contains a little study of the Homeric simile, including a brief comparison of it with the simile of Biblical poetry, with that of Dante, and that of Spenser. "There are in the similes three points of resemblance between Dante and Homer. First, digressiveness, if I may so call it; a love of painting out the picture with details unnecessary to the comparison. Second, vividness and clearness. Third, homeliness; a selection of the commonest objects for illustration, if only they be suitable and forcible. In all these three points Dante is like Homer; and in the last point (if we except the Hebrew poets) Dante alone is like Homer." Mr. Green, after touching on the value of a study of the Homeric similes as a test of unity of authorship, concludes with the following words:—"But on this well-worn question I shall forbear to enter: and will only conclude by saying that an attentive consideration of the similes has left me more than ever what I was before—a believer in one great poet Homer." One specimen will fairly represent the general character and quality of Mr. Green's work:—

"Such watch the Trojans kept. Th' Achaean host
Dread panic, comrade she of shuddering flight,
Fast bound; and all the bravest and the best
Were stricken sore with grief intolerable.
And vexed and tossed as is the fishfall main
When north and west wind meet, two Thrace-born
blasts,
With sudden squall—The black waves tumbling
crowd
High heaped: the beach with tangle thick is
strewn—
So tossed, so vexed, their souls within them
swayed.
And stricken to the heart with mighty woe
The son of Atreus ranged the camp, and bade
The clear-voiced heralds to the council call
Each man with several summons, not with shout;
And in the task himself bore foremost part.
They came and sat in council sorrowing:
But Agamemnon rose and stood, whose tears
Fell as the dropping of a deep black spring
That down the steep cliff pours its waters dark,
So he, sore groaning, 'mid the Argives spake."

MESSRS. ROBERTS BROTHERS, of Boston, have published *Syrian Sunshine*, by T. G. Appleton, an account of six weeks' travel in the Holy Land. The author appears to have brought no previous acquaintance with his subject and no learning to bear on it. The record of his journey is therefore very uninteresting. The chief feature in the book as a number of florid and high-flown digressions upon Spiritualism, in which the author undertakes

to prove the truth of Christian miracles, &c., by the hypothesis of Spiritualism.

L'Abdicazione di Diocleziano. Studio storico di Achille Coen. (Livorno.) When Diocletian descended from the throne to plant his cabbages in the retirement of Salona, the impressive act not only stirred the imagination of his age, but also bequeathed to history a problem which she has often tried to solve. Was it the mere weariness of absolute power which made him long to lay the burden down, and go in peace; or did the sense of failing vigour warn him to pass on his work to other hands while there was still time? Such at least were the motives readily assumed in ancient times, as they were also variously urged in other ages to explain the like acts of Sulla and of Charles V. Did the ambition of Galerius, his younger colleague, take advantage of a moment of depression and disease to force his wavering will, and drive him to resign? So runs the story in the tract "*De Mortibus Persecutorum*," whose ill-attested statements find little favour in the eyes of cautious critics. Had he pitted himself in an ineffectual struggle with the Christian Church, which stained his memory with blood, till he was at last fain to confess his failure by retirement, and to leave the future to his rivals? There is no solid evidence, indeed, for such a fancy; but prejudiced ecclesiastics have been often somewhat heedless in this subject of the rules of sober logic, and in this respect De Broglie and J. Ampère in our own days have reproduced with less excuse the passions and the triumph of the Church of the fourth century. Was it, as Burckhardt and others have urged, an essential part of the new scheme of imperial rule that the reins of power should be held only by strong hands, and that after twenty years of work each Augustus in his turn should find a Caesar to replace him? The hypothesis is bold enough, and there is no trace of such a theory in the pages of any ancient writer. To these more or less inadequate solutions the author of a recent essay has another of his own to add, which is at least ingenious, and seems to agree with the main data of the problem. He first explains the fourfold division of power between the two Caesars and the two who bore the higher title of Augustus, not only by the military needs of an unwieldy empire, but by the wish to define the order of succession and prevent the recurrence of past evils. For three centuries the occupants of the imperial throne had been elected, but the title to elect had variously rested with the ruler, the Senate, the populace of Rome, the Praetorian guards, and the legions of the frontier. Plots, assassinations, civil wars, and military licence had been the fatal outcome of this ambiguous title. They might haply be avoided if each Augustus named his younger Caesar to share his cares awhile, and then step into the place which he vacated; and a precedent for this might have been found in the age of the Antonines of happy memory. It remained to see how such a theory would work in practice, and its author, Diocletian, could only witness the issue of the new experiment by first relinquishing his throne, and forcing his old comrade to do likewise. If this was so, the new system soon failed hopelessly; the death of Constantine Chlorus broke up the concert, for his son, the ambitious Constantine, appealed to the old principle of popular election, and made good his title with the sword. Such in brief is the hypothesis suggested by the Italian writer, and supported both by clear reasoning and learned illustration.

Perak and the Malays. By Major F. McNair, late R.A. (Tinsley Brothers.) This is in many respects a painstaking book, and contains a good deal of information, the result of the author's long acquaintance with the land and people. His description of the general configuration of the country and of its natural features is clear and good. Like other residents, he thinks the Malay character has been maligned by the popular

verdict, and he attributes most of their faults to long misgovernment. He speaks of the introduction of Mohammedanism by the Arabs, with polygamy and its consequences, as an unmitigated evil. Here we can hardly follow him; the Arabs were not quite the mere Bedouin which he considers them, and the morality and social order they introduced were probably a considerable advance on the pre-existing state of things. In some respects the book is disappointing, and, indeed, rather heavy. The notices of the flora and fauna, for instance, and of the minerals, contain little, if anything, that is new to the ordinary reader. Various customs which he describes are only those common to other Eastern people, and of his advice to settlers we might remark that the use of flannel, of chlorodyne, and of Worcestershire Sauce conduces to our comfort in many parts of the world besides Perak. Again, the origin and relations of the race, and of their language, are wide questions, which to be worthily handled should be treated with more thoroughness and detail. The author relates the events which in 1874 made the name of Perak familiar to English readers—viz. the disturbances which led to the murder of the Resident, Mr. Birch, and the subsequent military operations. With personal knowledge of the subject, Major McNair still thinks that the system of maintaining a Resident at the native Courts to advise and interfere—in short, to exert "moral influence"—is a good one. We should have drawn a different moral from those events; but the system can only, at best, be one of transition. All our possessions on the Malay coast were acquired, we believe, by purchase; and it is said that the remaining chiefs would willingly accept mediation, which, in view of the responsibilities we have already assumed, would perhaps be the simplest solution of the problem.

NOTES AND NEWS.

We learn that the Dean of St. Paul's has in the press a volume of Sermons preached before the University of Oxford in 1876-8, to which will be added three Ordination Sermons. Messrs. Macmillan and Co. are the publishers.

IN consequence of the illness of Prof. Volpé, who had been appointed to deliver the Barlow Lectures on Dante, the Council of University College, London, have appointed Mr. Charles Tomlinson, F.R.S., to deliver them this spring. The course will consist of twelve lectures to be given in the College on Tuesdays and Thursdays, at 3 P.M., commencing on Thursday, April 25, and will be open to the public of both sexes without payment.

MR. W. M. ROSSETTI writes to us:—"Will you allow me to correct, through your pages, a stupid blunder which appears, I regret to say, in all the three editions of Shelley with which I have had to do, and, I believe, in all editions whatsoever? It was pointed out to me the other day by an illustrious poet. In the brief poem, *Similes for Two Political Characters* of 1819, the second stanza begins with these words, as printed:—

'As two gibbering night-birds fit
From their bowers of deadly *hue*
Through the night to frighten it.'

The word *hue* ought to be *yew*; and as soon as this is pointed out, it almost seems as if anybody except an editor of the poems could see as much for himself. The poem was first printed, about fifty years ago, by Medwin in the *Athenaeum*, and there the word is correct (*yew*); but in every subsequent reprint, including Medwin's own, *hue* has been palmed off upon the reader."

WE regret to find that the Working Men's College, in Great Ormond Street, is not yet, after nearly twenty-five years' trial, able to pay its way. The income of 1877 failed to clear off the balance of 78*l.* 15*s.* against it at the beginning of the year, notwithstanding the receipt of donations

and subscriptions amounting to 115*l.* 4*s.* 6*d.* The capital account is more cheering, as there is only a debt of 67*l.* on property that must be worth 4,000*l.* or more. The college needs a large accession of students to set it in good working condition, and a gift of a thousand pounds to free it from debt and enable it to make some needed improvements in its rooms.

MR. ALEXANDER SMITH, of Glasgow, the Honorary Secretary of the Hunterian Club, has reprinted in a handsome quarto for private circulation the amusing play of *Nobody and Somebody*, which the late Mr. Richard Simpson included in his *School of Shakspeare*. The cuts of Nobody, all legs (and head) and no body, and of Somebody, with his big body and "no legs to speak of," are very good. Mr. Smith, too, has been able to date the play, by means of Mr. Arber's invaluable *Transcript of the Stationers' Registers*, which, at vol. iii., p. 316, gives the entry:—

"12^o Martij 1606.

"John Trundell. Entred for his Copie vnder the handes of Master WILSON and the Wardens A Booke called *No bodie and some bodie*, &c. . v*j*^d." On January 8, 1606, had been entered "The picture of No bodye."

MESSRS. GRIFFITH and FARRAN will publish shortly *Bonnie Lesley*, a story for girls, by Mrs. Herbert Martin; a translation by Miss Harriet Poole of Mlle. Laroque's *Grande et Petite*, with illustrations by Bertall; and new editions of *Little Lisette* and *Clement's Trial and Victory*, by M. E. B.

CAPTAIN GAMBIER, author of "The Life of Midhat Pasha" in a recent number of the *Nineteenth Century*, is about to publish through Messrs. C. Kegan Paul and Co. a small book on Servian History. His aim is to call attention to the possible fate of a small and struggling nation which he holds to be destined to play a great part in the solution of the Eastern Question, and whose interests it is impossible to sever from those of the British Empire.

THE author of *Johannes Olaf*, which met with so much success in Germany, has just written a new novel called *Still Life in Troublous Times*. The story is laid during the Napoleonic occupation of Germany, and presents a charming mixture of fact and fiction.

THE Philosophic Faculty of the University of Zürich has just conferred the degree of Doctor Philos. Honoris Causa on Mr. T. T. Wild, formerly of the scientific staff of H.M.S. *Challenger*, and author of the recent work *Thalassa*, embodying some of the results of that expedition.

A NEW weekly paper has appeared in Florence called *La Rassegna Settimanale*. It is of the same scope and character as the *Saturday Review* in England, and though largely political, it admits occasional essays and reviews of books. It is a new experiment in Italian journalism, and was set on foot by some of the younger professors of the University of Florence.

THE long-expected preliminary volume of Meyer's *Geschichte des Schweizerischen Bundesrechtes* is announced for publication early in March.

THE Library Association of the United Kingdom—the permanent outcome of the late Conference of Librarians—has commenced its monthly meetings, which will be held for the present at the London Institution, on the evening of the first Friday in each month. All persons interested in library-management are eligible for election. The first annual meeting will be held at Oxford, in the autumn.

LIBRARIANS and owners of libraries will be glad to hear that a dépôt for "library-supplies" has been opened by Mr. Trübner, whom the American Library Association have appointed their agent. His first consignment includes a number of the revolving bookcases of which the only one then in Europe was so much admired at the Conference.

THE writings of the late Fritz Reuter earned for the "Plattdéutsch" dialect so high a place in modern literature that it is probable many will be glad to know that "Willem Schröder" has published a cheap little biography of the great German Chancellor in that particular "Mundart." *De Plattdútsche Bismarck* is intended to be a people's book, has capital illustrations ("30 fine Billers uutstaeft van Hermann Lüders"), and only costs two marks. In the form of a talk among the members of a Bauern-Club in the village of Gröpel in Lüneburg, it gives a sketch of the history of the Prince's ancestors, and a lively and humorous narrative of his own eventful life, or, as it is put in the work itself, the tale "van Bismarck, mit Allen, wat dran bummelt un hammelt." It is published by Otto Spamer, of Leipzig. The language will offer few difficulties, and will perhaps afford some philological instruction to those who have stumbled their way through the strange varieties of the locally distant but philologically near "Schweizerdeutsch" in the novels of Bitzius or the tales in the Swiss Kalendars.

M. DE LA REVILLA makes two contributions to the *Revista Contemporanea* of January 15: one contains part of the Introduction to his translation of the philosophical works of Descartes; the other, a criticism of Juan Valera, the author of *Pepita Jimenez*, to whom he allows learning and talent and grace, but neither sensibility nor genius. Estassen gives the first article of a "Study of the Evolution of Religious Institutions," following the school of Darwin. Rouget calls attention to Borrell's *Tratado teórico y practico de dibujo* as an excellent guide to archaeology in Spain, and a far better book and of wider range than its title would indicate. Arenas has a noble sonnet on the struggle of Hercules and Antaeus as a type of the secular contest of Good and Evil in the universe; and P. Gener a bitter polemical review of the opening discourse of the President of the Athenaeum of Barcelona.

A NUMBER of eminent citizens of Geneva, representing eighty different Societies of the City and Canton, have just held a preliminary meeting to make arrangements for the Rousseau-centenary, which is to be celebrated on the anniversary of his death, July 2. A committee of twenty-five members was nominated, who have the power of adding others to their number, and to whom the entire management of the festival is entrusted. It is proposed to extend the celebration over three days, from June 30 to July 2, giving the first day an exclusively scientific and literary character, and making a "People's Festival" of the second day, and a "Juvenile Festival" of the third. Orders have been given for the design and engraving of a commemoration medal.

A REVIEW of Catholic periodical literature has for the last two years been published by Woerl of Würzburg. This year the work embraces a wider field, including not Europe only, but all the quarters of the globe. The reviewer accompanies his work with critical observations, and, as in every case where it is possible the number of each periodical's circulation is given, a tolerably comprehensive glance may be obtained from it into one side of the Church's activity. In Germany, as might be expected, the Ultramontane press flourishes most in Bavaria, where it possesses not less than seventy-six organs, and *abonnements* to the number of nearly four millions. It is observable that the number of periodicals rises everywhere in proportion to the force with which a *Kulturkampf* is waged in the country. For example, the one million of Catholic Swiss have fifty journals with considerable circulations, while Austro-Hungary, with thirty times as many Catholics, has only ninety. Belgium, with its 117 journals and reviews, carries off the palm from all other countries, while in Catholic Spain the Catholic press is starved, and even in France it makes comparatively but a poor show. Of the 1,400,000 copies of papers daily issued

in Paris, only 56,000 are, according to the Catholic reviewer, "good," while 344,000 are "moderate," and a whole million are "horrible." In Italy their case appears still worse, for want of capital. Scarcely one-fourth of the few Catholic daily papers, we are told, can support themselves by their own resources without the support of some rich patrons. The greater number have a circulation only of from four to five hundred. As to the strength of their editorial staff the reviewer remarks that "in many offices there is no one who understands the French language, from whence it arises that the strangest misconceptions as to the conditions of foreign countries are prevalent among the readers of Catholic papers, because the editors themselves are wholly in the dark on these matters."

THE New York *Nation* announces the union of the two firms of H. O. Houghton and Co. and J. R. Osgood and Co., under the name of Houghton, Osgood and Co.

ERRATUM.—P. 165, col. c, line 22—for "Viola," read "Olivia."

FOREIGN REVIEWS OF ENGLISH BOOKS.

LANE'S Arabic-English Lexicon. Book I. Part 6. Ed. Stanley Lane Poole. *Revue Critique*, January 28. By H. Derenbourg.

THOMSEN, V. Relations between Ancient Russia and Scandinavia. *Revue Critique*, February 23. By L. Léger.

OBITUARY.

THE Rev. John Wood Warter, B.D., the learned and accomplished vicar of West Tarring, died on the 21st ult. He was born in 1806, and graduated B.A. of Christ Church, Oxford, in 1827. In 1834 he was instituted to the vicarage of West Tarring, having previously served from 1829 to 1833 as chaplain to the British Embassy at Copenhagen. The picturesque village of Tarring is famous for the remains of the ancient palace of the Archbishops of Canterbury, the fig-trees which Bishop Richard of Chichester grafted with his own hand, and for the birthplace of John Selden, the great English legist. Mr. Warter's affection for the parish prompted him to publish in 1860 two gossiping volumes, full of antiquarian interest (entitled *The Seaboard and the Down*), on its varied attractions in rural beauty and historic association. A few years later he issued a companion volume of *Parochial Fragments*, containing more detailed particulars of the careers of Archbishop Becket and Selden. Having married the eldest daughter of the poet Southey, he devoted the leisure hours of many years of his life to editing the literary remains of his father-in-law. The sixth and seventh volumes of *The Doctor*, and in 1848 the whole work in one volume, were issued under his care. He was also responsible for the publication of the contents of Southey's *Commonplace Book* (1849–50) in four huge volumes, and *Selections from Southey's Letters* (1856, four vols.), the last being a continuation of Outhbert Southey's volumes of his father's correspondence. The late Mr. Warter's religious and political opinions might have been modelled on those of his distinguished father-in-law. In 1844 he published two volumes of *Plain Practical Sermons*, and at various times he printed single sermons which he had preached at the consecration of new churches. His attachment to the principles of the Church of England, as opposed to what he considered the distinctive doctrines of the Roman Church, drew from him a *Pastoral Letter on the New Roman Catholic Aggression* (1845), and a *Plain Protestant's Manual* (1851).

THE Rev. Robert George Baker, Vicar of Fulham from 1834 to 1871, died at Ivy Cottage, Fulham, on the 21st ult., in his ninetieth year. He graduated at Trinity College, Cambridge, in 1810. Bishop Blomfield showed his appreciation of Mr. Baker's conduct in managing the episcopal parish of Fulham by appointing him to the Prebend of Reculverland in St. Paul's Cathedral in 1846. He published several sermons, the most important

being on the Christian duty of helping the poor to help themselves. His pamphlets entitled *Account of the Benefactions and Charities of Fulham* and *The Olden Characters of Fulham* (1847) contain some information not to be found in Faulkner's History of that parish.

NOTES OF TRAVEL.

In the latest part of the *Proceedings* of the Berlin Geographical Society (No. 10, vol. iv.) Herr J. M. Hildebrandt gives an account of his attempt to reach the snow-clad Mount Kenia in Eastern Equatorial Africa, to which we have before referred. Speaking of the causes of failure he says:—

"In Kitui (a village in Ukambani) I had to contend against the greatest prejudices, for in Krapf's unfortunate journey to the Tana, which he made in 1851 in company with the chief Kivoi, the latter was killed by the Kitu robbers. The blame of this was laid to the account of the missionary, who was said to have worked a wicked spell with his black implement—his pocket Bible. As a brother European this guilt was transferred to me. . . . Only three days' march from my station rose the great snow-capped Kenia. From one point, indeed, I was able to determine the important angle from Kenia to Kilimnjaru. But these three last marches were impossible, for the Wakwafi, shortly before my arrival, had slaughtered a caravan of 1,500 armed Arabs to the very last man. . . . With my small escort, it was, therefore, out of the question to try to force a passage, and I consequently tried to enter into friendly negotiations, sending forward presents of beads, &c. . . . On the third day my messengers returned, still panting with fear and hurry. They had seen the Wakwafi, and fled, throwing away both their presents and provisions in their haste to escape."

Petermann's *Mittheilungen* for March brings a very remarkable map representing Europe in the two glacial periods, compiled by Herr Habenicht. This with its accompanying paper is a continuation of a former essay on the distribution of the sedimentary formations in Europe, and the series will be completed by a study of the eruptive and metamorphic rocks of the continent, the three being intended to give, for the first time, a clear, general idea of the geological structure of Europe.

An excellent paper in the same number, by Dr. J. van Bebbler, will be interesting to meteorologists as giving a comparative view of the simultaneous weather-observations which are being made by each of the maritime nations of Europe at the present time, with a special account of the system adopted at the Hamburg Observatory and its outposts, which now extend from the west coast of Ireland to the Black Sea, and from Northern Scandinavia to the southmost point of Italy. Dr. Oscar Drude's essay on the geographical distribution of palms is completed in this part; and we have also a sketch of the history of exploration on the West-African river Ogowe, with a map of De Brazza's surveys there during 1876-77.

News reached St. Petersburg a short time ago by way of Semipalatinsk that the Asiatic traveller, Colonel Prejevalsky, had been laid up by illness for two months at Guchen, and was obliged on this account to return to Zaisan for medical aid. The illness is not a dangerous one, and on his recovery he intends to proceed with his expedition to Tibet.

The reports, first of the death of Marquis Antinori, the leader of the Italian African Expedition, and afterwards of his return to the coast at Zeyla on his way to Europe appear to have been both untrue. Letters bearing date November 28, 1877, written by him from Mahal-Monza in Shoa, have recently been received by the Italian Geographical Society. His second in command, Captain Martini, is on his way home, and by last accounts had reached Aden. The Gessi-Matteucci expedi-

tion, on its way from the Nile valley to Shoa, was to leave Khartum on January 1, going by the Blue Nile, Fazokl, and the Tumut to the Sobat river, and thence upward through the unknown country.

MR. W. H. DALL, of the United States Coast Survey, is writing a full account of the Aleutian Islands for the *Journal* of the Bremen Geographical Society. The first part of it, now published, gives a sketch of the former Russian and American explorations in this region, up to that of the United States Coast Survey officers in 1871-74. The geological formation, flora and fauna of the islands are also discussed.

In his Monthly Report for March, Dr. Behm notes that a hitherto-unknown region of the west coastland of South Africa, lying north-west of Herero Land and south of the Cunene river, was traversed in June and July last year by two members of the Rhenish mission, J. Böhm and F. Bernsmann; and that the manuscript map which they have now sent home contains a great amount of new geography. This north-western country is named Kaoko, and appears to be very thinly peopled, though it is not unfertile.

By the French Budget it is proposed to devote 170,000 francs to the service of the "Missions Scientifiques" during the present year. This sum will be distributed as follows:—30,000 fr. to MM. André and Angot in California; 40,000 fr. to M. Roudaire in aid of his work in Algeria; and 100,000 fr. to the Abbé Debaize to defray the expenses of his explorations in Central Africa.

It is stated that during the spring a Russian expedition will endeavour to make ethnological investigations among the Vogels and Ostyacs of the Obi and Irtysh rivers.

M. SOLEILLET, whose work entitled *L'Afrique Occidentale* was alluded to in the *ACADEMY* a short time back, is preparing to start for the Senegal, in order to undertake a journey of exploration to Timbuktu and on the Niger. M. Soleillet, we believe, even entertains hopes of being able to reach Algeria.

A WORK which is of considerable geographical interest at the present moment is now being printed at Madrid in the shape of the recently-discovered account of the travels of an unknown Spanish missionary in the fourteenth century. The author is said to have made several long journeys in Africa between 1320 and 1330. He appears to have travelled much on the west coast, going as far south as Dahomey, and to have made a journey from the mouth of the Senegal for a considerable distance into the interior. During the period named he also traversed Dongola, and found his way down the Nile to the Mediterranean.

A DUTCH company has recently obtained from the Khedive the right of draining Lake Mareotis, by which means it is hoped that some 75,000 acres of land may again be brought under cultivation. Should the experiment be successful, it is proposed to plant the land thus regained with vines, for which the district was formerly famous.

THE newly published *Bulletin* of the Société de Géographie of Paris, which is an unusually interesting number, contains among other matter M. J. B. Paquier's second paper on the Pamir plateau and Kashgaria; "Itinéraire de Chung-king à Yunnan-foo," by M. Rocher; an account by Colonel Chanoine of "Les Travaux Géodésiques" of the Russian Geographical Society in Asia; a letter from M. Ch. de Ujfalvy, giving geographical, archaeological and statistical information respecting the province of Kuldja; as well as the address delivered by Captain Ernest Mouchez, Vice-President of the Society, in the place of Admiral de la Roncière le Noury, at the general meeting in December last.

AN Anthropological Society has just been founded at Havana in connexion with that of Madrid.

WE hear that it is proposed to found a chair of Demography at Moscow.

THE SWISS ALPINE CLUB.

IN September of this year the Swiss Alpine Club will hold its annual assembly at Interlaken. The Section Oberland intends to mark the gathering in its own special district by opening an Alpine Exhibition. Some years ago the editor of the *Alpenpost* attempted to found an "Alpinum" with a permanent exhibition at Zürich, but without success. Last year an Alpine Exhibition was held at Gmunden in Upper Austria; it appears to have met with general approval, and many articles were sent to it by Swiss Alpinists. Interlaken is perhaps the fittest spot in the whole world for such an undertaking, and the arrangement has apparently been placed in capable hands. The Section Oberland state in their programme that only articles of proved usefulness and of the best quality can be received. All articles offered for exhibition will be subjected to the scrutiny of a jury of experts. The programme suggests the following as fit objects for the exhibition:—1. Tourist-clothing—head-coverings, boots, plaids, stockings, gloves, &c. 2. General Alpine panoply—hand-bags, riding-saddles, field-seats, straps, and other leather articles: alpenstocks, ice-axes, hammers, and metal articles: hammocks, ladders, and various rope articles: lanterns, drinking-vessels, flasks, lights, cases of instruments, drawing and painting materials. 3. Eatables and drinkables—biscuits, condensed soups, chocolate, &c. 4. Cooking and heating apparatus for club-huts, pocket cooking-apparatus. 5. Field-medicine and surgery—homoeopathic and allopathic preparations, compresses, charpie, material for staunching blood, &c. 6. Models and plans for club-huts—their environment, building, and furnishing. 7. Art and art-industry—drawings and photographs of the higher mountains, panoramas, reliefs, maps (geographical, topographical, geological, and hydrographical); instruments and apparatus for scientific researches—optical, physical, time-measurers, and way-measurers. 8. Collections from the departments of geology, mineralogy, zoology, and botany. 9. Alpine literature, travel-handbooks, science, entertaining reading. If the actual exhibition should correspond to the plan laid down, it will leave nothing to desire in its range and many-sidedness, and will prove an additional attraction to Interlaken, although the time during which it is proposed to keep it open seems ridiculously short—only a fortnight. A conference of delegates from all the sections of the Swiss Alpine Club will shortly take place at Bern, and we hear that some intend to propose that the exhibition shall remain on view during the whole tourist-season.

SELECTED BOOKS.

General Literature.

- DU CAMP, Maxime. *Convulsions de Paris*. T. 1. Paris: Hachette. 7 fr. 50 c.
 GIDEL, C. *Nouvelles études sur la littérature grecque moderne*. Paris: Maisonneuve.
 GILL, W. F. *The Life of Edgar Allan Poe*. Chatto & Windus. 7s. 6d.
 HOPKINS, E. *Life and Letters of James Hinton*. C. Kegan Paul & Co.
 JAMES, H. *French Poets and Novelists*. Macmillan. 8s. 6d.
 MAILLET, H. C. *De la démocratie dans ses rapports avec l'économie politique*. Paris: Guillaumin. 7 fr. 50 c.
 MILLER, E. *History and Doctrines of Irvingism*. C. Kegan Paul & Co. 25s.
 O'NEEDY, Théophile de. *Poésies posthumes de*. Paris: Charpentier. 3 fr. 50 c.
 THAUSING, M. *Michelangelo's Entwurf zu dem Karton der Schlacht bei Cascina*. Leipzig: Seemann. 2 M.
 TIMOT, Victor. *Vienne et la vie viennoise*. Paris: Dentu. 3 fr. 50 c.

Theology.

- HAUSERATH, A. *David Friedrich Strauss u. die Theologie seiner Zeit*. 2. Thl. Heidelberg: Bassermann. 6 M.

History.

CHAZAL, J. de. *L'Empire: sa vie, son enseignement, sa politique*. Paris: Sandoz & Fischbacher. 7 fr. 50 c.
 PERLBACH, M. *Quellen-Beträge zur Geschichte der Stadt Königsberg im Mittelalter*. Göttingen: Peppmüller. 6 M.
 SPIDDEL, F. *Eränische Alterthumskunde*. 3. Bd. *Geschichte, Staats- u. Familienleben, Wissenschaft u. Kunst*. Leipzig: Engelmann. 18 M.

Physical Science.

HAECKEL, E. *Die heutige Entwicklungslern im Verhältnisse zur Gesamtwissenschaft*. Stuttgart: Schweizerbart. 1 M.
 TOULA, F. *Geologische Untersuchungen im westlichen Theile d. Balkan u. in den angrenzenden Gebieten*. IV. Wien: Gerold's Sohn. 5 M.

Philology, &c.

ABEL, C. *Zur ägyptischen Etymologie*. Berlin: Liepmannsohn. 1 M. 60 Pf.
 CLEMONT-GANNEAU, Ch. *Le Dieu Satrape; ou, les Phéniciens dans le Péloponnèse*. Paris: Leroux. 3 fr. 50 c.
 FREGIER, F. *De nominibus graecis cum praepositione copulatis capita selecta*. Leipzig: Hinrichs. 1 M. 30 Pf.
 KONSTAS, L. G. C. *Ilupersis nach Stesichorus*. Berlin: Calvary. 1 M. 20 Pf.
 OVERBECK, J. *Griechische Kunstmythologie*. Besonderer Thl. 2. Bd. 3. Thl. 4. Buch: Demeter u. Kora. Leipzig: Engelmann. 12 M.

CORRESPONDENCE.

MACBETH A GOOD CHURCHMAN.

1 Oppidans Road, N.W.: February 23, 1878.

It may be a satisfaction to some minds to be assured that, after all, Macbeth was a good Churchman. Shakspeare has overlooked this side of his character, though Holinshed has recorded it, and the fact is verily so, as was long since remarked by Mr. J. H. Burton. What I wish now to point out is the mention of Macbeth in this aspect in a famous Elizabethan work—even in *Laws of the Ecclesiastical Polity*. "Will any man deny that the Church doth need the rod of corporal punishment to keep her children in obedience withal? Such a law as Macabeus made among the Scots that he which continued an Excommunicate two years together and reconciled not himself to the Church, should forfeit all his goods and possessions." Keble's note quotes from Boece the Latin of this as Hooker thinks commendable enactment:—"Qui pontificis auctoritatem annum totum execratus contempserit neque se interim reconciliarit, hostis reipublicae habetur; qui vero duos annos in ea contumacia perseverarit fortunis omnibus multatur." JOHN W. HALES.

TRANSLATION OF LESSING'S "LAOCOON."

London: February 25, 1878.

A note in Mr. Sime's recent valuable work on Lessing (vol. i, p. 308), enumerating English translations of the *Laocoon*, speaks of one in 1853 by E. Beesley. This is a slight inaccuracy. The translation of 1853, which is careful, scholarly, and idiomatic, is by E[dward] C[alvert] Beesley. There is prefixed a short Introduction by Dr. Burbidge, then Master of Leamington College. The book was printed and published at Rugby, by Messrs. Crossley and Billington. Messrs. Longmans were the London publishers.

SHADWORTH H. HODGSON.

"MARMORNE."

Bolsvipers: February 24, 1878.

When a novel depends for its interest chiefly on the development of its plot, it is generally understood to be a breach of literary *convenances* on the part of a critic to tell the story in his own bare, brief way. Mr. Saintsbury has done this for (or against) *Marmorne* in the last number of the ACADEMY, and thereby has placed himself in striking contrast to most critics of the book, who have refrained with much delicacy from spoiling whatever interest the reader may find in it. Besides this, Mr. Saintsbury says "the author gives us to understand that his story is in the main true;" which is very inaccurate. The story of *Marmorne* is pure fiction with the exception of one single incident, the imprisonment; and even that, as I said in the Preface, took place under totally different circumstances. Mr.

Saintsbury says that "true stories are generally a snare to all but consummate workmen," implying that *Marmorne* is a true story, which it is not. Again, he says that "the author does not seem very much at home in French law." *Marmorne* has been read by Frenchmen: there are five or six pages about the book in the *Revue des Deux-Mondes* (February 15), and not a single Frenchman has raised the slightest objection to it on the ground of law. Mr. Saintsbury probably shares the usual English delusion that a French estate must necessarily be sold on the death of its owner, and the proceeds divided equally among his children. The law in *Marmorne* is accurate enough for the purposes of art, and the author of the book has too many French lawyers among his acquaintance to suffer the slightest embarrassment on any legal question. Lastly, it pleases your critic to say that the author is deficient in grasp of character, and he repeats the word very emphatically: "Character! character! character!" not seeming to be aware that there are two distinct classes of novels—character-studies and narratives. *Marmorne* is a simple narrative in which the painting of character, though not neglected, is nevertheless purposely subordinated to the story.

ADOLPHUS SEGRAVE.

GRIMM'S LAW.

II.

London: February, 1878.

In my former letter I maintained that the facts upon which "High German" is admitted into "Grimm's Law" on a level with Sanscrit and General Teutonic are not sufficient, are comparatively modern, and are capable of other explanation.

1. They are not sufficient. According to the Law a General Teutonic (which I prefer as stating a fact that "Low German" disguises) "aspirate" ought to be a H. G. "soft" (voice); a Teutonic "soft" a H. G. "hard" (breath); and a Teutonic "hard" a H. G. "aspirate." But while in applying the law as between Sanscrit, &c., and General Teutonic, we find (waiving the point that the "aspirates" are not aspirates) normal regularity and obedience, in touching the H. G. we are at once confronted with caveats, qualifications, and exceptions without end. Thus the rule fails initially in Teut. "aspirate" = H. G. soft; for though TH becomes D (as it has a habit of doing all over the world), F never becomes B, nor H ever G. It is only, indeed, in positions where the real Teutonic sounds were not F and H, but V and Gh, that the change took place. *Fader* did not become *Bater*, nor *hafoth*, *Gabor*, though *ofer* = *over* became *obar*, *ganoh* = *ganogh* became *gerug*. This is, on the face of it, something very different from FUGO = BEO, HOMO = GUMA. Then it fails also in Teut. "hard" = H. G. "aspirate," for while c becomes ch at end or middle of words, in all except a few outlying varieties of dialect, it remains c (k) initially; while p has become f (the general Teutonic "aspirate") finally, it remains pf, O.H.G. ph, initially; and above all, T has become no aspirate, but initially ts, sinking finally to ss, compounds or substitutes which have nothing akin to "aspiration" as used of the General Teutonic th, and which appear in "Grimm's Law" under that title only to muster apparent facts to pad out a theory a world too big for them. The fact is that, while the three Teutonic voice-letters g, d, b, shrink in H.G. into the voiceless x, t, p, the behaviour of the other six sounds is neither in accordance with "Grimm's Law," nor uniform among themselves.

2. But the High-German forms are recent; we have evidence to show that they came into being some centuries later than the Christian Era, and that therefore to class them with the mutations between Sanscrit and Teutonic generally, and spin theories for the co-existence of the three classes in the Aryan *holetnos*, is historically absurd. Many Latin words were adopted by the Germans during their relations, warlike and

otherwise, with Rome; they are now found in all the Teutonic tongues, and in these they have the same changes as the original Teutonic words have. They were, therefore, in the common language before it fell into dialectal divisions. Now, the Old High German form of these words, as compared with the Latin and General Teutonic, presents the same *laut-verschiebung* as Teutonic words. Thus the Latin (*via*) *strata*, is in L.G. *strata*, A.G. *straele*, but O.H.G. *straza*, Mod. *strasse*; the Lat. *tabula*, L.G. *taft* = *tavi*, A.G. *taeff*, is in O.H.G. *zabal*, just as Teut. *water*, A.G. *wæter*, is in O.H.G. *wæzzer*, Mod. *wasser*. The same causes which made certain Southern speakers of German say *straza* for *strata*, *zabal* for *taft* (which we know to be a real change), made the same men say, and at the same time, *wæzzer* for *water*, *zung* for *tunge*. So also the Latin *papa*, *pondo*, *camp(us)* *calic(em)*, *draco*, L.G. *papa*, *pund*, *camp*, *caelic*, *draca*, become in H.G. *pfapo*, *phunt*, *camph*, *kelih*, *tracho*: precisely the changes, and all the changes, which "Grimm's Law" deals with between General Teutonic and High German. The number of these examples might be multiplied, but it is unnecessary. What do they proclaim to him that hath ears to hear? That when Southern Germans heard *strata*, *papa*, *camp*, *draco*, they were unable to pronounce them, but must mangle them into *straza*, *pfapo*, *camph*, *tracho*? Nothing of the kind; on the contrary, they were fond of p, t, k, substituting them for b, d, g. That they had a "linguistic consciousness" that from the dispersion of the Aryan race they had used ts for L.G. t, ph or pf for L.G. p? Why not a "linguistic consciousness" of "Grimm's Law" itself, that Latin k, t, p = H.G. g, d, b, and that their words ought to be *strada*, *baba*, *gamb*? The suggestion is preposterous. What the facts proclaim is, that when these Latin words were adopted by the Germans, there was no High German dialect, or at least that it had not developed its consonant perversions; when at a later time, somewhere before the eighth century, that peculiar pronunciation of the Teutonic tongue arose, it assailed impartially Old Teutonic and recently-adopted Latin words. There were no philologists to point out the difference; it was a question of ears and mouths, not of derivation. Here also we dispose of the question whether Moeso-Gothic, the oldest form in which the Teutonic speech has been preserved, is High or Low German. It is neither or both: it is anterior to the division; and, therefore, the Goths, though presumably Southern Germans, who found themselves nearest to the confines of the Empire, knew nothing of the High-German consonant-changes; their tongue was "Low German"—i.e., common original Teutonic.

3. If asked why or how the altered pronunciation of High German arose, I look around me at present facts, and hear the Welshman in his first attempts at English say "Koot tay, koot shentleman!" or the Frenchman, "Dis tick vall;" I hear the consonant-changes which negroes or coolies make upon English; I see dialects like the Talkeetalk of Surinam, in which these changes are perpetuated. And reasoning from the known to the unknown, I have no difficulty in understanding how with the conquests of the Germans southwards their language may have been imposed on the original (say Slavonic) natives, from whose imperfect utterance the peculiar High-German pronunciation may have arisen. "Thih cot lopemes" in the O. H. G. *Te Deum* irresistibly suggests to me the Highland cateran's "Te shutshment tay! coot cot, Shon! tat pe coot long crettit; we'll een pe hafin' a pit for Shamee too!" This was *laut-verschiebung* (and *eigenthum-verschiebung*, too). The Slavonic idea is strengthened by the nature of many of the changes, most of all by the change of t into ts, a change foreign to Teutonic, but common in West Slavonic, as seen for example in the common *gratz* for the older *grad* and *gorod*. I can imagine a people who did not possess the continuant series of gh, dh, bh, but substituted for them some form of g, d, b, as negroes put *dat* for Eng. *that*; as

Spaniards said and say *bibo* for *vivo*, *bos* for *vos*; or as Englishmen, to go no further afield, say *lock* for *loch*, *akos* for *ayos*; that, to be distinct from these, the voice (soft) mutes were whispered as in *stadt*, *etab*, and, coming thus too near the breath (hard) mutes, the latter were forcibly jerked to keep them distinct, the jerk of *p* becoming *ph*, then *pf*, then (finally) *f*; that of *t* generating *ts*, sinking at length into *s*. As is well known, *pf* and *ts* still remain at the beginning of a syllable, but have sunk into *f* and *s* at the end, where the forcible utterance would be more difficult to maintain. Moreover, it is only in the most Southern fragments of O. H. G. literature that the chief changes take place. It is only in the frontier *patois* of Kero of St. Gallen, the Wessobrunner Gebet, Muspilli, &c., that we find *cot*, *keist*, *kiporan*, *paum*, *plomo* (*Gott*, *Geist*, *Geboren*, *Baum*, *Blume*). Louis the German and Charles the Bald did not so speak; Otfrid, Notker, the authors of *Hildebrand* and of the *Kaiserchronik*, did not so write: the "High-German" peculiarities on which Grimm founded his law are disowned by all the normal High-German writers.

I do not expect that this particular suggestion as to the origin of the High-German consonant-mispronunciation will satisfy everyone: it satisfies me, and I offer it as a solution which is possible, and which cannot be disproved. But I hold that it has been shown conclusively that the changes between General Teutonic and O. H. G. are not the same as those between Sanscrit and Teutonic; that they are later, derived, and dialectal; and that the attempt to show algebraically that General Aryan "hard" = General Teutonic "soft" = particular High German aspirate, all functions of each other, "none anterior to the other in time or superior in importance," is "the baseless fabric of a vision," and that "Grimm's Law," as concerns the relation between General Teutonic and its O. H. G. dialect, is a misapplication altogether. In conclusion I would add that the fact that the Old High German preserves many archaic grammatical forms which even Mosso-Gothic had dropped before the fourth century is perfectly consistent and harmonious with its altered consonantal system. The tendency to preserve archaic forms in transplanted dialects is well known. In the south-east corner of Ireland there existed to the present century a form of English introduced there by the first English settlers. While this outlying English of Forth and Bargo had undergone notable consonantal changes from contact with the native Irish, it had preserved Early English inflections, especially in the verb, such as we find in the *Ancren Riwle* in the thirteenth century. Had no written specimens of Southern English before, say, the fourteenth century come down to us, this dialect would have been grammatically the oldest English known, but it would have been quite delusive to hold that its consonantal changes were equally ancient. It is, of course, worth consideration whether the proved derivation of the High-German forms from the General Teutonic may illustrate the earlier relations of Teutonic to Aryan in general; but in order that they may do so, we must understand what are the facts, and not manipulate *formulae* of equality in which symbols that purport to indicate certain fixed relations really disguise relations different alike in physical character and historic origin.

N.B.—Since writing the above I have found that the lateness of the High-German consonant changes, and the absurdity of dealing with symbols instead of sounds, were admirably shown in an article in the *Westminster Review* for July, 1872.

J. A. H. MURRAY.

ON THE ESSEX WORD "RELEET."

Cambridge: February 26, 1878.

The word *releet* is a well-known Essex word for a meeting of roads: a *two-releet* is a place where two roads meet; and a *four-releet* means a place

where four roads meet. It has been a puzzle to me for years, but at last I can account for it. We find, in Anglo-Saxon, the expressions "*tō wega gelæstum*," i.e., to the meetings of ways, Matt. xxii., 9; "*æt þæra wega gelæte*," at the meeting of the ways, Gen. xxxviii., 21. Bosworth's *Dictionary* also gives "*twēgra wega gelætu*," meetings of two ways, from a copy of Ælfric's *Glossary*. Now, the A.-S. prefix *ge-*, as usual, counts for nothing, and the forms *lætum*, *læte*, *lætu*, may be substituted for the above. A place where two ways meet would thus be expressed by *twēgra wega lætu*; and a place where four ways meet by *feowera wega lætu*. Of course *wega* was easily dropped; and hence *twēgra lætu* is the A.-S. form of *two-releet*, and *feowera lætu* is a *four-releet*. The interesting point is that the prefix *re-* is due to the fact that the genitive plural of adjectives and numerals once ended in *-ra*. It is a splendid example of preservation of old grammar in a dialect. I may add that the simple form *leet* also occurs, in the sense of a meeting of cross-roads, in the South of England. The etymology is from A.-S. *lædan*, to lead. WALTER W. SKEAT.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 4.—2 P.M. Royal Institution: General Monthly Meeting.
 5 P.M. London Institution: "The Ice Age in Britain," by Dr. A. Ramsay.
 5 P.M. Musical Association: "On the Gallin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education," by G. Bullen.
 8 P.M. Victoria Institute: "Monotheism," by the Rev. Dr. Rule.
 8 P.M. British Architects: Special General Meeting.
 8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigments," by T. Bolas.
 TUESDAY, March 5.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
 7 P.M. Statistical: Adjourned Discussion on Mr. Mundella's Paper.
 8 P.M. Civil Engineers: "The Hooghly Floating Bridge," by Bradford Leslie.
 8.30 P.M. Zoological: "On the Crustaceans from the Coast of Coromandel collected by Sir Walter Elliot," by C. Spence Bate; "Notes on some Coleoptera of the Genus *Plusiota*," by A. Boucard; "On a small Collection of Lepidoptera obtained by the Rev. S. J. Whitmee at the Ellice Islands," by A. G. Butler.
 8.30 P.M. Biblical Archaeology: "Chaldeans, Pelasgians, Hyksos and Celts," by E. de Bunsen; "On the Assyrian and Babylonian Names for Copper and Brass," by Prof. F. Lenormant.
 WEDNESDAY, March 6.—7 P.M. Entomological.
 8 P.M. British Archaeological: "Excavations on West Stow Heath," by H. Prigg; "Early Interlaced Crosses of England," by J. Romilly Allen.
 8 P.M. Society of Arts: "An Electric Lamp-lighting System," by St. G. Lane Fox.
 8 P.M. Microscopical. Geological.
 THURSDAY, March 7.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
 7 P.M. London Institution: "Chamber Music," I., by Prof. Ella.
 8 P.M. Chemical.
 8 P.M. Linnean: "On new Species of Nudibranchiate Mollusca from the Eastern Seas," by Dr. C. Collingwood; "Laws governing the Production of Seed in *Wistaria sinensis*," by T. Meehan; "On the Development of *Filaria sanguinis*," and "On the Mosquito considered as an Intermediate Host," by Dr. P. Manson; "Fungi of the Arctic Expedition," by the Rev. M. G. Berkeley; "On the Life-history of *Filaria Bancrofti*," by Dr. T. Spencer Cobbold.
 8.30 P.M. Royal. Antiquaries.
 FRIDAY, March 8.—8 P.M. Astronomical. Quekett.
 8 P.M. New Shakspeare Society: "On *As You Like It*," by H. Courthope Bowen.
 9 P.M. Royal Institution: "Influence of geographical Circumstances on political Character," by Prof. Goldwin Smith.
 SATURDAY, March 9.—3 P.M. Royal Institution: "Carthage and the Carthaginians," by R. Bosworth Smith.

SCIENCE.

The Natural History and Antiquities of Selborne. By the late Rev. Gilbert White. Edited by Thomas Bell, F.R.S., &c. In Two Volumes. (London: John Van Voorst, 1877.)

Two English prose-writers stand apart as interpreters of the poetry of rural life—Isaak Walton and Gilbert White. Of the latter's *Natural History of Selborne* an eminent naturalist and scholar has well observed that it is the only zoological work

which has gained for its author the position of an English classic. It is in truth not only a wonderfully clear and complete treatise on the natural productions of a typical English parish—it is a prose pastoral, musical with the song of birds, and fragrant with the breath of wild flowers. Once under the spell of Gilbert White, the Hanger and the hollow lane leading to Alton become our favourite haunts, and Timothy, the tortoise, is our ancient familiar friend. Under the guidance of the good old parson we learn the mysteries of rush-light making from a village dame; we visit the idiot boy who exercises such a strange mastery over bees; we listen to the sibilous shivering song of the *regulus non cristatus* in the high beechen woods, and search for the *herb Paris* in the Church Litten Coppice. Then, when the shades of evening begin to deepen, when the jarring notes of the churn-owl are heard and the vast great bats (still nondescript) are high in air, we return to the great parlour, to trace the history of the Priory from the days of Bishop de Rupibus downwards, and to discuss the latest works of Linnaeus and Scopoli. No other writer has done so much to make the study of nature popular in England, and it is no wonder that edition after edition of the *Selborne* has been called for, and that it has been revised and annotated by some of the best naturalists of the present century.

No former editor, however, has enjoyed such advantages as the veteran zoologist to whom the preparation of the present volumes has evidently been a labour of love. After a distinguished career in the front ranks of English science, Mr. Bell has made *Selborne* his retreat for more than thirty years, he has lived in White's own house, and has been entrusted with all the correspondence and unpublished notes which have been preserved by the family. Consequently he has been able, not only to edit White's writings with an intimate local knowledge of the scenes and objects described, but also to add largely to our knowledge of the "life and conversation" of the great field-naturalist.

The first volume of the present issue contains White's published works, including the *Natural History*, *Antiquities*, *Naturalist's Calendar*, *Observations*, and *Poems*, the text of the early editions being reproduced, and even the occasional peculiarities of spelling and the free use of italics being preserved. Unlike some previous editors, Mr. Bell has avoided overloading his pages with unnecessary and lengthy notes. Indeed, it appears to us that he has erred in the opposite extreme—for example, the error as to the hedgehog eating plantain-roots should surely have been corrected. An account of the re-planting of Wolmer Forest would have been of interest; and is Mr. Bell quite accurate when he says that the black grouse now found there are "not the result of any recent importation from other localities, but voluntary visitants"? That some may be so is not impossible, but Captain Feilden has recorded the fact that a number were imported when Sir Charles Taylor was ranger, and the man who brought them from Cumberland was still living at Liphook in 1872. On the whole, however, the notes, though brief, are to the point; and many of

them are interesting as showing the persistence with which some species frequent the exact localities which their progenitors affected a century ago.

The second volume is devoted to White's correspondence and to extracts from his sermons, account-books and "Garden Kalendar." To these are added lists of the more noteworthy animals and plants of the district, by the editor; a chapter on the geology, by Mr. W. Curtis; and an essay on Roman-British antiquities, by Lord Selborne. This last has already appeared in Mr. Buckland's edition, as have a few of the letters to the Barker family. Some of Linnaeus' letters to the Rev. John White have before been printed in the "Contributions to Ornithology," and the correspondence with Marsham was published in the *Transactions of the Norwich Naturalists' Society*, and in the second issue of Mr. Harting's edition; but the remaining contents of this volume are now given to the public for the first time. The correspondence does not contain any important observations which were not incorporated in the *Natural History* (except the record of the occurrence of the wall-creeper in England); but they throw a very pleasing light on White's intercourse with his relatives and his scientific friends. He writes mostly of family matters and of his own favourite pursuits, and only very rarely refers to public affairs; but the outbreak of the French Revolution draws from him the exclamation (in a letter to Marsham):—"You cannot abhor the dangerous doctrines of levellers and republicans more than I do! I was born and bred a Gentleman, and hope I shall be allowed to die such." Mingled with quaint Pepysian scraps of family life and village gossip—such as the arrival of his brother John's "curious box of birds, shipped in October, and Jack's shirts and sweetmeats;" and the record that "Rich. Butler the thatcher is going to enlarge his house"—we have bits of wise advice and shrewd observation. Many naturalists of to-day would do well to remember the warning, "Don't be too hasty in pronouncing any species a nondescript." And many publishers would agree in the recommendation to an intending author to "produce ingenious dissertations to entertain the unsystematic reader;" and endorse "Brother Ben's" advice to "have as many plates in your Fauna as possible; for it is the fashion now to look in picture-books." Altogether the correspondence confirms the world's estimate of Gilbert White, and shows him to have been a thoroughly lovable man, as well as an admirable essayist and an unequalled observer of nature.

Mr. Bell's edition is handsomely printed, and the plates illustrating White's house and favourite walks are well executed. We regret that no system of cross references has been adopted; that there is no separate index to the first volume, and that the general index is very incomplete. In every other respect these volumes are fitted to fill the hitherto vacant place of a standard edition of White's works, and are worthy of both the author and the editor.

EDWARD R. ALSTON.

ANGELO SECCHI.

On Tuesday, February 26, died Father Secchi, the director of the Observatory of the Collegio Romano, and his death will be regretted in many circles as that of a zealous and industrious, and at the same time a genial, man of science. Born June 29, 1818, at Reggio (the town on the road between Parma and Modena), he entered in early youth the Order of the Jesuits, and received his education at their college near Loreto, and afterwards at their Georgetown college near Washington. At the latter institution he was for some time Professor of Physics and Mathematics, but was soon recalled to Italy and made Professor of Physics at the Collegio Romano at Rome. After the expulsion of the Jesuits, in 1848, Secchi travelled in France, England, and America; but was, after the restoration of the Pope, reinstated in his professorship, and superintended, some years later, the building of the new observatory of the Collegio Romano. The erection of a modern observatory on the top of a church appears at first rather strange and objectionable; but the circumstances were exceptional; the connexion with the college on the one side, the sanitary conditions of the neighbourhood of Rome on the other, rendered other devices undesirable, and the difficulty was then successfully solved by placing the new observatory on the top of some enormous pillars, which had been erected for the purpose of supporting a very lofty and massive dome, but had been left in an unfinished state. Provided with excellent instruments, Secchi has worked indefatigably in his new abode during the last quarter of a century. Hundreds of papers from his busy pen are to be found scattered in the scientific periodicals—the *Astronomische Nachrichten*, *Comptes Rendus*, *Monthly Notices of the Royal Astronomical Society*, Palomba's *Raccolta di Lettere*, Tortolini's *Annali*, the *Atti Accad. Nuov. Linc.*, *Il Nuovo Cimento*, the *Bibliothèque Universelle*, and others. They refer chiefly to observations of planets, comets, double stars, and to different branches of solar and stellar physics, photometry, photography, polarisation, &c., and they show that Secchi was fairly at home in several sciences. His observations were for a series of years published in the *Memorie dell' Osservatorio dell' Università Gregoriana del Collegio Romano*. In wider circles taking merely a general interest in science, Father Secchi is perhaps best known by his book *Le Soleil*, published in 1870. He had begun to publish some portions of it in Italian; but had also given some lectures on the subject during his visit to the Paris Exhibition of 1867, at the Ecole Sainte-Genève, which were received with so much applause and satisfaction that he was prevailed upon to prepare and publish the whole work in French, from which it has been translated into several other languages. If in some respects exception has been taken to the work, it may be mentioned that the author expressly states:—

"Nous ne nous bornons pas à exposer nos propres travaux; nous prendrons le vrai et le beau partout où nous le trouverons. Mais nous n'énoncerons aucune opinion sans avoir vérifié par nous-même les faits sur lesquels elle repose; nous n'exposerons aucune théorie sans l'avoir constatée autant que le comporte la nature même du sujet."

The appearance of a new work of Secchi, *Le Stelle*, has been lately announced, and it is stated that his unpublished writings abound in matters of scientific interest.

The urbanity and geniality of his disposition gained Secchi many friends. It is reported that, when lately interrogated as to how he reconciled science and religion, he said: "In the former I follow Nature, in the latter the Pope." This saying vividly calls to mind the progress which this reconciliation has made even among the Fathers. When, in the last century, a predecessor of Secchi, Father Boscovich, Professor of Mathematics and Philosophy in the Collegio Romano, wrote his dissertation on Comets, he had to

guard himself against unpleasant consequences by writing in the following strain, which is well worth remembering:—

"Newtonus quidem terram movet. At nos sacrarum litterarum testimonia venerati et Sacrae Romanae Inquisitionis decretis obsequentes immotum statuimus, ejusque motum non nisi in speciem tantum retinemus facillioris delineationis gratia, illud simul demonstrantes, sive terra circa solem moveatur, sive cum sole cometarum orbitae circa terram immotam circumferantur, eadem prorsus phaenomena provenire, easdemque motuum causas, ac vires corporum perseverare."

However much it is to be regretted that Secchi should have been cut off in the midst of a most useful career, it is at least consoling that death has released him from the sufferings of a painful and incurable illness.

A. MARTIN.

SCIENCE NOTES.

GEOLOGY.

The Fossiliferous Rocks of Western Scotland.—Much has lately been done by the labours of Prof. Judd to throw light upon the geological history of the West of Scotland and the neighbouring islands. Geologists, to be sure, have been acquainted for more than a century with certain scattered patches of fossil-bearing strata which take their place somewhere between the old Gneissic rocks and the masses of Tertiary lava in the Hebrides. But still the gaps in the series of strata have been so large and so numerous that the geological record in this part of the country has appeared extremely imperfect. Prof. Judd, however, has been able to show that not only is the Jurassic system represented with great completeness in the Western Highlands, but that many other Secondary rocks are associated with this system. It is true that neither the Upper Oolitic nor the Neocomian formation has yet been detected; but the Cretaceous strata are there, and, although not well situated for observation and not presenting any great thickness, are nevertheless of surpassing interest. At the base are marine deposits of Upper Greensand age, covered by strata of Chalk, from which, however, they are separated by sandstones, containing thin coal-seams. As to the Jurassic series, they may be traced in fragmentary patches which indicate what must once have been a most noble development of these rocks; indeed, the most stinted estimate can hardly assign to them a thickness of less than 3,000 feet. Some of these Jurassic strata are of extreme interest, and it would, in fact, be difficult to point to any spot in the British Isles which shows a better development of the Infra-Lias. But this is not all. The Poikilitic series—a name which has been conveniently revived of late years by Phillips, Woodward, and some other writers, to include all the rocks between the Coal and the Rhætics, otherwise known as Permian and Triassic strata—has been discovered in the shape of conglomerates, marls, and sandstones reaching to a thickness of 1,000 feet. And in one locality Prof. Judd has had the good fortune to light upon true Coal-measures, consisting of sandstones, shales, and coal-seams, which contain the familiar *Lepidodendron*, *Sigillaria*, and other characteristic plants. Mr. Carruthers has pointed out that these vegetable remains leave no doubt as to the age of the rocks; they belong, indeed, to the upper and middle coal-measures. In fine, the rocks between the old Gneiss series and the Tertiary lavas, of which so little has hitherto been known, are now found to represent a series of strata having a total thickness little short of a mile. And yet the existence of this magnificent series is indicated only by a few scattered patches which by a combination of accidents have escaped destruction during the enormous amount of denudation which the country has suffered. Prof. Judd's researches have lately been laid before the Geological Society in continuation of his work on the *Secondary Rocks of Scotland*.

The Old Man of Hoy.—It may not be amiss to explain at once that Hoy is one of the Orkney Islands, and that the "Old Man" is a huge pillar of rock which has been worn away from the cliffs and now stands out at sea, all but completely isolated. Prof. Geikie has contributed to the February number of the *Geological Magazine* a pleasing article on the geological structure of this natural monument, so rarely visited by geologists, and yet so striking as an illustration of denudation. The "Old Man" is composed of yellow and red sandstone, almost horizontally stratified, belonging to the Upper Old Red series. This sandstone rests unconformably upon a base of older upturned strata, which belong to the Caithness flagstones. Between these strata and the sandstone there lies a thick band of dark-coloured amygdaloidal lava, forming, in fact, part of an old sheet which represents a local volcanic outburst in late Devonian times. It need hardly be added that Prof. Geikie's article, though but slight, is written in that peculiarly charming style of which the author is an acknowledged master.

Relation of the Structure of Crocodiles to the Nature of their Prey.—In a paper recently laid before the Geological Society, Prof. Owen called attention to the influence which might be exerted by the advent of a higher form of life in modifying the structure of an older and lower form. This he illustrated by reference to the history of the Crocodilia, and pointed out the structural changes which they had undergone, probably in relation to the altered character of their prey at different epochs. The author inferred that cold-blooded aquatic animals must have formed a larger proportion of the food of crocodiles of Secondary age than of those of later times. In the former the dorsal vertebrae are amphicoelian, or biconcave, like those of a fish; while in the latter they are procoelian, or concave in front. As the procoelian type is better fitted for rapid motion on land, it is suggested that it may have been connected with the advent of mammalian prey in the Tertiary period. Again, the Mesozoic crocodiles were encased in stronger armour than that worn by their successors. In fact, the Mesozoic forms needed pretty strong casings in order to protect them from the ichthyosaurs and other formidable saurians which lived in the same waters; while the procoelians required to be lightly clad in order to move rapidly on land in quest of mammalian prey. Further, the differences in the position of the palatognathus is apparently connected with differences in the character of their prey; and the backward position of these apertures in a post-Secondary crocodile would give it the power of holding a mammal submerged without itself suffering inconvenience. Even such massive-jawed crocodiles as the Purbeck species, *Goniopholis crassidens*, probably subsisted on a fish-diet, since they did not possess the palatal structure necessary to enable them to deal with active mammalian prey. Moreover, the strictly aquatic habit of the Mesozoic crocodiles is indicated by the shortness of their fore-limbs, which facilitated rapid swimming; while the larger limbs in the later forms are better fitted for progression on land. On the whole the structural characters of Tertiary and recent crocodiles evidently gave them an advantage over their predecessors in the capture of terrestrial prey.

More New Tertiary Vertebrata from the Western Territories.—Dr. Cope's zeal in vertebrate palaeontology is by no means flagging, as his recent publications on this subject sufficiently show. In several papers lately laid before the American Philosophical Society, copies of which have been forwarded to us, he describes a large number of new species, and a few new genera, obtained from the rich deposits in some of the Territories of the West. Many of the descriptions, though of interest to the scientific palaeontologist, are of too technical a character to need notice in these columns. More information is

given respecting the remarkable genus *Camarasaurus*, from the Dakota beds of Colorado. This monster, which is believed to have been the most bulky animal of which we have any record, possessed a very long neck and had large anterior limbs, whence it is concluded that though a Saurian, it may have resembled in general form and habit the giraffe. It thus differed from some of the later Dinosaurs, which are supposed to have elevated themselves on their hind limbs, in bird-like fashion, in order to reach the tree-tops on which they browsed.

Geology of the Uinta Mountains.—As an illustration of the energy displayed by the Geological Survey of the Territories, we may point to the issue of a beautifully-printed Report by Prof. Powell, on the Geology of the Eastern portion of the Uinta Mountains and the adjacent country. There can be no question about the great scientific interest of the region which is here described. Rocks of Palaeozoic, Secondary and Tertiary age, forming an aggregate of some 50,000 feet, have been subjected to displacements of enormous magnitude, the effects of which have been singularly well preserved for observation. In addition to a vast amount of local details, the Report contains some interesting facts in geological dynamics. The Uinta range has been produced by the upheaval of a great block of country, having an east-and-west axis, which has since been carved into shape by denudation. Along the axial line, which is curved, the total upheaval above sea-level has been about 30,000 feet. It is estimated that, on an average, about $3\frac{1}{2}$ cubic miles of solid matter must have been removed by rain and rivers from every square mile of surface. The Report is accompanied by some excellent illustrations, including several "stereograms," which give a most graphic representation of the physical features of the country.

Geological Work by Local Scientific Societies.—We have received a copy of the last part of the *Proceedings* of the Geological and Polytechnic Society of the West Riding of Yorkshire—a society which is henceforth to have a wider sphere, and to extend its work to the whole of the county. The part now before us has been issued in a manner highly creditable to its editor, Mr. J. W. Davis. It contains ten papers, including an interesting address on Scientific Research by the Marquis of Ripon. As should always be the case with such publications, most of the papers are essentially local in character. They serve, however, to show how widespread the taste for geological study has become. In this connexion, too, we may call attention to the *Transactions* of the Cumberland Association for the Advancement of Science, of which we have recently received the second part, edited by Mr. Clifton Ward, of the Geological Survey. This capital number includes several papers of local geological interest, and also extends, as the name of the society implies, to other sciences, and even to literary subjects.

METEOROLOGY.

Comparison of the Standard Barometers at Kew and Greenwich.—At a recent meeting of the Royal Society a paper by Mr. Whipple was read giving an account of a series of comparisons between the standard barometers at these two observatories. It has repeatedly been maintained by foreign meteorologists, and also by the late Colonel Strange, that a material difference existed between the instruments, and, accordingly, the Kew Committee obtained the consent of the Astronomer Royal to a direct comparison. Four travelling barometers were employed, and the mean of 344 comparisons showed that Greenwich read 0.0012 in. above Kew. This difference is exactly one-fifteenth of that alleged by Prof. Wild to exist. Mr. Whipple was led to suspect that the reason of individual readings giving somewhat discordant values was to be found in the fact that

the Greenwich barometer is read by gaslight turned on when required. He found, by suspending thermometers close to the barometer and turning on the gas full for five minutes, that the temperature of the scale part of the instrument could be raised $7^{\circ}.1$, while the attached thermometer only rose $0^{\circ}.8$. It is obvious that in the case of a chance reading, if the observer be slow, a material difference might have been made in the reading obtained. We are glad to learn that the gas-jets have now been shaded so as to diminish the evil.

The Meteorological Society.—The last number of the quarterly *Journal*, for October last, has just appeared. It is unusually late, but this may perhaps be pardoned when we say that it is perhaps the most valuable part which has ever appeared. The most important paper is one by Mr. Clement Ley on the motion of the air in cyclones as shown by cirrus observations. This is illustrated by a series of synoptic charts for the month of March last, giving the motion of surface winds, and of upper currents. The other papers of value are: one by Dr. W. Marcet, F.R.S., on the climate of Cannes, in which he particularly studies the fall of temperature at sunset; and one from the Meteorological Office on the climate of the island of Rapä in the middle of the Pacific.

Study of American Weather - Maps.—Prof. Loomis has published in *Silliman's Journal* for January his eighth paper on this subject, in which he takes up the origin and development of storms. He says that the predisposing causes for all barometrical depressions are the existence of two areas of high pressure situated respectively on the west and east side of, and at a distance of about 1,000 miles from, the place of origin of the storm. In some cases there were as many as four areas of high pressure, and whenever at least two were not traceable this was owing to the insufficient extent of the region represented on his map. Two such areas give off air which tends to flow towards a central point, its direction being modified by the rotation of the earth, and so an incipient whirl is set on foot. Rain is not the first cause of cyclonic movements, but is observed in all serious storms. Once the cyclonic movement is started, an upward current is produced at its centre, and the central rarefaction is increased by the heat set free by the condensation of vapour. If the wind becomes violent the shape of the area of depression may become sensibly circular. Prof. Loomis then proceeds to show that the motion of the storm is always in the direction of the general system of atmospheric circulation, and this holds good between the Tropics as well as in the Temperate Zone. He shows that great storms are not confined to any particular locality, but one half of them originate at, or near, the Rocky Mountains.

Meteorology of Russia.—Prof. Wild has just published his last biennial Report, for the years 1875-6. The most important changes in organisation which he has to chronicle have been the establishment of a central observatory at Pawlowek outside St. Petersburg, of which the foundation-stone was laid May 20, 1876, and the formation of a special department for Maritime Meteorology and Weather Telegraphy, which was carried into effect at the same period. The remarks which Prof. Wild makes with regard to thermometer exposure present some interest. He deals first with the sling thermometer, *thermomètre fronde*, and points out that the main feature of a satisfactory exposure should be that agitation of the air about the bulbs should produce no change of temperature; so that the rapid rotation of the instrument in question is not calculated to ensure true readings. In the sun he found its indications 1° or 2° C. too high. Prof. Wild expresses himself surprised with the generally satisfactory performance of a Stevenson's screen.

Meteorology of Denmark.—Captain Hoffmeyer has issued his annual Report for 1876, which con-

tains in addition to the returns from the regular stations, a discussion of the climate of Denmark for the last fifteen years on the basis of observations at four stations, Copenhagen, Tarm, Hindholm, and Smidstrup. There is also a paper by M. Hagemann on Anemometers, in which he proposes two new forms of apparatus, one so far resembling a Lind's anemometer that the pressure is measured by a column of water—i.e., by the change of level of a bell like a gasometer. The aperture intended to receive the wind is a Pitot's tube, which is turned by a vane to face the wind, and so acts by compression. The other instrument is called a Magnus tube; it is vertical and acts by suction like an odorator. The first arrangement is far preferable to the second for gusty winds, but M. Hagemann thinks that both principles might be used in anemometry.

Meteorology of Victoria.—Mr. Ellery has published his fourth Annual Report, for 1875, which hardly differs from that for previous years. In addition to the observatory at Melbourne, he has stations more or less completely equipped at Sandhurst, Ballarat, Portland, Port Albert, Cape Otway and Gabo Island.

Earth-Temperatures and their Increase with Depth.—The boring of the St. Gotthardt Tunnel has yielded some very valuable results on earth-temperature, which have been laid before the Swiss Naturforschende Versammlung by Herr Stapff, and are discussed by Dr. Hann in the *Austrian Journal* for January 15. If the observations be considered with reference to their vertical depth, we have a mean rise of 1°C . for 46 metres; but this varies very seriously in different parts. Thus, under Andermatt we find a rise of 1°C . for 21.8 metres. This would give a temperature of 77°C . for the centre of the tunnel! This exceptional result Herr Stapff attributes to the state of decomposition of the rock at the place, which is a granite turning into kaolin. Dr. Hann discusses these observations with great care, and points out the difference between these results and those of the bore-hole of Spereberg, which are generally thought the most accurate in existence, and give as result 1°C . for 33.7 metres. The paper concludes with a serious warning to physical geographers to the effect that there seems little prospect of learning anything of the true rate of internal increment of heat by these observations. We have only attained a depth of 1,269 metres, or about $\frac{1}{1000}$ of the earth's diameter. If we were to attempt to determine in the same way the law of diminution of temperature with height in the atmosphere, a similar proportion to the height of the atmosphere (60 miles) would be 22.16 metres, the height of an ordinary house. Hence our deepest bore-holes are mere scratches, and we really know nothing certain on the subject.

The Aurora and Weather.—Lieutenant Weyprecht has published in the *Denkschriften* of the Vienna Academy an elaborate discussion of the auroral observations taken during the Austrian Arctic Expedition. The greater part of the paper is not specially meteorological, but it is of interest to learn that a careful comparison of the observations of wind and barometrical pressure at and about the time of occurrence of auroral phenomena has failed to show any connexion between these displays and storms. This is of the more importance because in the published account of the expedition it was alleged that brilliant red auroras were always the precursors of storms.

DEATH has made another gap in the ranks of Swiss men of science. Prof. R. von Fellenberg-Rivier, of Bern, died at Cannes a few days ago at the age of sixty-eight. He was a companion of the late Emperor Napoleon III. at the artillery-school of Thun, and worked as diligently at the reconstruction of that establishment as he did later at the reorganisation of the Academy in Lausanne. Chemistry was his chosen province of

study; and after he returned to his native town he devoted himself almost exclusively in his private laboratory to those researches and experiments which procured him so high a reputation in the scientific world. In Switzerland, however, he was also known as a zealous palaeontologist and antiquary, and rendered much service by his extensive enquiries and his expert judgment upon ancient bronzes and stone implements. He was widely consulted on all matters in which he was an adept, on account of the liberal and ungrudging spirit with which he imparted to others the results of his own enquiries and experiments, and the warm interest which he took in all persons who were pursuing similar investigations. He was one of the most active members of the Naturforschende Gesellschaft, and was repeatedly chosen as its annual president.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, February 14.)

F. OUVAY, Esq., President, in the Chair. Mr. Bragge exhibited some pipes from the mounds in Ohio, made of sandstone, baked clay, steatite and black limestone. One was egg-shaped, and the others consisted of a bowl and short stem for the insertion of a reed, but none of them were in the shape of birds or animals, which are often found in the mounds. Mr. Borlase exhibited another, in the shape of a funnel, with a hole for the stem at the bottom. This specimen was covered with markings, chiefly squares and chevrons, which are considered by the Mormons to be Hebrew characters, and an evidence that the American aborigines are the lost tribes of Israel. The markings are similar to those on some funnels found by Dr. Schliemann at Hissarlik.—Prof. Stephens, of Copenhagen, exhibited a chemotype of an ebony pax, purchased in Copenhagen. He considered it as representing Christ carrying his cross, while a saint is holding the handkerchief of St. Veronica impressed with the holy face. What is supposed to be the handkerchief looks, however, far more like a picture on panel.—Mr. Franks presented to the society an impression of the seal of the Chapter of Cordova, in red wax, inclosed in a cup of white wax. The design represents the Virgin and Child—the former holding a palm—and kneeling ecclesiastics below. It dates probably from the end of the thirteenth century.

LONDON MATHEMATICAL SOCIETY.—(Thursday, February 14.)

LORD RAYLEIGH, F.R.S. President, and subsequently Mr. C. W. Merrifield, F.R.S., V.P., in the Chair. The secretary read a portion of a paper by Prof. H. W. Lloyd Tanner, "On a General Method of Solving Partial Differential Equations." The general method of solving such equations of the first order consists in forming n equations—including the given one—such as to render

$$dx - p_1 dx - \dots - p_n dx_n = 0 \quad (a)$$

an integrable equation. These equations are found by solving certain partial differential equations usually written briefly $[F, F] = 0$ (b). The object of the paper is to deduce a system equivalent to (b) directly from the conditions of integrability of (a). Such a system is, in fact, obtained, and precisely the same form of equation serves to integrate equations of the second order. It is shown that only one system of the kind just mentioned has to be integrated in order to get a final integral of an equation or system of equations, although some of them may be of an order higher than the first. When dealing with equations of the second or higher orders, it is necessary to solve a second set of auxiliary equations which have no analogue in the theory of equations of the first order. One system of this kind must be solved before passing to the first integral, another before we can get a second integral, and so on. No such system has to be solved before passing from the penultimate integral to the solution. The results obtained in the paper are applicable to systems of simultaneous equations of the same or different orders. The secretary then read part of a paper by Prof. H. Lamb (Adelaide), "On the Conditions for Steady Motion of a Fluid." It gives the general conditions necessary and sufficient in order that a given state of motion of a fluid should be a

possible state of steady motion. Particular cases of the conditions were given by Stokes in the Cambridge *Philosophical Transactions* for 1842. Mr. A. B. Kempe communicated two notes, "On a Property of the Four-piece Linkage," and "On a curious Locus in Linkages."—Mr. S. M. Drach read a paper "On Robert Flowers' 'The Radix,' a new Mode to Compute Logarithms." (It will be in the recollection of readers of the *ACADEMY* that Mr. A. J. Ellis, F.R.S., drew attention to this forgotten tract, published in 1771, in No. 285, October 20, 1877.) The author stated that this method appeared to be a great improvement on Mr. John Long's direct method of computing logarithms, *Phil. Trans.*, 1714 (see Hutton's *History of Logarithms*).—Prof. H. J. S. Smith, F.R.S., gave a statement of results obtained in his paper "On the Pluckerian Characteristics of the Modular Equations."—Mr. Drach exhibited a large collection of figures of curves to which Mr. Perigal has given the name of "trircicoids." The figures were drawn many years ago.

PHILOLOGICAL SOCIETY.—(Friday, February 15.)

DR. J. A. H. MURRAY, V.-P., in the Chair. The paper read was by the Rev. W. E. Cousins, long a missionary in the Island of Madagascar, on "Malagasy, the Language of Madagascar." Mr. Cousins gave an account of the various contributions made by Europeans to the study and development of the Malagasy language, from the sixteenth century to the present time. The written form of the language now in use was introduced by missionaries of the London Missionary Society, about sixty years ago. Substantially one language is spoken throughout the whole of Madagascar, but various dialects exist. That spoken by the Hôvas is the principal and most cultivated dialect. The Sakalava is used on the west coast, and in the northern parts of the island; the Betsimisarakas is spoken on the east coast; and the Betsileo in the interior of the island, south of Imérina. The paper contained a description of the principal linguistic features of the Malagasy, and a short account of its unwritten literature, which consists chiefly of fragments of history, proverbs, and fables. The relation of the Malagasy to other languages was also discussed, and much evidence was adduced in favour of regarding it as the most westerly member of the Malayo-Polynesian family. Mr. Cousins showed that both in its vocabulary and in its grammar the Malagasy bears the closest affinity to this family. Without denying that an African element may exist in the language, Mr. Cousins maintained that no near relation to any African language has yet been proved to exist. At the same time he showed that many African words, among them the names of domesticated animals, have been introduced as the result of commercial intercourse. In the same way many Arabic, French, and English words have also become naturalised. After the paper, the meeting was addressed by the Rev. Dr. Mullens, and by two missionaries familiar with some of the Polynesian languages—viz., the Revs. S. J. Whitmee, of Samoa, and Moulton, of Tonga. Both these gentlemen bore decided testimony to the strong resemblances of the Malagasy, as described by Mr. Cousins, to the Polynesian languages generally.

PHYSICAL SOCIETY.—(Saturday, February 16.)

PROF. W. G. ADAMS, President, in the Chair. Dr. Lodge read for Mr. H. F. Morley, M.A., a paper "On Grove's Gas Battery." After referring to the views of M. Gauguin and Mr. Grove himself with regard to the cause of the action of this apparatus, the author proceeded to describe an elaborate series of experiments he has recently made in order to ascertain the circumstances by which it is regulated.—Mr. S. C. Tisley then described the "Harmonograph," especially referring to its use for drawing pairs of curves for the stereoscope.—Mr. Wilson exhibited for Prof. S. P. Thompson a Lantern Slide Galvanometer for showing the deflections of the needle to an audience.

ZOOLOGICAL SOCIETY.—(Tuesday, February 19.)

PROF. MIVART, F.R.S., V.-P., in the Chair. The Secretary exhibited the skin of a fine adult cassowary, which had been obtained at Wandammen, on the eastern coast of the bay of Geelvinck, New Guinea, and acquired by the British Museum. The species

to which it belonged was believed to be undescribed, and it was proposed to call it *C. altijugus*, from its peculiar high-peaked helmet.—Mr. P. Geddes read a memoir on the mechanism of the odontophore in certain mollusca. In this paper the view of Cuvier—that the movements of the radula depend upon those of the underlying cartilages—was substantially revived, arguments being adduced against the more recent theory of Prof. Huxley, that it runs like a chain-saw, the cartilages merely forming a pulley-block. The use of bacteria as food by *Lymnaeus* was also described by the author in this paper.—Prof. A. H. Garrod read some notes on the anatomy of *Tolypeutes tricinatus*, and gave remarks on other *Dasydodidae*. A new form of *Tolypeutes*, allied to *T. conurus*, was proposed to be called *T. Muriei*.—A communication was read from Mr. J. H. Gurney, containing notes on a specimen of *Polyborus*, lately living in the Society's Gardens.—A communication was read from Mr. D. G. Elliot, containing the results of his study of the *Petrochelidonidae*, or family of Sand Grouse. Nine species of *Petrochelidon* and two of *Syrhaptes* were recognised as composing the family.—Messrs. F. Du Cane Godman and Osbert Salvin gave descriptions of new species of Diurnal Lepidoptera from Central America.—Communications were read from Mr. R. Bowdler Sharpe, giving an account of a small collection of birds from the Ellice Islands; from Mr. Edward R. Alston on the dentition of *Cuscus*; from Mr. T. F. Cheeseman, containing the description of three new species of Opisthobranchiate Mollusca from New Zealand; two from the Marquis of Tweeddale: one containing an account of a collection of birds made by Mr. A. H. Everett, in the Island of Negros, Philippines, the second, a description of a new species of the genus *Buceros*, proposed to be called *B. semigaleatus*, from the island of Leyte, Philippines.—Dr. F. Day communicated some remarks on the paper read by Mr. Whitmee at the last meeting of the society, on the manifestations of fear and anger by fishes.

METEOROLOGICAL SOCIETY.—(Wednesday, February 20.)

C. GRAVES, Esq., F.G.S., President, in the Chair. Dr. Tripe read a paper on "The Winter Climate of some English Seaside Health Resorts." The places selected were Scilly, Torquay, Penzance, Guernsey, Barnstaple, Ventnor, Llandudno, Ramsgate, and Hastings; and the climatic features of each were compared with those of London. The results of this discussion may be briefly summed up as follows, viz.:—The mean daily winter temperature of these seaside places, and especially of those situated on the coasts of Devon and Scilly, is higher than at London. The mean daily maxima and minima are also higher, and especially the latter; so that the daily and monthly ranges of temperature are smaller. The mean humidity is less. The general direction of the wind about the same; but the number of rainy days and the rainfall are greater at the seaside. As regards the wind, therefore, the chief point to be specially noticed is the amount of shelter afforded by high land, as at Ventnor, and especially of protection against the stormy and cold winds which ordinarily prevail at the end of February and in March. The soil also should be considered, as heavy rains at gravelly and chalky places are not so objectionable as on clayey ground. The discussion on this paper was adjourned until the next meeting, which will be held on March 20.

ROYAL SOCIETY.—(Thursday, February 21.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Alteration of the Thermal Conductivity of Iron and Steel caused by Magnetism," by H. Tomlinson; "Chemical Notes: On the direct Formation of the Chlorobromides. Chlorobromide of Ethylene (C₂H₄ClBr)," by Dr. Maxwell Simpson; "Further Note on Supersaturated Saline Solutions," by C. Tomlinson; "Sur une équation différentielle du 3me ordre," by Prof. F. Brioschi.

LINNEAN SOCIETY.—(Thursday, February 21.)

W. CARRUTHERS, Esq., F.R.S., V.-P., in the Chair. Mr. Thomas Christy illustrated by diagrams and made some remarks on M. Ossenke's new system of plant-propagation; and he also exhibited specimens of the fresh berry of the Liberian coffee recently imported,

and of this year's crop.—Mr. E. M. Holmes exhibited and tendered observations on a remarkable oak-gall, the produce of *Aphilothrix Sieboldii*, Hart., obtained at Willesborough Leas, Ashford. He also laid before the society an example of *Duboisia myoporoides*, R. Br., from Brisbane.—Mr. Thielton Dyer exhibited the remarkable inflorescence and a drawing of *Phytosperma rupicola*, Thw., which had flowered for the first time in Europe at Kew.—The first paper read was by Mr. E. Lockwood, "Notes on the Mahwa Tree" (*Bassia latifolia*). These grow in abundance in India; a hundred thousand may be seen on the plains around Monghyr. Wild animals of all kinds greedily devour the flowers, of which one tree will bear several hundredweights. Besides being nutritious to man, it is an excellent fattening agent for cattle, pigs, &c. A strong-smelling spirit is obtained by distillation of the corolla, an essential oil from the fruit, and as an agent in soap-making the tree is invaluable. Thus certain yield, unlimited supply, nourishing and chemical qualities, easy preservation, and its cheapness, all combine to render it hereafter a commercial product of no mean importance to our Indian Empire.—The gist of a "Synopsis of the Hypoxidaceae," by Mr. J. G. Baker, was given. This group differs in some respects from the Amaryllidaceae, and offers a closer alliance with the Bellosicaceae. Four genera and between sixty and seventy species are now known. The Cape is their head-quarters, but some are found in Tropical Africa and Angola, a very few in Abyssinia and the Mascarenes. None are found in Europe, Polynesia, North and Central Asia, or in extra-tropical South America.—The secretary read an abstract of a technical paper "On the Schoepfiaceae and Cervantesiaceae, distinct tribes of the Styracaceae," by Mr. John Miers.—There followed a communication by Mr. Arthur G. Butler, "On the Butterflies in the Collection of the British Museum hitherto referred to the Genus *Euploea* of Fabricius."

ROYAL INSTITUTION.—(Saturday, February 23.)

MR. R. BOSWORTH SMITH'S fifth lecture on "Carthage" dealt with the second phase of the Second Punic War. The lecturer began with a brief but forcible summary of Hannibal's wonderful career of triumph, and then traced the history of the duel with Fabius. The battle of Cannae was then described in powerful language. Hannibal had now three times inflicted terrible reverses on the Romans, and each had been a progression on the preceding. Trebia had been a rout; Trasimene, the slaughter of an army; but Cannae was a massacre of two armies of double strength. The panic at Rome was then graphically described, and the question why Hannibal did not at once advance on the capital met by the answer that the step was clearly impossible, simply because the greatest general of all times did not take it; an answer, it is true, savouring somewhat of the *petitio principii*. A high eulogy of Hannibal's conduct throughout the war was pronounced, and the *perfidia plus quam punica* sturdily denied. The extraordinary skill with which, after three years of brilliant aggressive warfare, the Carthaginian general applied his genius to a strictly reserved line of defence was pointed out. The arrival of Hasdrubal, Nero's feint, and its success at the Metaurus, concluded with a peculiarly brutal example of that brutality which ever characterised Roman warfare, brought this phase of the war to its end. The lecture concluded with a sketch of contemporary affairs in Spain and a sarcastic eulogium of the virtues of P. Cornelius Scipio.

FINE ART.

Griechische Thonfiguren aus Tanagra. Von Reinhard Kekulé. (Stuttgart: Spemann, 1878.)

ONE can scarcely call this a book. It is a set of pictures executed with most admirable skill in drawing, in etching, and in colour-printing. But there is a text also, which, like the substance of thought it conveys, is large, simple, and clear. Very rarely indeed does Germany come out in this fashion. Her services to archaeology have been unapproached for their utility. Witness the

Corpus of Latin Inscriptions and the Greek Inscriptions edited by Böckh, now appearing in a second edition, all at the cost of the Berlin Academy, or again the indispensable *Monumenti, Annali, and Bullettino* published by the German Institute of Rome. There is no country which can show anything at all worthy to be set beside this public enterprise on behalf of knowledge of classical antiquity. Nor does German enterprise in this direction end here, as could easily be shown if that were our present business. Our business is rather to call attention to this new field of publication on which the German Institute has entered. For some time it has had in hand a Corpus of Greek Terracottas under the editorship of Prof. Kekulé, of Bonn, of whom it may be said that his work hitherto has made him better known to archaeologists than to the general public, a relative condition of things which the volume of terracottas now issued ought to alter, since the text of it is addressed to all who may wish to learn. Obviously, also, it is the general purpose of education that has been aimed at in confining the selection to figures from Tanagra, which, though perhaps in no case so fine in style as some few that have been found elsewhere, are yet altogether singularly fascinating. Besides, there is something rounded and complete in itself in this discovery of immense numbers of terracottas and little else at Tanagra, a circumstance for which existing records had by no means prepared us.

Since the winter of 1873 several thousands of tombs have been opened. From want of supervision at the beginning, and perhaps in defiance of it since, a considerable number of the terracottas have found their way into museums and into private hands. As a rule, however, there is no such great variety among them that any serious loss to knowledge may be anticipated from this process of scattering. The essentially different types are few, while the number is vast of those which may be described as merely pretty young women corresponding to the China "shepherdesses" of modern ware. It is this that makes them sometimes wearisome when a fairly large series is seen together. The *koroplathos* of Tanagra must have worked for a market where there was less intelligence than what is called taste, and when the wants of private houses were studied rather than the public sense of true beauty. Yet altogether there must have been a certain public pride in these productions to account for so constant a practice as that of burying quantities of them in the tombs, doubtless as acknowledged tokens of respect for the dead. It would be interesting to know whether, like the Athenian *lekythi*, these terracottas were made expressly for sepulchral purposes or were merely ordinary household ornaments swept together from the walls when some important individual of the house died. But on this point it is to be remembered that the *lekythi* are very consistent in representing scenes connected with death, while the terracottas are not. This would be true even if we admitted with M. Heuzey that the class of veiled and draped female figures are to be identified as Demeter and Persephone, for which as yet no adequate reason has been given. On the

contrary, both Kekulé and Rayet subscribe to the view originally proposed by Lüders that the figures in question illustrate the fashions of daily life. Some few may, perhaps, have a symbolic reference to death, but need not on that account have been excluded from use as household ornaments. I had thought (*Gazette Archéologique*, ii., p. 97) that certain female figures in the prime of personal charms playing at the game of Astragali might, like the daughters of Niobe, suggest a sense of the briefness of extraordinary youthful beauty. But M. Heuzey calls this the abyss of symbolism, though one would have thought from the scarcity of arguments in support of his theory that he would have been glad of even so much.

Figures of deities are exceedingly rare among these terracottas. There is Artemis, and there is Eros: at least there is a winged and more or less chubby boy, who is rather one of the crowd of such figures in late art called Erotes than truly the God of Love himself. In one specimen in the British Museum he is playing on a lyre: in another carrying fruits, as if he were a personification of Autumn. Even as regards Artemis it may be questioned whether the figure is really an image of the goddess, though it undoubtedly looks much as if it were. It is argued by Kekulé that the female figures holding masks must be Muses, since they cannot be actresses, women not having been allowed to appear in this capacity. But it is curious, if they are Muses, that no other distinctive attributes are assigned them as in the familiar representations of Muses. A female figure holding an apple or a mirror may be Aphrodite, but, as he points out, it may as well be a person of ordinary life. Then there is Hermes for certain, in the character in which he is known by tradition to have been worshipped at Tanagra—Kriophoros. Still, as has been said, these types are few compared with the many which have no identity, being either merely pretty women, girls, and boys, or groups from daily occupations—as, for instance, a barber plying his trade; a kitchen scene; or a very aged nurse with an infant in her lap. As regards the merely pretty figures, Prof. Kekulé has collected evidence to show that there was no lack of models for them in Thebes at least, and probably also in Tanagra itself. The peculiarities of costume answer to the ancient descriptions, and in some cases have survived to modern times. The hair is always a reddish-brown, and the eyes nearly always blue.

The date assigned to the mass of these terracottas is the third century and end of the fourth B.C., and it is supposed that their style was largely influenced by the Theban-Attic school of painting then flourishing. Tanagra was near enough to Athens to have profited by impulse from her artistic activity. Yet it is curious how little of the individuality of Athenian types it has yielded. Of very archaic figures with scarcely any indication of bodily form, and decorated with painted geometric patterns, a small number have been discovered, apparently, from what records have been kept, in the deepest tombs. But between these and the others there seems to be no evidence of transition or development.

When compared with the collection in the British Museum, the specimens now published stand out in some cases as having preserved their original colours with extraordinary freshness, and no doubt it was on this account that they were chosen. The difference is only one of comparative good fortune which any day may do away with, and under no circumstances would we question the absolute accuracy of the reproductions in this respect. Towards this end neither skill nor means were wanting, and the result is an achievement in the way of publication which has no rival.

A. S. MURRAY.

MICHELANGELO'S CARTOON OF PISA.

AN important contribution to our knowledge of Michelangelo's "Cartoon of Pisa," as his composition of soldiers surprised while bathing in the Arno is usually called, is made by Prof. Moritz Thausing in the *Zeitschrift für bildende Kunst* this month. It has generally been believed that of this great work of Michelangelo's, which, as everyone knows, was destroyed at an early date after its execution, the world possessed a tolerably accurate, though not perhaps a very masterly, copy, in the grisaille painting in the possession of the Earl of Leicester at Holkham. This is the composition which Schiavonetti engraved in 1808, and which has since become so well known by reproductions in almost every text-book of art. But doubts have before now been thrown by critics on its authenticity, and its origin has never been distinctly traced. It can scarcely be the copy Vasari speaks of as having been made at his desire by Bastiano da San Gallo in 1542, though that also was executed in black-and-white. This copy according to Vasari, was presented by a prelate named Giovio to Francis I., and passed into France; whereas the Holkham copy, which was derived from the Barberini Palace, is not supposed to have left Italy until it passed into the possession of the Earl of Leicester.

Passavant and Waagen both suppose that the grisaille at Holkham is a copy, not from Michelangelo direct, but from Bastiano's work—a copy of a copy. Prof. Thausing goes farther than this, and seeks to prove that the highly-esteemed Holkham composition is in reality nothing more than what is termed a *pasticcio*, or a work made up from various sources, the principal being the engravings of Marcantonio's school, which offer us fragments of Michelangelo's work, and Vasari's graphic description.

The evidence for this view Prof. Thausing finds chiefly on the original design which, as before stated in the *ACADEMY* (Oct. 13, 1877), he has had the good luck to acquire for the Albertina collection. A photographic facsimile of this roughly-outlined pen-drawing is given in the *Zeitschrift*. It differs materially from the Holkham composition, both in the arrangement and number of the figures, the Holkham painting containing nineteen, while the original sketch only gives fourteen, some of them in quite different positions.

This proves nothing, however; for Michelangelo probably made numerous sketches for this work before fixing on the design which he ultimately adopted, and one might well expect to find variations in them. It is a significant circumstance, however, that in the Holkham example several of the figures are in a reverse position to those indicated in the drawing, and especially that the man on the left of the picture who leans over the edge of the bank in order to reach something out of the water does so with his left hand, exactly as he does in Marcantonio's engraving of the three figures known as the *Climbers*, which is known to have been reversed. This is, of course, suspicious, and offers a strong point in favour of Prof. Thausing's view, but it

seems scarcely safe to argue from the very rough original sketch here reproduced, which evidently is nothing more than the artist's hasty jotting-down of some passing idea, or first conception of the subject, as to the form which that conception finally took. We cannot help thinking also that Prof. Thausing has drawn somewhat on his own imagination in the composition he constructs in outline from Michelangelo's sketch and compares with the Holkham example. There seems to be no doubt as to the originality of the sketch in the Albertina, and it affords most valuable data for the study of this subject, though it cannot be accepted as conclusive. Beside the cartoon composition, the figures in which are unmistakable, though, as before said, many are merely indicated, there is on one corner of the paper a rough sketch of an arched window or doorway, over and at the side of which are seen two very small sketches of pictures set in frames, with the names *S. Giorgio* and *S. Giovanni* written upon them in Michelangelo's pointed handwriting. Without these names, however, one can distinctly make out the subjects of these queer little pen-scratchings. Whether they were the first dawnings of any great conception it is impossible to say. Such pictures are not known to have ever been painted by him.

Prof. Thausing does not in his clear history of the competition between Lionardo and Michelangelo enter into the reason as to why the latter did not paint his composition on the wall of the Palazzo Vecchio, like his rival. This has never been satisfactorily explained. M. M. HEATON.

THE ART OF PREHISTORIC GREECE.

A NEW chapter in the history of art and early Greece has been opened up by the recent discoveries and explorations in that country. The contents of the graves of Spata, near Athens, have been brought to light just in time to compare them with the treasures of Mykenae; and the two collections can now be studied side by side in the new Museum at Athens. It will be long before all the problems connected with these discoveries can be satisfactorily solved, or the various conclusions suggested by them fully followed out; each worker, in his own sphere, will have enough to occupy him for several years to come. Leaving to others more competent than myself to discuss and determine the leading questions called up by these interesting discoveries, I now send a few notes made during my recent visits to Olympia, Mykenae, Orchomenus, Spata, and Athens. One fact at all events is clear, and that is the profound influence exercised by the East, and more especially by Assyria through the medium of the Phoenicians, upon the civilisation of early Greece. Each fresh discovery made only serves to impress this fact more strongly upon the mind.

Firstly, then, as to the date of the objects found by Dr. Schliemann at Mykenae. On this point I think it is possible to throw a little fresh light. There is among them an interesting signet-ring of gold—discovered in a grave according to Dr. Schliemann, in a house according to M. Stamatakis—which represents the figure, perhaps of a woman, seated under a tree, with a second figure behind, and three others in front. The first of these is smaller than the rest, and is in the act of adoration; the other two wear the flounced dress characteristic of the primitive Babylonian priests, and above them are the common Babylonian symbols of the sun and crescent. The figures, as well as their position and the mode in which they are drawn, are an exact reproduction of what we find on the Babylonian gems of the early epoch, and must, as it seems to me, belong to the same period. The period, at all events so far as its influence upon foreign art was concerned, may be said to close with the rise of Assyria in the thirteenth century B.C. Here, therefore, we have a limit of age for some, at least, of the Mykenean antiquities. This signet-ring, however, is the

most primitive in style of all the engraved gold objects that have been found, whether chatons or prisms; and these, by the way, illustrate in a very interesting manner the development of the engraver's art in ancient Mykenae. Thus we have among them the representation of a hunt which is Assyrian, and no longer Babylonian, in character; next that of a lion which is equally Assyrian; then that of a struggle between a hero (? Herakles) and a lion, where, though the animal is still Assyrian and the attitude that of the Chaldean hero, Giedhubar, in his struggle with the lion, the male figure more nearly approaches the Greek type; and, lastly, a battle-scene, in which the art is no longer Oriental, but has become Western. It is plain that these seals and prisms, though found in the same spot, mark successive periods of artistic progress and skill. I may add that another relic of what may be termed the Babylonian period of Mykenae art seems to have survived on a fragment of ivory (or wood), marked μ 649, where a flounced dress is apparently depicted. The double horn, too, which ornaments the helmets of the warriors on a fragment of painted pottery reminds us somewhat of the two horns that adorn the head-dress of the upper classes on archaic Babylonian gems. It is noticeable that none of these warriors wear the plaid dress with fringes represented on several pieces of Egyptian porcelain: the dress in question is very Assyrian in character.

The remains from the rock-tombs of Spata supplement those from Mykenae, and furnish patterns identical with those from the latter place. Thus the murex, that sure symbol of the Phoenicians, appears in both; indeed, this and one or two other patterns from Spata exactly fit those drawn on stone moulds from Mykenae. It is especially with the contents of the sixth tomb, discovered by M. Stamatakis at Mykenae after Dr. Schliemann's departure, that the objects from Spata harmonise so closely. The ivories from Spata are particularly important, as bearing upon the date and origin of the remains with which they were found. They are unmistakably Phoenician in workmanship, and exhibit that mixture of Assyrian and Egyptian art so characteristic of Phoenicia. Thus the sphinxes represented on them, though Egyptian in origin, are modified by Phoenician, or rather Assyrian, influence; and the rosette, upon which the sphinxes have their eyes fixed in one instance, comes primarily from Babylon. The model of a small column, too, bears upon it the stamp of Assyria, while the head of a man with a quadruple tiara seems to show that Assyrian influence entered Greece through Asia Minor as well as through Phoenicia. The head and tiara resemble those found in a bas-relief at Ibreez (Lycaonia) by Mr. Davis (*Transact. of Soc. of Biblical Archaeology*, iv., 2, p. 336), accompanied by inscriptions in the so-called Hamathite characters, and belonging to that modification of Assyrian art which we may now venture to term Hittite. A similar head-dress appears in the third line of the inscription found on the back of a broken statue by Mr. George Smith at Jerablús (Carchemish). A visit to Spata convinced me that other rock-tombs exist in the neighbourhood; and, considering the value and interest of those already opened, it is to be hoped that the Archaeological Society of Athens will soon find an opportunity of exploring them.

As was to be expected, no traces of direct Egyptian influence are to be met with among the remains from either Mykenae or Spata. An ostrich's egg, however, adorned with stucco dolphins, and the fragment of another, point to an intercourse between Mykenae and the Phoenicians of the Delta—indeed, ostrich-eggs have already been found intermingled with objects of Phoenico-Greek art in the Polledrara grotto near Vulci—and I noticed the *crux ansata* on a piece of pottery, though, as this was only a fragment, the appearance may have been deceptive. The gold masks, too, found on some of the bodies

remind us of Egypt; a gold mask of similar character, for instance, belonging to Prince Kha-em-Uas, was discovered in an Apis-chamber and is now in the Louvre. However, a small gold mask was found a few months ago in a grave at Aradus.

Among the gold ornaments from Mykenae are some which represent the sitting figure of a goddess. This resembles the sitting figures of terra-cotta from Tanagra, which in form and material belong to the prehistoric period, and are merely variant forms of the same goddess, apparently the Babylonian Nana, who appears upright, with the head crowned and the arms either crossed or extended, both at Tanagra and Mykenae. Images of this goddess, called "idols" by Dr. Schliemann, have been found on other prehistoric sites, and M. Fr. Lenormant has traced them from Babylonia to Greece (see *Gazette Archéologique*, ii., 1 and 3).

With all this evidence of intercourse with the East, and more especially with the Phoenicians, it may seem strange that nothing like writing has been met with. I can only suggest by way of explanation that the Phoenicians themselves, or at least the Phoenicians of Palestine, were not yet acquainted with their alphabet. In this case we should be referred to a period earlier than that of Hiram, the contemporary of Solomon, when Phoenicia already possessed a literature. It is possible that when Orchomenus comes to be excavated, as is the intention of the Archaeological Society of Athens, inscriptions may be discovered there in the Phoenician character. Greek tradition ascribed the introduction of the alphabet to the Phoenician colony at Thebes, and the Kadmeians of Thebes were closely connected with the Minyans of Orchomenus. What I saw at Mykenae convinced me that the tombs found by Dr. Schliemann are much older than the so-called Treasuries outside the walls; and it is to the age of the Treasuries rather than to that of the tombs that I believe the remains yet to be unearthed at Orchomenus will turn out to belong. The prehistoric age of Greece, in fact, which is being revealed to us by the explorations at Rhodes, Cyprus, Hissarlik, Mykenae and elsewhere, was of very long duration, its most primitive features being probably represented by the objects found by Dr. Schliemann at Hissarlik. On the other side it lasted down into the historical age of Greece; for though Hellenic art, whether archaic or classical, must be kept quite distinct from that of the prehistoric period, it has much in common with the latter, especially in the matter of geometrical patterns, while specimens of Phoenician art of comparatively recent date have been met with all over Greece. Thus at Olympia I was shown a bronze plate, which Dr. Weil thinks may have formed part of a candelabrum, and is at any rate decidedly Assyrian in character. It is divided into four compartments, the uppermost representing the species of nondescript birds common on the so-called Corinthian vases; the second, Assyrian monsters; the third, the combat of Herakles with the Kentaure, altogether Assyrian in type; and the fourth, the Asiatic goddess with a lion in either hand and four wings behind. The same figure in exactly the same attitude may be seen upon some small square gold plates presented by M. de Saulcy to the Louvre. At Athens, again, M. Koumanoudes put into my hands a bronze dish, also from Olympia, adorned with Phoenician embossed work in the Egyptian style, and bearing a beautifully-cut inscription in Phoenician characters on the back, an inaccurate copy of which had been sent to M. Clermont-Ganneau. I read, "Belonging to Neger the son of Miga." The inscription is interesting in more ways than one. In the first place, the word signifying "son" is the Aramaic *bar*, and not the Phoenician *ben*, showing that the owner must have been of Aramean descent. In the second place, the characters are those of the Aramean branch of the Phoenician alphabet, and the dish may be dated, I think, B.C. 600-500. The

date is of some importance, since the characters belong to the same age as those of the inscription on the famous silver cup found the year before last at Paestrina.

Prof. Rhousopoulos also showed me several gems in his collection, found in different parts of Greece, but of decidedly Phoenician origin. One of them bears a Phoenician inscription in Sidonian characters of the seventh century B.C., which I read 𐤍𐤏𐤋𐤍 , "belonging to the brother of Menes (?)." It represents a standing figure in Assyrian costume, with a spear in the hand and a crescent overhead. Prof. Rhousopoulos further showed me a Babylonian cylinder, which I may perhaps be allowed to notice here, as it will interest Assyrian scholars, even though it has little to do with the history of Greek art. The cylinder represents a king seated on his throne in archaic dress, with his subjects in front. It has an inscription in three lines, the last containing the name of the city of Agane, the seat of one of the most famous libraries of ancient Chaldea. I am not quite sure of the correctness of my copy of the first two lines, which were copied hastily, but they seem to read "Menä, servant of Khamuragas." If this is right the cylinder would be an evidence of the occupation of Agane by the Cassite conqueror, Khammuragas.

The amount of gold already discovered at Mykenae is certainly astonishing, and I was not prepared to find it was so large. Gold objects have been found in Greek graves of all ages, but never before on anything like so large a scale. In a book of *Travels in Sicily, Greece, and Albania*, however, published by Mr. Hughes in 1820, the author describes the number, weight, and workmanship of various gold objects found a few years before by Mr. Lee, in a tomb on Mount Aëto, in Ithaca, in terms which would be quite applicable to such a treasure as that of Mykenae. After all, the title of "Treasury" given to the prehistoric tombs at Mykenae and Orchomenus is not so far wrong, since the objects buried with the dead fully justify the name. But I do not think the long and elaborate approaches to these treasures were subterranean passages by which access was allowed to their contents; similar passages exist at Spata, and there a personal inspection satisfied me that they had been filled up with earth as soon as the bodies of the dead and the objects buried with them had been deposited in the graves.

A. H. SAYCE.

P.S.—I entirely agree with the view expressed by Prof. Mahaffy in *Macmillan's Magazine*, that the *enceinte* within which the tombs were found at Mykenae is *not* an agora. I doubt even whether it has ever been used for such a purpose, were it on no other grounds than the smallness of the circle or the fact that it lies within the Acropolis. However this may be, it must have been originally erected in connexion with the tombs beneath. The stones of which it is composed are sandstone-grit, from the same quarries on the Treton road, midway between Mykenae and Nemea, as the tombstones and the stones found in the graves themselves, and thus differ entirely from the conglomerate stones of the treasuries and walls, or the grey Messenian limestone on which the lions are carved. Moreover, one side of the sixth tomb found by M. Stamatakis, after Dr. Schliemann's departure, is immediately under the inner row of the stones of the *enceinte*, and the six tombs are arranged in two rows in the western half of the *enceinte* in artificial ground raised to the level of the natural rock, which rises almost to the surface in its eastern half. The *enceinte* just enclosed these tombs and nothing more. The enclosure was surely intended for sacrifices or offerings to the dead, and ashes were found by Dr. Schliemann in the soil. The stones of the *enceinte* slope inwards on the eastern side simply because of the weight of the earth behind them, just as they slope outwards for the same reason on the western side; and, so far as I could see, they do not slope in any

direction at all on the south or north. The mortices in the stones forming the *encante* certainly seem to imply that horizontal blocks were once laid across them, but it must be remembered that such horizontal blocks have not been found *in situ*, except in a still unexcavated corner on the east side.

ART SALES.

THE oil pictures which had been in the collection of Mr. Jupp were sold last Saturday at Messrs. Christie, Manson and Woods'. They included fair examples of Patrick Neamyth—one of which sold for 215 guineas—J. Linnell, E. Verboeckhoven, and other artists. In a different property were sold, *A River Scene*, with bridge and boats, by Peter de Wint, 30 gs.; *Penmaenmawr*, a late and large sketch of David Cox, on the large-grained rough paper that he used so much in his later years (43 gs.); *Barmouth Sands*, a sketch assigned to Turner, and presumably of the late period of his work—an "arrangement," to adopt the fashion of the moment, in red, orange, and blue. A reddish sketch, exceedingly slight and broad, and very effective—one of the unfinished pieces of Frederick Walker—was offered. It represented or suggested the interior of a studio, with an easel and an artist at work thereon, and, at a little distance, a model standing—a girl in act to beat a drum. The lighting was very true and effective. The sketch was knocked down at 30 gs. Some sketches by the late T. Creswick, R.A.—a very happy little one of *The Ford*, in sepia, and others in colours, of which some were sufficiently favourable examples of his work—occurred later in the sale.

Messrs. SOTHEY, WILKINSON AND HODGE were to commence yesterday the disposal of the very large collection of prints and drawings long, we believe, in the possession of Mr. William Sharp, of Manchester. This is one of those sales of which one or two occur in the season: remarkable, it may be, in some parts of it, for the quality of the works offered, but first, at all events, claiming attention by reason of quantity. In mere quantity, however, the Sharp sale is less formidable than the James sale of last year.

NOTES ON ART AND ARCHAEOLOGY.

WE very much regret to hear that Prof. Ruskin is dangerously ill from over-work. He is at his house at Coniston.

A VOLUME of photographs of eighteen "Imp" drawings, with descriptions of the imps, is about to be published by Mr. Wheeler, of Oxford. The author is the Hon. Mrs. Cradock. Both drawings and descriptions are full of a curious, weird talent, reminding us somewhat of that of Richard Doyle. We shall be surprised if the little volume does not meet with considerable success among children young and old.

ON Thursday evening, March 7, a paper will be read before the Society for the Encouragement of the Fine Arts, at their rooms, 9 Conduit Street, Regent Street, by Mr. Robert W. Edis, F.S.A., on "The Decoration of Town Houses." The chair will be taken at eight o'clock by Mr. Edmund Yates.

THE Artists' and Amateurs' Society had their *conversations* on Tuesday evening, at the Rooms of the Society of Painters in Water-Colour, when there was a goodly company, and many works of interest exhibited. Among the works of deceased artists that drew special attention may be mentioned an important picture by John F. Lewis—*An Eastern Courtyard*—and a series of designs by David Cox. Among the works of living artists a pleasant river-landscape by Aumonier was exhibited; several pictures by Henry Moore; an exquisite figure subject by Albert Moore; and two or three of the large broad water-colour drawings

of Venice, which have justly earned for Miss Clara Montalba her fame as in the best sense a masculine artist. Miss Montalba's works—whether those seen on Tuesday evening or those exhibited previously—are in a style from which many of the younger water-colour painters, her contemporaries, would do well to learn. She brings back to water-colour art, in the opinion of many, a freshness and a strength it has not known since Cox and De Wint.

WE hear that the little Turner Exhibition which will open in New Bond Street in a day or two will contain, in addition to Mr. Ruskin's Turner drawings, a representative selection from the *Liber Studiorum*, which, though necessarily far less complete and imposing than the unequalled Exhibition of Turner's greatest engraved work, held about five years since by the Burlington Fine Arts Club, may still be seen with interest and advantage by those who missed that greater exhibition.

THE death of the celebrated landscape-painter Charles François Daubigny was briefly chronicled last week. His malady was hypertrophy of the heart, and had taken a manifestly fatal turn for about three weeks prior to his decease. He was born in 1817, without any advantages of fortune, and was, as far back as 1832, a painter of boxes, clock-cases, &c. By 1840 he had fully started on his career as a landscapist, noticeable for strong naturalism. Among his early works are the *Bords de la Rivière d'Oullins*, the *Seine at Charenton*, and the *Iles de Bezons*. One of his most renowned productions is now in the Luxembourg gallery, *L'Ecluse de la Vallée d'Oplevoz*, 1855. In the exhibition of last year, a *Moonrise* excited and deserved great admiration. River-scenes, with long and luminous vistas, were among his subjects of predilection. He was powerful, skilled, free from affectation in purpose, and from unrepaying over-labour; direct, impressive, sometimes startling in the truth of his scenes, and in the sentiment arising immediately out of that very truth. He and his son (Karl Daubigny, also a landscape-painter of well-earned repute) had a kind of floating studio, a barge, often of late years to be encountered on the Seine or the Oise; they painted as they drifted along, or, landing from time to time, made excursions after the picturesque.

UNDER the name of the Kyrle Society an association of ladies and gentlemen has lately been formed for the purpose of "bringing the refining and cheering influences of natural and artistic beauty into the homes and neighbourhood of the poor." These influences are undoubtedly felt to a greater extent than formerly among the middle-classes of society, and it is a pleasant and unselfish aim to wish to extend their effects as far as possible, so that the taste for beautiful things shall become still wider spread. We therefore sympathise entirely with the Kyrle Society in its endeavour—"1. To decorate with mural and other paintings, carved brackets, &c., rooms used by the poor for social purposes, such as clubs, school-rooms, and mission-rooms. 2. To make gifts of pictures and flowers for the homes of the poor. 3. To lay out as gardens any available strips of waste ground, and to encourage the cultivation of plants. 4. To organise choirs of volunteer singers. 5. To co-operate as far as possible with the Commons' Preservation Society in securing open-air spaces in poor neighbourhoods to be laid out as public gardens; and, 6. To further any effort at abating the smoke nuisance in manufacturing districts." Anyone who deems these objects praiseworthy may become a member of this society without subscription, but personal aid in all its undertakings is greatly valued.

M. DE NITTIS is exhibiting at the Cercle Artistique another of his curiously-detailed views of our London streets. This time it is the great thoroughfare in front of the Bank of England that he has represented, alive with what a French critic calls "the ferocious coming and going of the City." A foggy atmosphere prevails; but the

French will hardly accept M. de Nittis as a true exponent of a London fog, for everything looks tolerably bright and distinct in spite of the weather, while the prevailing notion abroad is that all colour and beauty is at once blotted out by it. A fog, however, may often lend a picturesque aspect to an ugly subject; and this, we imagine, is the aspect which M. de Nittis has chosen for his representation of the certainly unpicturesque Bank of England. Few artists besides himself would have attempted to make a picture out of such very unpromising materials.

BESIDE Prof. Thausing's article on Michelangelo's cartoon mentioned elsewhere, the *Zeitschrift für bildende Kunst* throws doubt this month on another English treasure—namely, the beautiful *Cupid* by Michelangelo in the South Kensington Museum. In a short note by Herr Michaelis it is pointed out that Aldrovandi, who wrote a catalogue of the antiques in Rome in 1550, mentions among them the *Bacchus* and, as he calls it, the *Apollo*, which Michelangelo executed for Paolo Gallo, and describes the *Apollo*, which doubtless was the same as the *Cupid* mentioned by Vasari and Condivi, in terms which do not apply to the South Kensington statue. This, it must be owned, is unsatisfactory, as that work is generally supposed to have been identified with the one executed as a commission from Signor Paolo Gallo. The other articles of the number are by Jacob von Falke on the metal-work and jewellery of the East, the second article of a series, and by the editor (von Lutzow) on the treasures of the newly-built museum of the Vienna Academy, which was opened a few weeks ago to the public.

KAULBACH's two great cartoons of *Wilhelm Tell* and *Romeo and Juliet* have been engraved, the one by E. Martin and the other by Leeman, for the "Gesellschaft für vervielfältigende Kunst." Palma Vecchio's celebrated beauty, the *Violante* of the Vienna Gallery, has also been engraved for this society by J. Burger. The *Violante* of the Belvedere is, perhaps, the most lovely of all the many beautiful female portraits ascribed to Palma.

THE STAGE.

MR. GILBERT'S NEW PLAY.

MR. GILBERT's *Ne'er-do-Well*, produced at the Olympic Theatre on Monday evening, has unfortunately only furnished another evidence of the difficulty under which our managers labour of obtaining new pieces possessing the elements of popularity. This is a play in three acts, partaking more of the character of a romantic drama than of a comedy. In other words, its aim is, in the first place, to interest us in a story; but the story is unhappily the weakest feature of the work. The original notion of the author seems to have been to portray a worthy hero who has sunk into idle and dissipated habits only through a disappointment in a love affair; to show him suddenly raised from his fallen condition by the kindness of an old schoolfellow; then tempted to forget the obligations of gratitude and friendship, on discovering that his benefactor is in love with the very lady who has been the innocent cause of the *Ne'er-do-Well*'s temporary downfall. The conflict between overwhelming passion and the voice of duty and honour is always a promising theme for dramatic treatment; and Mr. Gilbert has been careful to exhibit his hero as recovering from a momentary outburst of his old feeling, and resolving heroically to sacrifice himself for the sake of his benefactor. Nor is the force of this generous resolve necessarily weakened by the ultimate discovery that it is not needed, because the benefactor in his heart has so decided a preference for a pretty village girl, with whose affections he has cruelly trifled, that he marries her and leaves his friend to espouse the original object of his affection. All this only

provides the "happy ending" which our audiences are accustomed to expect in a romantic play. But the truth is that the theme is pursued without any effort to give full strength to the contrasts and antagonisms which it involves. It is obvious that in contemplating the rivalry between the benefactor and the *protégé* the pathos of the situation must greatly depend upon the spectator's previously acquired sympathy with each party. It is only the worthy man whose trials and struggles with adverse circumstances constitute a spectacle pleasing to gods and men. But the author has, with fatal perverseness, contrived to deprive each of his two heroes of almost every claim to respect. The benefactor, though he has rendered a slight service to an old schoolfellow in trouble, is a selfish, fickle, and unprincipled person; and the reformed Ne'er-do-weel is so weak a creature that when he finally obtains the hand of the heroine it is impossible not to feel that the young lady deserved to draw a less doubtful prize in the matrimonial lottery. It may be that a timely lift on the road of life must be paid for, as folks say, "in meal or in malt," but the meal should clearly be the payer's own meal, and the malt ought not to be abstracted from anybody else's store. Mr. Gilbert's Ne'er-do-weel not only subjects the object of his love to the painful embarrassment of being wooed by an old admirer on behalf of a distasteful rival, but actually proposes to sacrifice her to a man who is well known to be plotting with his embarrassed father to apply her fortune to their own purposes. The author does not seem to have felt that his hero, by generously taking upon himself the discredit of his friend's heartless flirtations with the village maiden, was really tacitly entering into a conspiracy against another young lady's peace and happiness. As he well knew, the lady really preferred the reformed scapegrace, who, as we are to believe, would never have been a scapegrace but for the magic of her bright eyes and the cruel opposition of unsympathising guardians. Why, then, should she be subjected to the shock of hearing from her lover's own lips a false confession of treachery towards herself and of heartless behaviour towards a poor girl? And why should a pleasing and accomplished young lady, with a fortune to boot, be tempted by a fraud to hand herself over for life to the wrong man? Mr. Gilbert's only answer must be that this is his hero's notion of how to repay one who, having found him without employment and in rage, has furnished him with a suit of clothes and a snug situation.

Unfortunately good acting is not only powerless to redeem defects of this kind, but serves to deepen the impression of inconsistency and lack of truth. The more pleasing, for example, is the village maiden in the person of Miss Gerard, the more contemptible appears Mr. Seton, the young gentleman who, having trifled with her affections, addresses her with offensive familiarity and coxcombical compassion, and, heedless of her suppressed sobs, even enters upon a description of his feelings towards her wealthy rival. In like manner the innocent graces and tender impassioned utterances of Miss Marion Terry as the wealthy young lady referred to, only bring into stronger relief the meanness and the weakness of her two lovers. Mr. Henry Neville is an excellent representative of heroes of the Ne'er-do-weel class—men who have fallen away from the path of honour under evil influences, but have still enough of good feeling and generous impulses left to work out their own redemption; but acted in this spirit the character is necessarily felt to be at variance with itself.

These objections would probably be sufficient in themselves to explain the somewhat unfriendly reception accorded to *The Ne'er-do-weel* on its first performance, but they are far from exhausting the defects of the play. Mr. Gilbert has attempted in the manner of M. Sardou to relieve the sentiment of his story by the introduction of scenes which belong rather to extravagant vaudeville

than to romantic drama; but the relief is less apparent than the air of incongruity which these elements impart to the work. This arises no doubt in great measure from the circumstance that the scenes referred to are of an episodic and arbitrary kind; or are protracted and elaborated in a degree out of all proportion to any influence that they have on the action of the play. There is an amusing trait of character in the elder Mr. Seton's propensity to self-depreciation, with its accompanying habit of resenting anything like acquiescence on the part of others in his own modest utterances. An old retired sea-captain, represented by Mr. Anson with too much noise and violence of manner, is also a clever character-sketch. The first attempt of this gentleman to perform the duties of Justice of the Peace, to which office he has just been appointed by a good-natured Lord-Lieutenant, is in itself a humorous conception, though the worthy captain's shake of the hands and his friendly "How are you, Dick?" in spite of the circumstance that he well knows the prisoner to be a dishonest and disreputable fellow, and quite capable of the burglary with which he is charged, are too absurd even for caricature. The audience, however, were not in the mood to do justice to the humours of a scene so far out of the direct line of the story and so little in harmony with its spirit.

MOY THOMAS.

THE publication a few years ago of a new Life of Edmund Kean has led to the revival of some of the forgotten plays which he made so popular. A correspondent tells us of a recent performance in Yorkshire (by a company under the management of Mr. James Scott) of George Coleman's *Iron Chest*. It was arranged for the stage and the chief character was creditably performed by a young actor passing under the name of Poel, the son, we understand, of a well-known scientific man in London.

MUSIC.

LAST Saturday afternoon Herr Ignaz Brüll made his first appearance at the Crystal Palace. Well known in Germany both as a composer and pianist, Herr Brüll came forward on this occasion in both capacities, selecting for performance his own second concerto in C major. Judging from this work, we should class the composer among the musical conservatives, rather than as belonging to the "New German School." A work clearer and more symmetrical in its whole form and design Mozart himself could hardly have written. There is no attempt at profundity, no over-elaboration, but a perfect artistic balance in the whole. The opening themes of the first Allegro are slightly commonplace; but Herr Brüll is not the first who has shown how much can be done with apparently unpromising material. The Andante and Finale are happier in invention; the subjects of these movements are very pleasing, though individuality of style is hardly the composer's strong point. He excels most in the admirable workmanship and perfect finish of his music; it is not especially striking, but always good, and one recognises in it the hand of the genuine artist. Herr Brüll's playing has much affinity with his style of composition; he does not dazzle, like Rubinstein and others who might be named, but he always satisfies; in a word, it is good sterling playing; and the opinion formed after hearing him at the Monday Popular Concerts was confirmed on Saturday, that in Herr Brüll we have not a phenomenal player, but a genuine and conscientious artist. Wagner's "Eine Faust-Overture," which opened the concert, had been only once previously heard at the Crystal Palace (October 10, 1874), and was well worth repeating. There is little to add to what was said in these columns on the occasion of its first performance. It is a thoughtful and poetical work, but one which, both from the nature of its ideas and from its

musical treatment, will be always more interesting to musicians than to the general public. Whether it will ever become a favourite piece with our audiences may be gravely doubted. In spite of its great difficulty, it was magnificently played under Mr. Manns' direction; but it was coolly received—a result which can have surprised nobody who was acquainted with the music. The other orchestral pieces at this concert were Mozart's lovely Symphony in E flat, and Bennett's Overture to the *May Queen*. The vocalists were Herr Henschel, one of the first living baritones, and Miss Merivale, a *débutante* with a small but pleasing voice, as to whose musical acquirements judgment must be reserved till she is heard under more favourable circumstances. It is seldom possible to form a just opinion of a young singer on her first appearance.

ON Tuesday evening Mr. Henry Leslie's Choir gave their first subscription concert for the present season at St. James's Hall. This admirable choir has now entered upon the twenty-third year of its existence, and in the performance of unaccompanied music, which from the first has been its specialty, it still retains its pre-eminence. Any more finished singing than that of Bach's very difficult eight-part motett "The Spirit also helpeth us," could not be desired. Other noteworthy features of the programme were a motett, "Gaudent in coelis" for double choir, by Walliser, and the "Pater noster" of Meyerbeer. English composers were represented with madrigals and part-songs by Alfred R. Gaul, Charles Lucas, Hubert S. Parry, J. F. Barnett, and Henry Smart; while the choral music was relieved by solo pieces given by the Misses Robertson and Mr. W. G. Forington, the latter a very young baritone singer, with a voice of pure and excellent quality, who made a most successful first appearance. With careful study he ought to take a good position in the profession.

AT the Adelphi on Monday, Mr. Carl Rosa gave, for the first time this season, Benedict's *Lily of Killarney*, the performance of which formed one of the important features of his last season at the Lyceum. The part of Danny Mann, previously taken by Mr. Santley, was well given by Mr. Ludwig; the other chief characters, Eily, Hardress, and Miles-na-Ooppaleen, being sustained, as before, by Miss Julia Gaylord, Mr. F. C. Packard, and Mr. Charles Lyall. The performance was characterised by the same finish of ensemble as that of the *Merry Wives of Windsor*, already mentioned in our columns. During the week these two operas have been played alternately. For this evening the production of Brüll's *Golden Cross* (for the first time in England) is announced.

ON Wednesday afternoon Mr. Oscar Beringer gave at St. James's Hall what was announced as a "Piano Recital," but was in reality a chamber concert, with a very interesting programme. The first piece was Brahms's trio in E flat for the unusual combination of piano, violin and horn, in which Mr. Beringer was assisted by Messrs. Holländer and Wendland; and the finale was Hummel's well-known septett in D minor, in which the three gentlemen just named were joined by Messrs. Svendsen, Dubrucq, Daubert, and Pavgatsky. As his solos Mr. Beringer chose the second of Bach's "Suites Anglaises," the "Sonata Appassionata" of Beethoven, and smaller pieces by Chopin, Schubert, Schumann, and Raff. The vocalist was Mdlle. Redeker, who gave songs by Schubert, Schumann, and Jensen. Mr. Beringer's sterling playing is too well known to need eulogium here; it will suffice to say that his performance on this occasion fully sustained his reputation. The concert was in all respects most enjoyable.

THE first of Herr Franke's fifth series of Chamber Concerts was given at the Royal Academy of Music on Tuesday evening. The chief works in the programme were Goldmark's Suite in E, for

piano and violin, played by Herr Ignaz Brüll and Herr Franke, Wieniawski's "Légende" for violin, and Beethoven's quartett in C minor.

A CONTRIVANCE for sustaining the sounds on the pianoforte, without interfering with the usual form or structure of the instrument, has been invented by Luigi Caldera of Turin, and recently patented by Messrs. Kirkman and Son, of London. The mechanism consists of a simple and ingenious arrangement of small hammers, attached to a cylinder which is set in motion by a pedal. During the rotation of the cylinder a continuous vibration of the strings is produced.

LOUIS PAPIER, organist of the Thomaskirche at Leipzig, and well known in Germany as an excellent player, died in Leipzig on the 13th ult., at the age of 49.

MESSRS. SCHOTT AND CO., of Mainz and London, have recently published two very interesting works by Richard Wagner—a so-called "Album-Sonata" for piano, and the *Siegfried-Idyll*, for a small orchestra. The former, written, as we learn from the title-page, in 1853, for a lady's album, is a rhapsody, or fantasia, rather than a sonata, as that word is commonly understood. It is in the form of a long slow-movement, with an episode in the middle in quicker tempo; both in melody and harmony it is highly interesting, and it is by no means very difficult to play. The *Siegfried-Idyll* was composed in 1871—the time of the completion of the score of *Siegfried*—for M^{rs}. Wagner's birthday, and was not originally intended for publication. The work is scored for a (for Wagner) remarkably small orchestra; besides the strings there are only one flute, one oboe, two clarinets, one bassoon, two horns, and one trumpet; and Wagner has probably never shown more strikingly his mastery of instrumentation than by the charming effects he obtains with so few instruments. The work is a Pastoral founded on themes mostly taken from the great duet between Siegfried and Brünnhilde; and, though hearers who are unacquainted with the drama would miss the additional interest inspired by the association of ideas, the music is of such intrinsic beauty that it could hardly fail to produce a great effect. Mr. Manns might well introduce it in one of the Crystal Palace programmes.

NEW PUBLICATIONS.

Albert (Prince), Life of, by T. Martin, vol. iii., 5th ed., 8vo (Smith, Elder & Co.)	18/0
Bagehot (W.), Lombard Street, a Description of the Money Market, 7th ed., or 8vo (C. Kegan Paul & Co.)	7/6
Baker (W.), Manual of Devotion, chiefly for Schoolboys, sq (Rivingtons)	1/6
Bateman (J.), Great Landowners of Great Britain and Ireland, 8vo (Harrison)	14/0
Baume (P.), Key to Exercises in Practical French Grammar, 12mo (Simpkin, Marshall & Co.)	2/6
Be Thou a Dispenser of the Word of God, &c., or 8vo (Hunt)	2/0
Browne (H.), Exposition of the Thirty-nine Articles, 11th ed., 8vo (Longmans)	16/0
Cabinet Lawyer, 25th ed., 12mo (Longmans)	9/0
Cartwright (W. C.), On Papal Conclaves, 12mo (Simpkin, Marshall & Co.)	5/0
Davies (G. C.), The Swan and her Crew, or 8vo (Warne)	6/0
Day (L. B.), Govinda Samanta; or, the History of a Bengal Rajah, or 8vo (Macmillan)	6/0
Day (W. H.), Headaches, their Nature, Cause, &c., or 8vo (Churchill)	6/6
Devere's Report of Fashion, Spring and Summer, 1878 (Simpkin, Marshall & Co.)	5/0
Disraeli (B.), Contarini Fleming, 12mo (Longmans)	2/6
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TABLE OF CONTENTS.

	PAGE
HUNTER'S STATISTICAL ACCOUNT OF BENGAL, by CLEMENTS R. MARKEHAM	179
COMPLETE POEMS OF GÉRARD DE NERVAL, by E. W. GOSSE	180
THE ENCYCLOPÆDIA BRITANNICA, by JAS. S. COTTON	181
MASTERS IN ENGLISH THEOLOGY, by J. BASS MULLINGER	182
KLUNZINGER'S UPPER EGYPT, by ANDREW WILSON	183
DUNCAN'S HISTORY OF ANTIQUITY, by the Rev. A. H. SAYCE	184
NEW NOVELS, by the Rev. JAMES DAVIES	184
CURRENT LITERATURE	185
NOTES AND NEWS	186
FOREIGN REVIEWS OF ENGLISH BOOKS	187
OBITUARY: THE Rev. J. W. WALTER; THE Rev. R. G. BAKER	187
NOTES OF TRAVEL; THE SWISS ALPINE CLUB	188
SELECTED BOOKS	188
CORRESPONDENCE:— Macbeth a good Churchman, by Prof. John W. Hales; Translation of Lessing's "Laocoon," by Shadworth H. Hodgson; "Marmore," by Adolphus Segrave; Grimm's Law, II., by Dr. J. A. H. Murray; On the Essex Word "Relet," by the Rev. W. W. Skeat	189-90
APPOINTMENTS FOR NEXT WEEK	190
BELL'S EDITION OF WHITE'S SELBORNE, by E. R. ALSTON	190
OBITUARY: ANGELO SECCHI, by A. MARTIN	191
SCIENCE NOTES (GEOLOGY, METEOROLOGY, &c.)	191-193
MEETINGS OF SOCIETIES	193-194
KEKULÉ'S TERRACOTTA FIGURES FROM TANAGRA, by A. S. MURRAY	194
MICHELANGELO'S CARTOON OF PISA, by Mrs. CHARLES HEATON	195
THE ART OF PREHISTORIC GREECE, by the Rev. A. H. SAYCE	195
ART SALES	197
NOTES ON ART AND ARCHAEOLOGY	197
MR. GILBERT'S NEW PLAY, by MOY THOMAS	197
MUSIC NOTES, NEW PUBLICATIONS	198-9

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LITERATURE.

Gotthold Ephraim Lessing, his Life and his Works. By Helen Zimmern. (London: Longmans & Co., 1878.)

MISS HELEN ZIMMERN has had the mortification, than which no greater can befall an author, to see herself forestalled. In the interval between her planning a *Life of Lessing* and the publication of her volume, another biographer has stepped in, and gone away with the blessing of the critics on his head. Mr. Sime, whose work we reviewed in No. 298, has carried off all the credit which is to be got by a careful *résumé* of Lessing's life, and for the moment has exhausted the interest of the subject. The reading public, whose interest in any German is at best languid, can hardly absorb two *Lives of Lessing* in three months.

Such a piece of ill-luck befalling a book gives its author the strongest claim upon our sympathy. But in the present instance there appears to be no necessity for an appeal to any considerations besides the single one of the merit of the work done. It is bare justice to Miss Zimmern to say that she has produced an honest and substantial biography. She narrates in an appropriate and unaffected manner the facts of Lessing's life. The attitude is neither that of vulgar admiration, nor of patronising condescension. Miss Zimmern has resisted the temptation to praise or to reprove her hero, and is content with the duty of narrator. She is not sensational, and if she is not very interesting, this is partly due to the nature of the subject. For the incidents of Lessing's life are few; and the particularity of domestic detail, which we all read with avidity when we can get it, is wholly wanting.

In one respect Miss Zimmern's book is better than Mr. Sime's: it is shorter—in one volume instead of two. It would have been better had it been still shorter. We have here again tedious analyses of Lessing's works—e.g., twenty pages of *Laokoon*, and the plots of *Emilia Galotti* and *Nathan der weise* retailed to us, though they may be found in every manual of German literature, or prefixed to every school edition of the plays. When will professional biographers come to understand that what we want of them is "life," and that these wearisome abstracts with which they swell the size of their volumes are treated by the reader as mere skip? A review-writer, who is paid by the page, has a direct pecuniary inducement to "pad;" but an author, who has the making of his own book, and therefore would lose nothing by it, should study condensation. He should take to heart the proverb that

"Brevity is the soul of wit," and regard his duty to the public as being to bring his matter into the smallest compass. The practice of all biographers now is the reverse of this. I venture to say that the *Life of Lessing* might be handsomely told in one hundred pages demy octavo, without omitting a single fact of interest, or a single trait of character. I am advocating, not omission, or selection, or even abridgment, but compression. The languid reader of the present day, whom abundance of choice has rendered indifferent rather than fastidious, would be stimulated by the effort at self-restraint on the part of the writer, and would find him much more intelligible. But then to compose one hundred pages on this system would involve much more intellectual effort than to write off 500 on the established plan of authorship. Miss Zimmern praises what she calls the "steely brevity" of Lessing, and his "faculty of expressing ideas with condensed brilliancy, and unexpected terms of praise," and adds that "this concise form of expression is almost foreign to his countrymen." I quote this sentence, not for the sake of saying that "almost foreign" is not English, and that "steely" is scarcely admissible as an epithet of brevity, but to show that Miss Zimmern, though her name argues a German origin, has a perception of the value of terseness as a principle of composition. As a description of Lessing's own style, this is not so good as what Miss Zimmern says in another page (239):—

"The 'Antiquarian Letters' will always be read for their caustic sallies, their drastic vigour, the astonishing vivacity with which purely erudite subjects are treated. . . . Digressions there are none. Never did Lessing keep more closely to the matter in hand. . . . The peculiar charm of his style, its dialectical character, is pre-eminent in these letters, which seem an easy conversation, naturally developing out of itself. No sign of effort or labour is apparent; the reader assists at questions and replies as if they were enacted before him."

This comes much nearer to a characteristic of Lessing's style than "steely brevity." Lessing, though not diffuse and wordy like modern Germans, is not remarkable for brevity. On the contrary, he talks a good deal about a thing, when he once begins upon it. I should say that the quality in which his style is so greatly superior to that of our day is precision of expression, rather than brevity. The object of the modern German author appears to be to remove the idea as far from you as possible, and to surround it with a blue mist of indeterminate abstractions. Lessing places it closely before you, and sharply defines it. His excellence lies in his language, rather than in his style. For this precision of expression is found in him along with great defects; with fragmentary treatment, want of order in the arrangement of his matter, much repetition, and occasional confusion of thought.

A greater drawback from the permanent value of what Lessing has left written is the occasional nature of every line he ever wrote, the plays excepted. Miss Zimmern justly says:—

"It would have been out of keeping with Lessing's mental peculiarity, if he had set out to write a philosophical treatise, *modo et forma*, on

Art. All theory was to him a polemic; he needed an adversary. He loved to argue from the particular to the general."

His mode of life, the melancholy fact that he had to earn bread to eat by daily penning something which he could sell to a publisher, had much to do with this production of fugitive fly-sheets. Partly, too, it is the inherent vice of the profession of critic. The critic is not a creator, but a judge; he must wait for his inspiration till some creative mind has produced something original. Lessing was not a creative genius, but only a sympathetic arbiter of taste. This, I conceive, is the reason why Hegel, when he has occasion (*Aesthetik*, iii., 3) to speak of "that generation of great Germans who started the new epoch of Art in their native land," singles out Klopstock as the leading figure among them, and does not so much as name Lessing, in capacity of intellect and acquirements so vastly superior to the author of the *Messias*.

Miss Zimmern has a very good paragraph on Lessing the man, as he was to be seen in daily life:—

"Spittler had free access to Lessing's house, was in daily intercourse with him, and would listen to the treasures of wisdom and knowledge which he ungrudgingly poured forth. Lessing's conversation was pre-eminently suggestive and stimulating. He spoke fluently and well, in a penetrating, agreeable, baritone voice. He never monopolised the conversation, but was always attentive to draw others into its flow; and, though he could not disguise his ample and versatile learning, his talk in the social circle was never pedantic or beyond the comprehension of all his hearers. He detested the schoolmen, who wanted to draw him into a corner and discuss pedantic trivialities. In writing he could be the minute scholar as well as any of them, but in the circle of his home or friends he was the genial host. His easy and graceful deportment nowise betrayed the sedentary bookworm. He was also distinguished from the typical German man-of-letters in his uniformly neat dress, always made with quiet elegance and attention to fashion. There was something characteristic in all he said or did. His manner was decided and firm, but free from the slightest taint of arrogance. A winning benevolence shone out of his deep-blue eyes, eyes that were his greatest beauty, whether they danced with merriment, flashed with anger, or looked boldly out into the world. It was a joke among his friends that everything Lessing did was idiosyncratic and original, from his tread to his knock at the door. His house was appointed with the same unostentatious elegance that appeared in his dress. Disorder and dirt were his enemies; and, profoundly learned man as he was, his study did not show the outward untidy signs so often held *de rigueur*."

"Profoundly learned" is a powerful epithet, applicable to but a few names in the history of literature. I will not contest Lessing's title to it; but I wonder whether Miss Zimmern realises the force of her own words? What makes me doubtful on the point is that in another page (140), Rector Arletius and Rector Klose are both "profoundly learned men." Rector Arletius, it seems, "could account for every Greek and Latin word." I do not know if "to account for" is to know the meaning of. But if Rector Arletius did this, then he was more "profoundly learned" than Lessing. For Lessing, Miss Zimmern tells us (p. 232),

"named" "enthusiasm" or "divine madness" ἀκμή. In what part of his writings Lessing "names" divine madness ἀκμή I have not discovered; but I find him in *Laokoon* translating Κρονίων "son of time." Perhaps these are "pedantic trivialities," and Miss Zimmern will despise me for noting them, or else I would ask why she translates (p. 39) *Flickstein* "bungler" when it means something very different?

Lessing, it will be admitted on all hands, was not only greater than a pedant, but greater than the mere scholar. He comprehended the Greek genius, and felt for it an affinity which is totally wanting in the German scholar of our day. I by no means wish to speak lightly of the devotion of the German philologists to Greek learning, but it is due to Lessing to say that, whereas the modern scholar understands Greek books, Lessing understood the Greek mind. With what unerring instinct, e.g., he fastened on the fragment we have of Aristotle's *Poetics*, as having embodied, once and for ever, the true principle of Poetry, lost sight of amid the trivial disputes of the French critics of the Boileau school, or the wrangle of the Saxon and Swiss poets, which was the literary atmosphere of Lessing's youth. The *Dramaturgie* is little else than a continuous iteration of Aristotelian principles, and remarkable—will Miss Zimmern permit me to say it?—for anything but "brevity." And in *Laokoon* the leading idea is drawn again from the *Poetics*. For, in spite of the second title of the book, *The Limits of Poetry and Painting*, and in spite of Lessing's own declaration in the Preface that what he has in view is to draw the distinction between the spheres of the sister-arts, an attentive reader will easily see that the aim goes much beyond this. As Gotschlich has remarked, the *Laokoon* is a fragment, and must always be studied along with the pieces in the second volume of the Works, entitled *Zum Laokoon*, and with the *Dramaturgie*. It will then be apparent that Lessing's central thought throughout is the Aristotelian principle that only the representation of moral agents acting is the province of poetry; only, instead of dogmatically starting with this principle, and reasoning deductively from it, Lessing leads up to it from the concrete example of the marble group of the *Laokoon*. It was the habit of his mind, as Miss Zimmern truly observes, "to argue from the particular to the general." Fragment as it is, confused in parts, rather (as the author himself confesses) "unarranged collectanea for a book than a book," Lessing's *Laokoon* has been more stimulative of reflection than far more complete treatises on the theory of the arts. Macaulay told Mr. Lewes (*Life of Goethe*) that "the reading of this little book formed an epoch in his mental history." And of Lessing's Works in general it may be said that their value lies, not in their didactic contents, but in the intellectual impulse derivable from them. Nowhere is such a variety of suggestive hint to be found collected together. For this reason the thirteen volumes of Von Maltzahn's edition, in spite of the disgusting smudgy type in which they are printed, must always be at hand on the shelves of every scholar, critic, and

literary man. And in Miss Zimmern's *Life* we have now a very useful introduction, in English, to the *Sämmtliche Schriften*.

MARK PATTISON.

Political Science; or, the State Theoretically and Practically Considered. By Theodore D. Woolsey. (London: Sampson Low & Co., 1878.)

THE work before us represents the matured results of five-and-twenty years of professorial studies at Yale College, where the author was President but lately. It does not consist, however, of the lectures actually delivered there; but the materials collected for them have been rearranged in a comprehensive course of Politics, which deserves respectful notice, and meets a recognised want. In the Oxford School of *Literae Humaniores* it was the custom a few years ago to give the candidates for honours an examination paper which bore the somewhat pretentious title of "Political Philosophy." It was a natural criticism on this practice that there was no text-book on the subject which could be put into the students' hands, and that the questions therefore corresponded rather to the note-books of the College lectures, and to chapters recommended here and there in authors of very different schools of thought, than to any well-defined limits of methodical enquiry. The answers frequently reflected the latest theories of modern works; they illustrated Aristotle by Sir H. Maine and Mr. Herbert Spencer, Bagehot and Mill; but they exhibited, it must be owned, a rude appetite for miscellaneous fare, which was not always properly digested.

It is a merit of the work before us that it does attempt to mark the limits of enquiry and lay a systematic course before the student, in which enough of the facts of history are marshalled to furnish a wide inductive basis for the conclusions afterwards discussed.

The book is divided into three parts of unequal length, the first of which corresponds to what the Germans call *Naturrecht*, and deals summarily with the nature of justice and the analysis of rights as implied in the existence of the political community. The second is concerned with the theory of the State, with opinions as to its origin and nature, its sphere and ends and proper limits, and the analysis of its right to punish crime, together with various theories and fundamental questions of what has been distinguished in foreign treatises as *Staatslehre*. The third and by far the larger portion of the work deals with the more practical aspect of the subject in an historical summary of the distinctive types of government as they have been realised in actual life.

After some four hundred pages filled with the compressed analysis of these constitutional forms, a series of chapters follows on many of the controversial questions of the day in the Relations of the State to the Protection of Industry, to Education, the Relief of the Destitute, Morals and Religion; and some of the problems are discussed which grow out of the encroachments of the central power on local

institutions, as also of the organised action of great parties in the State. It is true, as the author is already sensible, that this division is not without its drawbacks. Some questions stated in their abstract form in the theoretical section of the work require a fuller handling of their practical aspects later on. The necessary result is, not only occasional repetition, but also the appearance of a somewhat jejune and meagre treatment of great topics in the earlier chapters which may prejudice a hasty reader. Socialism, again, though its discussion in the second part may be technically justified by the conflict of its fundamental dogma with the recognised theories of the State, yet has stepped into the arena more than once of late in forms so menacing to the existing order of society as to deserve a more detailed exposure in an analysis of the actual forces of the present. But indeed, in the main subjects of the treatise, the workmanship is very far from being slight or unsubstantial; rather, it may seem too solid and compressed for ordinary readers. An abundant stock of materials has been provided by a wide historical survey, and the characteristic features of the systems due to political theorists of note have been carefully summarised and balanced. It would be difficult to find a work upon this subject covering so much ground and containing so much fullness of detail.

It is of special interest to notice that, when the institutions of democracy are handled, the writer freely refers to the politics of the United States to illustrate the experience of other countries. Valuable as seems this source of evidence, it has been drawn from scantily in the general treatises of European writers on the subject, notably in one referred to by our author, Prof. Wachsmuth, who in his history of Political Parties devoted four pages only to America out of his nearly sixteen hundred. But it is a distinguishing merit of the work before us that it deals with this experience in a spirit of such fair and candid criticism, without patriotic bias or undue depreciation, though some of his readers nearer home can hardly fail to be offended with his unfavourable estimate of one or two marked features of their Constitution. He describes the evil effects upon the Civil Service of the use made of the Presidential right of patronage, and he exposes the machinery of "caucuses" with judicial gravity, though with no lack of personal interest.

In general it should be said that there are no traces in the work of novel theory or startling paradox, and that its author appears chiefly as the exponent of accepted data and verified conclusions. But his judgment is not overweighted by his learning. He reviews with independence the opinions of other thinkers; sweeps aside, for example, almost contemptuously, the revolutionary views of Herbert Spencer as to property in land; rejects emphatically the analysis of rights which is accepted in the school of Locke and Austin, with all the leading principles of the Utilitarian Philosophy; freely discusses the opinions of William von Humboldt and Mill on the limits of State power; and exposes the loose, precarious

nature of the wide generalisations which abound in the *Esprit des Lois* of Montesquieu, though he is evidently much impressed with the authority of so great a name.

His style is somewhat cold and colourless, and may seem needlessly unattractive in the earlier and more abstract portions of the work. His arguments are often stated with a simple brevity which disdains to use ornaments or stir the fancy, and the reasoning is sometimes as close and concentrated as an Aristotelian chapter.

His choice of words and phrases is not, indeed, always beyond criticism, and without being fastidious we may be ill content with "jural," "placated," "indirection," "race principle," "lying back of," "heaped up upon," and States "not sovereign except by catachresis;" some of which might possibly have been included in the lately published list of terms prohibited by an editor of the United States to his contributors.

The corrector of the press has not been always duly careful in his work, and the short list of "Errata" given might have been considerably extended. Thus, for "last" we should read "best," i., p. 36, and *plebs* for *populus*, ii., 27. "Schönemann" is an error more than once repeated for "Schömann." By the same cause we may probably explain the confusion as to geometrical equality in i., 28, the obscurity in the last sentence on p. 29, the loose statement in another on p. 38—due probably to a misplaced comma—and two paragraphs in p. 29, which are meaningless as they now stand.

But it would be ungracious to insist at greater length upon these drawbacks, which fortunately become less numerous as the interest of the work increases. In the many pages covering so wide a field of political enquiry, and touching on so many controversies, it would be easy to find points of difference for a critic to discuss; but the work is of real value, and the author deserves the thanks of future students of politics for adding to their library of reference a solid and trustworthy and comprehensive text-book. W. WOLFE CAPES.

The Via Media of the Anglican Church. By J. H. Newman, D.D. In Two Volumes. With a Preface and Notes. (London: Pickering, 1877.)

THESE volumes consist of "The Prophetic Office of the Church"—one of the most acute and solid, though one of the least impressive, of the author's works—and of a large number of letters, and tracts dating from 1830 to 1841, beginning with a letter to the resident clergy of Oxford inviting them to support the Church Missionary Society with a view of discouraging missionary meetings—as then and now conducted—and ending with the well-known letters to the Bishop of Oxford and Dr. Jelf in defence of Tract 90, which reappears shorn of a little unnecessary vituperation of the writer's present belief. So, too, the original tracts on the *Via Media* lack the definition which the author gave in 1834 of the difference which in his judgment divided the Anglican and Roman doctrine; and when we turn to the Retractation at the end of the volume we find that the passage

had already been suppressed for several years in 1841.

Besides this there is the tract on "The True Method of Conducting the Controversy with Rome," and the letters to the *Christian Observer* in defence of Dr. Pusey's tract upon Baptism. There are two points which may be noticed in the last: one is that the author stands throughout in the attitude of a defender of liberty: he claims that a question which the formularies leave open shall not be closed by partisans; another is that he lays rather disproportionate stress on the Canon of 1571, which does not, as the writer seems to suppose, bid preachers to enforce as Scriptural doctrine whatever the Fathers taught as such, but forbids them to enforce any doctrine which is not Scriptural and can be proved to be so from the Fathers. We do not notice anything like a retractation of a very questionable position which is an essential part of the case the author once endeavoured to construct against his present creed. It is not surprising that he says nothing of a very perplexing assumption which runs through all his Anglican criticism of popular Protestantism: according to him, the Creeds which resulted from the controversies of the fourth and fifth centuries are among the most precious treasures of the Church—though they are protests against forgotten errors, they set eternal truths in clearer light. According to him, the way the Church of England decided the controversies of the sixteenth century was quite right so far as it went; at any rate it was a sufficient safeguard against definite errors, so that we were at liberty to forget the controversies of the sixteenth century and fall back upon Patristic theology. Now, to Anglicans like Dean Hook or Bishop Wilberforce this would have been as shocking as a proposal to fall back upon Ante-Nicene theology while retaining the Creeds as a safeguard against forgotten errors. The author admits that the Articles from "the sixth to the eighteenth contain one certain view brought out in its particular form at the Reformation," and this view is just the essence of Protestantism, the justification, if there is one, of the Reformation. This positive doctrine was as precious to Hooker as to Cartwright, to Ridley as to Hooper; none of them regarded the assertion of it as a mere protest against scholastic and mediaeval corruption, and it is the failure to recognise this that makes the *argumentum ad hominem* against modern Protestantism from the authority of the Reformers in the *Via Media* as unconvincing as it is ingenious.

The same omission rather vitiates the writer's criticism of the Protestant rule of faith in "The Prophetic Office." He speaks as if every consistent Protestant claimed to interpret the Bible for himself by dint of pure scholarship, or else by a mystical personal illumination. The truth is that Protestants interpret the Bible by tradition just as much as Catholics, only they will not own it. The Protestant has the practical advantage that his tradition (he calls it "the Gospel") looks much easier to understand than the Catholic, and that it makes the Bible look much easier to understand than it is. It has the logical disadvantage that it rests

upon no authority in particular, and that it leaves a great many of the most characteristic parts of the Bible unexplained, as Dr. Newman shows with great effect. On the other hand, the Protestant makes a much more confident and compendious appeal to the experience of ordinary believers than the Catholic, who scarcely thinks that the promises are fulfilled in this life except to the perfect.

This would hardly have been, perhaps it hardly is, an objection in the eyes of Dr. Newman: his criticism of the Roman Catholic rule of faith is that it is too clear, too systematic, too complete, while the Anglican rule of faith has the advantage of being better borne out by Church history, while it is quite sufficient for the guidance of religious, well-disciplined minds—the only minds, it is implied throughout, who can expect to find or profit by safe guidance. In the present edition we are referred to the essay on "Development of Doctrine" for a reply to the historical difficulties, which perhaps the author has rather outgrown than answered. Another set of difficulties on which great stress is laid in the original work comes from the practical working of Roman Catholicism, which scandalises many who might otherwise accept the authoritative teaching of the Church as set forth in dogmatic decisions and the accepted theology of the schools. In the Preface to the present edition he undertakes to reply to this by pointing out that the Church has a Royal and a Pastoral as well as a Prophetic office, that always to proclaim exact theological truth might do more harm than good, and that some theoretical questions, such as heretical baptism, have been happily settled to the approval of Anglicans by an appeal to these practical considerations. Still, it is admitted that in adjusting the claims of the three offices the hierarchy and even the Pope may make mistakes—not insisting when they ought, insisting when they ought not—for no Pope is impeccable. It is admitted that in any nation where unhesitating faith is general, there will be much superstition; which suggests the question whether upon this view a dogmatic revelation with the costly machinery for guarding it is really a boon to mankind. It is admitted also that there is a large toleration for different views of doctrine, different tempers of piety, within the pale of the Roman obedience; and this suggests the question whether the unity within that obedience is real, whether the author of the *Apology*—shall we say?—is not more nearly of the same religion as the author of the *Analogy* than of the Neapolitan crone who chatters to her crucifix, or the Neapolitan brigand who wears a scapular and perhaps punctually fulfils all the special obligations which that implies, while neglecting all the ordinary duties of a Christian.

G. A. SIMCOX.

The Great Thirst Land; a Ride through Natal, Orange Free State, Transvaal, and Kalahari Desert. By Parker Gillmore. (London: Cassell, Petter & Galpin.)

BEFORE reading this book I saw an advertisement of it in the *Times*, as many others

may have done, in which the above title was supplemented by the words, "Including a description of the unknown lands lying between the Limpopo and the water-sheds of the mighty rivers lately explored by Stanley and Cameron, as well as the scene of the present war on the frontier of the Cape Colony." Taking it up in the full expectation of gaining a knowledge of the country of the Galeka Kafirs and of learning something new about the southern tributaries of the Congo, I read on from chapter to chapter—for the book is an interesting and well-written one—to the very end. Will it be believed, there is not a word in it about the scene of the present war on the frontier of the Cape Colony, not even a suggestion of the existence of such a disturbance? Indeed, though there is not a single date in the book, even on the title-page, incidental references show that the journey it describes was made before there was any thought of another Kafir outbreak; and no part of the author's route lies nearer the Transkei than we are to Germany. As for the "unknown lands between the Limpopo and the watersheds," the parts of the Limpopo basin that were visited by the author have been crossed by many travellers since the days of Gordon Cumming, and he was never within a six-months' journey of any stream draining to the country explored by Cameron and Stanley. Mighty rivers, forsooth! The very title chosen for the book refers to the want of water in the dry sands of the Kalahari. If a New Zealander, having made a journey in France, had gone back to his native island and written a narrative of his travels there, and this had been announced as "including a description of the unknown lands lying between the Rhine and the Polar ice lately explored by Parry and Nares, as well as the scene of the Turkish war," the case would be very nearly a parallel one to that of this book. The work, however, in itself makes no pretension to be anything more than is indicated in its real title; and the author, to judge of him from his own writings, would be the very last to wish his work launched under false colours.

Confessing to a feeling of irritation at having been misled, let us see what the book does contain. It is the narrative of a journey to the eastern border of the Kalahari desert, "written with the hope of amusing and instructing the general reader, as well as to impart information to the sportsman that will enable him to find the lion and the elephant."

Landing at Port Natal it takes us up over the Drakenberg range to the high plains of the Transvaal, and across these to the hunting-grounds of King Kama of Soshong in the upper basin of the Limpopo river. The return route passes along the eastern side of the Kalahari, through King Sechelle's town to the diamond-fields of Griqua Land West, and thence to Cape Town.

Pleasantly and graphically written sketches of scenes and adventures along this route fill the volume. The difficulties and mishaps of "trekking" with the lumbering ox-waggon; the scenery of the Drakenberg and the high plains; the Boers and natives; with hunting hazards and escapes innumerable,

give material to keep up the unflagging zest and excitement of the narrative. Among the most generally interesting parts of the volume before us at the present moment are those which describe our newly re-included fellow-subjects of the Transvaal—the Boers who migrated hither from under British rule more than forty years ago. Taking them as they come, the general impression given by Mr. Gillmore's work is that there are Boers and Boers. The first of these met with, for example, are rather prepossessing, stalwart, fair men, dirty and rude, but honest and trustworthy. Those of their number who are most determinedly opposed to British interference belong to the sect called the "Doppers."

"Their dress is a short single-breasted coat, trousers very loose, and peculiar-shaped broad-brimmed hats. They consider themselves to be the chosen people of God, and are still in search of the Promised Land, which they profess to believe exists further north in the interior of Africa. The heathen, they say, have been given them as a heritage, so they are slave-owners. They are brave and fearless, constantly carrying on war against one or other of the native tribes; and when actually engaged in hostilities, spare neither sex, but carry off the young children to be reared as bondsmen. They are hard masters, not sparing the lash, and exacting for the food their folks (slaves) get, constant and severe labour. No kind look or even word here cheers the slave's task, for no bond of sympathy exists between the Dopper and the black man. His horse he takes pleasure in, his cattle he is proud of, but a heathen merits not a thought. . . . The black population of these parts love not the Boers, but hate and dread the Doppers."

Towards the end of the book, when homeward bound, the author reaches the diamond-fields, and gives a capital description of them and the heterogeneous population that has gathered to the diggings. Altogether the book is a very entertaining one, and if no expectation had been raised beyond those which it realises, the impression left by its perusal could not be other than pleasant.

K. JOHNSTON.

Œuvres Complètes de Diderot. In Twenty Volumes. Edited by J. Assézat and M. Tournoux. (Paris: Garnier, 1875-7.)

Few authors of eminence have hitherto stood so much in need of a new and complete edition as Diderot. Up to this time the standard text (so far as there is any that can be called standard) has been that published by Brière in 1821. This is not only expensive, cumbrous, and ill-arranged, but also (even if the four volumes of *anecdota* published in 1830 be added to it) by no means complete. It may, indeed, be doubted whether a really complete edition is possible, not only because of Diderot's well-known "ostrich-like indifference" to the fate of his work, but also because a large proportion of that work is embedded beyond the possibility of identification or extrication in the work of other men. But it should be possible to collect and arrange at least all his separately published pieces with those available in MS., and this is the task which to the great joy of every student of eighteenth-century literature was two years ago undertaken by M. Jules Assézat. That the editor possessed the necessary qualifications of

knowledge and sympathy was amply testified *inter alia* by his dainty little edition of La Mettrie's *L'Homme Machine*, which appeared some ten years ago, and the promise has been fully redeemed in the present great undertaking. Unhappily he succumbed to an attack of heart disease when about three-fourths of the volumes had appeared, and before he had had time to do more than assemble materials for the *étude* on Diderot which was to finish the work. M. Maurice Tournoux undertook the duty of seeing the rest of the edition through the press, and has subjoined such of the materials referred to as were available; but he has wisely not attempted at such short notice to carry out entirely his predecessor's design. M. Assézat's death is much to be regretted, though we in England have the consolation of knowing that Mr. Morley's book, which will soon appear, will to a certain extent compensate for the loss of the projected *étude*. Meanwhile the deceased editor's work must be very highly spoken of. Every now and then, perhaps, he indicates his manuscript sources with less precision than a disciple of the strictest school of modern editing might wish; and it is probable that an English or German editor would have consulted in person the MSS. in the Hermitage of St. Petersburg, which are the chief sources of new matter, instead of relying on transcripts made some time previously with a different object. But his arrangement is generally excellent, and his Introductions to the various works are so admirably full and readable that the loss of the general *étude* is hardly felt.

The actual new matter in this edition is considerable. It consists of a very lengthy refutation of Helvetius' *De l'Homme*; a treatise on Physiology, or rather notes for such a treatise, also of great length; a very much enlarged version of the "Plan for a Russian University;" several sketches of proposed dramas; half-a-dozen new poems; thirty new letters, and many scores of small articles and notes on every conceivable subject. But, besides its absolute novelties, the edition unites a great deal not to be found previously except in a hundred different publications. Thus we have for the first time a complete reissue of the invaluable "Salons." Also there is a bulky selection on new principles from the *Encyclopédie*—a selection scarcely, perhaps, inspired by M. Assézat's ordinary good sense. But of this more hereafter.

Meanwhile, we do not fear to assert that the new matter can hardly exalt, and will assuredly not lessen, our estimate of Diderot's importance. That importance has been occasionally misunderstood by his critics both earlier and later. It has not been unusual to represent Diderot as a man of great and pregnant ideas, and a forerunner of modern scientific thought. This representation, if not absolutely mistaken, fails, as it seems to us, to seize the real *virtue* of the philosopher. Nor is its truth at all necessary to a very high estimate of his powers and position. The real greatness of Diderot seems rather to lie in the fact (recognised by Goethe) that he had a "peculiar individuality:" that his views, whatever they might be, were held and put

in a manner which bears the mark of genius, and is not the manner of any other man; that if we had not Diderot we should lack something which no other man could supply.

Take, for instance, his philosophical treatises, or, to call them by their real name, his attacks on Christianity. The peculiar excellence of Diderot does not here appear as it does in some other of his works, notably in his masterly "Salons." But even in these hastily written treatises, much of the matter of which is a mere repetition of what others had said, or at least a somewhat slovenly utterance of what was "in the air" at the time, not a little of that peculiar excellence may be observed. Compare, for instance, Diderot's manner of dealing with these questions with that of such representative men of his sect as Voltaire and Naigeon, and its superiority will be obvious at once. On the one hand, there is little or nothing of the levity which continually offends and disgusts one in the *Dictionnaire Philosophique* and others of Voltaire's works. On the other, the ridiculous missionary-atheism of some of the smaller *philosophes*, the *feu d'enfer* which Chénier so happily ridiculed, is equally absent. Diderot has adopted certain views on a certain subject. These views he defends and champions, not by mopping and mowing at his adversaries, nor, on the other hand, by endless sermons on the beauty of unholiness and the wickedness of those "qui décréteraient l'être suprême," but by such good downright blows as a stout arm and a somewhat happy-go-lucky skill of fence enable or allow him to deliver.

Take, again, a subject which is not very savoury, but which can hardly be omitted in any notice of Diderot—the very singular freedom of his language. We think, indeed, that Mr. Carlyle has somewhat exaggerated this, as M. Assézat has undoubtedly underrated it. We of course leave out of consideration the *Bijoux Indiscrets* as a production altogether indefensible, admitted to be so by the author himself. But in his other works it is soon clear to a careful observer that, in this as in the former case, even one who cannot sympathise with what Diderot says and does, may perfectly comprehend, and even to some extent admire, his motives and his manner of speaking and acting. He sees that certain feelings and desires do, as a matter of fact, occupy a very important place in the drama of most men's, if not of all men's, lives; and being above all things an anthropologist, he misses no opportunity of collecting any fact or phrase which may illustrate these feelings, and imposes no restraint on himself or others in speaking about them. We, on the other hand, may insist on the paramount importance of submission to existing conventions. But we must admit that his view may, *prima facie*, commend itself to a man of understanding and morality; and we must, above all, distinguish between such outspokenness and the sniggering and tittering indelicacy which disgraces Voltaire.

As in these crucial instances, so in almost all others it will be found that, while the importance of what this writer said or did is

very often exceedingly questionable, the interest of the way in which he said or did it, of the point of view which he took, and of the interconnexion of his thoughts is extremely great. There can, therefore, be few greater mistakes than to regard Diderot merely or mainly as an exponent of "ideas," whose faulty manner may be excused in consideration of the value of his matter. Impartially examined, Diderot will be found to have less original value, if looked at in this way, than almost any man of equal eminence. It would be perfectly just to vary the well-known qualification of his great contemporary, and to say that "il avait plus que personne les idées que tout le monde avait." No doubt it was impossible for so vigorous a genius as Diderot to refrain from exhibiting intense and varied originality in the treatment of the ideas which presented themselves to him. But he took, and, if we are not mistaken, would always have taken, merely the prevalent thoughts and fancies of the time, without giving himself the trouble of going out of the highway or digging beneath it. It was the trick of the time to attack Christianity, and Diderot attacked with the most eager. Physical science, sociology, questionable novels, were all pet subjects of the hour, and Diderot grappled bravely with them all. It would be almost impossible to produce a weaker argument for or against any given idea, doctrine, or position (other than aesthetic), than that Diderot was for or against it. But his real eminence and his real attraction lie in the manner in which he treated these common and chance materials. The French Romantic school did not err in singling him out among the great names of the past century for exceptional favour, for it is his manner alone by which he is justified. The subject in him becomes, to a qualified student, all but invisible; everywhere we see Diderot himself, his electric quickness of intelligence, his many-sidedness of view, his quintessential individuality, his freedom (in seeing, though not in choosing his objects of sight) from conventionality and prejudice. One of the faultiest artists possible, he yet stands almost alone in the intensely artistic quality of his mind and of his handling, of his thought and of his work. He deserved the often quoted and often debated epithet of encyclopaedical: not at all because he edited an encyclopaedia, nor even because he actually wrote, talked, and thought on many and various branches of knowledge, but because his habit of mind prepared him to write, think, and talk about anything which presented itself. Hence also was it that he sometimes, though unjustly, appears superficial, and often and justly incurs the reproach implied in Marmontel's well-known remark, "Good pages, no good book." His peculiar union of quickness and dexterity in comprehension, of readiness in seeing where to plant his grasp and alacrity in planting it, enabled him to obtain a (for him) sufficient hold of his subject, without any of the detailed exercise and preparation which slower if more scientific natures require. The process might be said, we think, generally was thorough, but the representation of it could not but look

superficial to minds of a different cast. And it is not to be denied that his admirably artistic appreciation was unaccompanied by a suitable faculty of artistic creation or even expression. His rapidity of apprehension was conjoined with an equal rapidity in relinquishing what he had grasped. Hence it is that he appears to far better advantage in his "Salons" and his correspondence than in his regular treatises. In his casual remarks, in his almost chaotic collections of disjointed criticism or description, he is unrivalled. But his hand is at least as hasty as it is adroit.

For confirmation of these remarks we must refer the reader to the ten thousand or more pages before us. In setting about the arrangement of this vast mass, M. Assézat adopted the principle of division by subjects, the works being arranged chronologically under each head. These heads are eight in number—Philosophy, Belles Lettres, Science, Fine Arts, the *Encyclopédie*, Travels, Miscellanies, and Correspondence.

In Philosophy, the new refutation of Helvetius, though crammed with evidences of its author's acuteness of thought, and of his extraordinary faculty of illustration, labours under the disadvantage of being a page for page commentary rather than an original and connected work. Hence it is hardly in a position to wrest the palm of interest from the remarkable progressive series of philosophical works which ranges from the "Essai sur le Mérite et la Vertu" to the "Lettre sur les Sourds et Muets." We say progressive, because, though we cannot accept the precision with which some writers make Diderot a rationalist in the first of these works, a deist in the second, a sceptic in the third, and an atheist in the fourth; there is no doubt a certain progression, if not in the author's views, at any rate in his intentional expression of them. All these works are interesting (save, perhaps, the first) as specimens "de la philosophie comme on en faisait autrefois;" and strange as they may appear to persons only accustomed to the philosophy of the present day, the presence of thought and talent may, perhaps, be found in some measure to compensate for the absence of method and terminology. They present, moreover, some individual points of interest. The "Promenade du Sceptique" looks a little like an attempt to copy and rival *Alciphron*. The "Lettre sur les Aveugles" and its sequel "On the Deaf and Dumb" offer a good opportunity to anyone who wishes to raise one of the most unprofitable of literary questions—a question as to priority of ideas between Diderot and Condillac. But the last of M. Assézat's two new "Pensées Philosophiques" is of peculiar interest, as exhibiting probably the germ of the famous eighteenth chapter of the *Système de la Nature*.

In the section of Belles Lettres the numerous plans and sketches of projected dramas will naturally attract some readers. There is, however, we think, more characteristic interest in the recovered critical sketches to which we have alluded. Written for the most part on works of which not one student of French literature in a thousand has ever even heard, they are still readable, from the extraordinary, and indeed, unique

faculty of appreciation which made Diderot the prince of all reviewers, past, present, and to come. As to the larger and previously known works of this section, we have unfortunately here no space to speak. Suffice it to say that admirers—and who that has read it is not an admirer?—of the immortal *Neveu de Rameau* will find an excellent notice of that strangely-historied work, and a new text derived from a rather unduly mysterious “copie sans date.” It is also worth mentioning that M. Assézat is almost the first Frenchman who has done justice to *Jacques le Fataliste*, a book worthy of the vigorous days of the sixteenth century, and far more fit to be compared with *Pantagruel* than the wretched stuff which has sometimes had that honour.

Under Science, the place of honour must be given to the now first printed *Éléments de Physiologie*. It is, as we have said, merely a collection of notes; but it forms a curious companion to the *Rêve de d'Alembert*, and is besides, full of the random but suggestive thoughts in which Diderot was so fertile. It has a certain link of connexion with La Mettrie.

The three bulky volumes of Fine Arts should be equally welcome to artists who love literature and to men of letters who love art. Their contents have been already alluded to in the ACADEMY by a writer far more competent to speak than the present reviewer; but it cannot be too often repeated that Diderot was actually the creator of the art of picture-criticism, that he had in this line absolutely no forerunners, and that everything good which has been done in it since has been a following, conscious or unconscious, of his manner. Of how many writers can such a thing in any department of literature be truly said?

With the selection from the *Encyclopédie* we have, as we have hinted, a small crow to pluck. We do not grudge the five volumes which it occupies, very far from it. And it is possible that the extraction of the whole of Diderot's work would have been impossible. But if a selection had to be made we cannot doubt that the articles on manufactures and technical subjects on which Diderot, as is well known, bestowed infinite pains, and which he was the first to treat with anything like literary skill, should have been preferred to such things, for instance, as articles on mythology, which are mainly paste and scissors. That the matter of the former is out of date—the excuse alleged—seems to us no disqualification, and is besides compensated by a certain antiquarian interest. But what we really want is to see the way in which Diderot treated these things, and the mere fact that the things themselves are obsolete does not interfere with our wish.

Of the Travels and the few *œuvres diverses* there is not much that needs to be said here, and of the delightful correspondence Mr. Carlyle and Mr. Morley have relieved us from the necessity of speaking. We, therefore, leave this book to the appreciation of readers. Few can be expected to read it with interest throughout, though we could mention many worse employments of time and not many better. But there is hardly anyone who will not in one or other of the twenty

volumes find some subject of special interest to himself treated in a manner which throws new light and new interest upon it. This we have already said is Diderot's special charm and his special value. Had the editor been spared to complete his task, there would probably have been but few complete editions which would have equalled this. As it is, there are not many that surpass it.

GEORGE SAINTSBURY.

Bibliotheca Cornubiensis. By George Clement Boase and William Prideaux Courtney. Vol. II. (London: Longmans & Co., 1878.)

We are glad to welcome the issue of the second volume of this valuable work. The public, as well as the authors, may be congratulated thereon. Messrs. Boase and Courtney have now succeeded, after several years of patient labour, in getting through the alphabet from A to Z, and have given a list of authors and of works connected with the county of Cornwall which may vie with that of any county in England. The amount of labour, learning, and perseverance displayed in this undertaking is astonishing. The authors, in the Preface to their first volume, very modestly disclaim for their work any pretension to the title of a complete Bibliography of the county. They state that their object is to furnish a catalogue—first: Of all the works written by natives of Cornwall, members of Cornish families, and persons resident in the County; secondly: Of all works relating to the County, even though written by persons unconnected therewith—and they determined to include within the scope of their work, not merely books of permanent interest, but also pamphlets, political tracts, literary and scientific papers, reports of societies, patents, dramas, music, songs, extracts from sale-catalogues, maps, manuscripts, &c., &c. This is a very wide range, and the authors, while they have amply fulfilled their promise in all its branches, have gone far beyond it, as a glance at their ample pages will abundantly show. They have, in many cases, allowed the names of authors to appear in their work whose connexion with the county has been exceedingly transient, and hence they have enriched their pages with names which we should not otherwise have found therein. As an illustration, our amiable and accomplished friend Mr. Planché, Somerset Herald, finds a place in the *Bibliotheca Cornubiensis* simply because while on a visit to Penzance in the autumn of 1868 he sketched out his “Pieces of Pleasantry for Performance during the Christmas Holidays,” which he dedicated to Lady Molesworth; and wrote some verses upon leaving Pencarrow, after a brief visit there in 1872. But our authors have by no means neglected native writers. The works of many occupy several double-column pages: those of the Rev. R. Polwhele, the historian of Devon and Cornwall, upwards of ten, while nearly as much space is needed to display the productions of the pens of Bishop Trelawney, Dean Prideaux, and Sir Harris Nicolas. Though it is probable that some pamphlets or tracts relating to the county have been omitted, the authors would

seem to have ransacked every public and many private libraries to obtain materials for their work, and they tell us that they have, moreover, consulted living authors with respect to their works, and the friends and relations of those who are deceased. It is therefore probable that, from the care which has been taken in its compilation, this work in accuracy and completeness will favourably compare with any other of its class.

The authors, however, do not limit themselves to bibliographical information. Beyond this they have given very valuable biographical particulars of the many eminent men who have enriched our literature, and supplement, in many cases, this information with interesting notes of incidents in their lives. There is scarcely a Cornish family of any antiquity or eminence with respect to which some information may not be obtained from the *Bibliotheca Cornubiensis*. That in a work of this wide range the authors should have fallen into some errors, especially with respect to biographical details, which is not one of their principal objects, was unavoidable; nevertheless, there is much evidence of the care they have taken to be in all respects accurate.

We are glad to see that, in addition to the two volumes already issued, there is to be a third, now far advanced, which will contain an alphabetical arrangement of miscellaneous matter that could not be classified under the names of authors; a list of local Acts of Parliament and Civil War pamphlets relating to the county; a supplement showing the works of recent date, &c., together with a complete index to the contents of the entire work. To the completion and issue of this we shall look forward with much interest.

JOHN MACLEAN.

The Life and Times of the Right Hon. John Bright. By Wm. Robertson, Author of “Rochdale: Past and Present.” (Rochdale, 1878.)

THE author of this work is a newspaper reporter, who has lived in Rochdale for the last seventeen years, and publishes it himself at the office of the *Observer*, a local paper. The little volume (small octavo in size, though upwards of 500 pages in length) does credit externally to its parent and his office, for it is well and carefully printed, and nicely bound, illustrated, and got-up. Nor are we disposed to quarrel with the contents, regarding them to some extent as the work of an amateur. Such books are mistakes. A man's Life cannot be written as it should be, and ought not to be written at all, until he has been dead long enough to allow the exaggerations and false lights which surround us all—the least as well as the greatest—to fall off, and tone down. However, Mr. Robertson is only following the evil example of many of the metropolitan leaders in his own profession—who ought to know better—and has done the work he has set himself, if not with any great insight or power, yet at least without bad taste. There is nothing likely to annoy Mr. Bright or any of his family (unless it be the too frequent use of superlatives in the enthusiastic appreciation of his abilities and virtues); and, after all,

that is by far the most important quality in contemporary biography. It seems, indeed, superfluous, and quite out of keeping with Mr. Bright's character, to begin with a genealogical tree of the family, tracing it down in all its branches from Abraham Bright, a Wiltshire yeoman of Queen Anne's time. But such efforts seem to be thought a necessary part of the biographical business nowadays, and at any rate there is no ridiculous attempt to go back to any Sir Ralph, or Sir Roger Bright, of Plantagenet times.

The most interesting part of the book to our mind is the short portion which gives a sketch of Mr. Bright's boyhood and youth. It is meagre, and over-full of lists of names of good but unknown citizens who attended meetings or played matches in Lancashire nearly half-a-century ago, and of the subjects discussed by provincial debating societies. Still we learned from it a fact or two which we were glad to learn, such as John's loss of his first new suit of clothes, which his mother took off his back to give to a poor boy (p. 11); his ducking by his schoolfellows in a roadside pond for a trick he had played them (p. 34); his borrowing and riding Mr. Sladen's donkey; his fishings in the reservoirs to his father's mill (where we fear he might now angle for weary years without catching a stickleback); and his performances as a cricketer (p. 55). Mr. Robertson claims for him as a boy the habit of "exactitude, a quality which he has maintained through life," a position to which, with all our admiration for Mr. Bright, we cannot assent without qualification. His weak point seems to us to be the want of this quality, which leads to such protests as, for instance (to take the latest), those of the Bishop of Truro and Sir James Stephen.

His early career as a speaker, too, is interesting: how he rehearsed his speeches in the office of the mill to Nicholas Nuttall, a Radical workman; how at one of his first public performances (he and his friend Ormerod having agreed to prompt one another from their respective MSS. in case of need) John got "mixed," as his Yankee friends would say, in his peroration from having forgotten the name of the upastree, and had to turn round and ask, "What is next, Oliver?" amid shouts of laughter. But, if Mr. Robertson is to be trusted, the stories we have heard of his complete breaks-down as a speaker are all rubbish. He was evidently born with the great gift, and cultivated it most assiduously from boyhood.

From his entry into public life in 1838, when the Anti-Corn-Law League was formed, the book is merely a selection from and paraphrase of Mr. Bright's speeches, connected by the slightest possible chain of narrative. The selection is certainly made with some skill, and brought to our minds a number of incidents and good sayings which we had forgotten, and some which we had never heard before. At the same time, the story does not run easily, and is now and then forced and stilted. Take, for instance, this:—"As he stepped ashore he was heartily cheered by about 300 friends who had assembled on the quay,

" 'The observed of all observers,'

or, as Shakspeare elsewhere expresses it,

" 'Like a bright exhalation of the evening'"

(p. 343). This insertion of tags of poetry, with which the book would be far too highly salted even if they were all to the point and of good savour, is a decidedly weak point. Another, and more serious one to our mind, is the reprinting of electioneering speeches of the character of the one made at Rochdale in 1867, in which opponents are charged with "gorging" themselves with patronage, combining for the sake of "loot," &c. When Mr. Bright's Life comes to be seriously written his biographer will have to deal with much unnecessarily violent speech in his early years, but in such a book as this it was worse than useless to rake up such careless talk, slipping out in his ripe manhood. The short account of Mr. Bright's visit to Windsor on his taking office is as good in its way as Peter Pindar's account of the visit of George III. to "old Whitbread" at his brewery. But the one trifling incident which on the whole pleased us best, and made us close the book in high good humour, and with an assurance that the singular eminence of one member has had no deteriorating influence on the good old Quaker stock from which Mr. Bright springs, will be found at page 511. His eldest daughter took her firstborn, John Bright Clarke, to Birmingham to hear one of his grandfather's great speeches. When questioned afterwards what he thought of his grandfather's speech, young John answered that he liked the fight (which had come off between two men in the audience) much more than the talk. So long as the greatest orators do no more harm than this to their offspring, we shall bear with equanimity almost any amount of dishing-up of their eloquence with trimmings of laudatory comment in their lifetime.

THOS. HUGHES.

NEW NOVELS.

Mirage. By George Fleming, Author of "A Nile Novel." In Three Volumes. (London: Macmillan & Co., 1877.)

False or True, and Three other Tales. By Alice de Thoren. (London: Remington & Co., 1877.)

If. A Novel. By the Author of "Casque and Cow," &c. In Three Volumes. (London: Tinsley Brothers, 1877.)

The Earl of Effingham. A Novel. By Lalla McDowell. (London: Samuel Tinsley & Co., 1877.)

Two Knaves and a Queen. By Frank Barrett, Author of "Fantoccini," &c. In Three Volumes. (London: Tinsley Brothers, 1877.)

THE merits of *A Nile Novel* led us to look forward with more than ordinary interest to a second story from the same pen, but we cannot help saying that we are disappointed in *Mirage*. The characters are weaker, and the book too long. There is certainly the same excellent style; and the same accurate and realistic sketches of scenery and places seem almost to carry us away into Eastern lands, but the general interest is not well sustained. The plot of *Mirage* is very similar to that of *A Nile Novel*. A young lady goes on a tour with her friends in Palestine and

Syria. She has two lovers, one travelling with her party, the other for the most part absent. As before, the one present proves successful. The other, by name Denis Lawrence, vanishes into lands still further east, and returns, some years later, to startle the London world with his paintings. One of these is kept private, but a particular friend is told that if it is ever exhibited it will be called *Mirage*. It is his recollection of the heroine of the story, by name Miss Constance Varley, afterwards Mrs. Jack Stuart. The author is much more successful in depicting female than male characters. This is especially noticeable in this second novel. Also the wit seems to be occasionally forced, and jokes are pulled in head-and-shoulders-wise. Although the travellers in *Mirage* are not, apparently, connected with our former friends on the Nile, there appears at Damascus Belle Hamlyn's unsuccessful lover, George Ferris. He seems to have got over his disappointment at Cairo, and has now devoted himself entirely to art. We are glad that he has found this consolation, for we felt great sympathy with him in his trouble.

It is difficult to imagine what benefit could accrue to Miss de Thoren or to the novel-reading community from the publication in a volume of the four slight stories, the first of which is called "False or True." This is the most elaborate as regards plot, and something better might have been made of it. But how can a stray couple march into a country church and be married, just as the clergyman is taking off his *surplus* (*sic*) after morning service? The difficulty of the ring might have been got over, but scarcely the absence of a licence or the publication of banns. The last story, which is entitled "Mimi," is sad, and rather pretty.

The hero of *If* is an unsuccessful painter, the heroine a successful musician. The latter "elopes with Art," and the former with a young lady at about the same time. There is an egregious villain in the story, who is the main cause of the ill success of the hero's repeated attempts to reinstate himself in the position which he had lost by his imprudent marriage. This amiable being, by name Count Luis Rinalzi, also endeavours to ruin everybody else's happiness, but at length dies picturesquely. His decease paves the way for the rescue of Horace Raleigh from the lowest depths of poverty and misery. His wife has been some time dead, and he is found dying. Whether he recovers to marry Hermia Stuart, the accomplished musician, we are not told. The story breaks off in the midst of a musical *soirée*, given by Miss Stuart. The music begins, and the minds of all present are enthralled. Only the heart of the player is far away, by the bedside of the man she had loved throughout her life—the poor sick artist. The book is artistic and pleasing, and the sketches of the Greville and Stuart families form a good background to the principal figures.

The Earl of Effingham is a thoroughly good tale. It is written with the intention of showing the evils that result from absentee landlords in Ireland, and the good which they might work by living at home. Miss McDowell quite carries her readers

with her in descriptions of people or places, and her heroine is a charming study of an Irish girl. The only mistake in the book is the inaccuracy of calling the younger son of an earl the Honourable Major Effingham, and his elder brother Lord Stanley Effingham.

The story of *Two Knaves and a Queen* illustrates not inaptly the playing of the cards of an important trick in whist. The stakes are the great Biron property. The hero and heroine, Hugh and René Biron, are partners against the two knaves, who are, however, but hollow-hearted confederates, each desirous of obtaining the lead. Hearts are trumps. Mr. Fox plays the first card, the knave of diamonds, by gaining the ascendancy over old Mr. Biron, and causing his grandson's disinheritance. René Biron, a newly-found grandchild, next plays the queen of the same suit, and ousts Mr. Fox from favour. Her former protector, M. Gaillefontaine, thinks now to win both lady and property, and trumps with the knave of hearts. The game seems in his favour, when the formerly disinherited grandson, Hugh, overtrumps with his king, and wins the trick, the property, and—his cousin. The story is fairly told, and the characters are well brought out. One or two scenes are, nevertheless, rather overdrawn, as also, we think, is the utter disregard of the heroine for English customs and conventionalities. T. W. CRAWLEY.

SCHOOL-BOOKS.

Le Théâtre français du XIX^{me} Siècle (Dulau and Co.; Hachette and Co.) is a well-selected series of modern French plays. Perhaps it will be most useful to teachers if we say a few words about the story of each of the plays. Even those who share our opinions about the editing will be glad to have the dramas themselves in a cheap and handy form. Victor Hugo's *Hernani* (edited by Gustave Masson) is by many considered his masterpiece. It is an episode of the beginning of Charles V.'s reign. Charles and the robber-chief Hernani, the exiled head of one of the great Spanish houses, are enamoured of Doña Sol, who is betrothed to her uncle and guardian, Don Ruy Gomez. The chivalry of the old Castilian noble, who protects his rival at all hazards against the king; the magnificent soliloquy of Charles in the tomb of Charlemagne; and the tragic end, where on his wedding-night Ruy Gomez exacts of Hernani the fulfilment of the pledge that had placed his rival's life in his hand—will at once recur to all who have read the play. Perhaps it is in places a little too passionate to interest schoolboys, who would take more kindly to *Les Burgraves*. Delavigne's *Les Enfants d'Edouard* (edited by F. Tarver) tells the story of the young princes murdered in the Tower. It is hardly a work of genius, but by no means uninteresting. Like *Hernani*, it is in verse, as is also Lebrun's *Marie Stuart* (edited by H. Lallemand), a free adaptation of Schiller's celebrated play. Bouilly's *L'Abbé de l'Épée* (edited by V. Kastner), an historical comedy in prose, is based upon an incident in the life of the philanthropist who in the eighteenth century devoted himself to the instruction of the deaf and dumb. *Michel Perrin*, by Mélesville and Duveyrier (edited by Gustave Masson), is a light comedy, interspersed with songs, referring to the early days of the Consulate. Michel Perrin, a disestablished parish-priest, who had been brought up with Fouché, Napoleon's Minister of Police, applies to his old friend for employment. By a misunderstanding, he is placed in the secret police, inadvertently discovers and reveals an im-

portant plot, and when he finds out what he has done, lectures the conspirators and dismisses them through the back door of the bureau. The signature of the Concordat relieves him of his uncongenial employment, and restores him to his flock. *Mdlle. de la Seiglière*, by Jules Sandeau (edited by H. J. V. de Candolle), is a story of the Restoration, turning on the love between the daughter of a returned émigré and the son of his steward, who had generously reinstated his former master in his ancestral estates. Of the notes to the series there is not much to be said. Except where allusions are explained they consist for the most part of mere translations of idioms which could be equally well found in the dictionary. There is no trace of an attempt to set boys thinking how such phrases came to have their meaning.

Selections from Alfred de Musset, edited by Gustave Masson (Hachette and Co.), is disfigured by the same unnecessary translations of phrases like *à tout prendre, de quoi il s'agissait, comme d'habitude*. But among these useless notes we find a good many quotations and illustrative criticisms which only extensive literary knowledge could have supplied. The selection consists of two *proverbes*, "On ne saurait penser à tout," and "Il faut qu'une porte soit ouverte ou fermée," two novelettes, *Croisilles* and *Pierre et Camille*, and a selection of poems, including "La Nuit de Mai," "La Nuit de Décembre," the verses on Malibran, &c. Of course the selections are such as may be read in schools. In the same series appears Ponsard's *Le Lion Amoureux*, edited by H. J. V. de Candolle. The scene is in Paris, just after the Revolution of Thermidor, and the hero is General Humbert, a self-made Republican soldier, who finds his way into Mme. Tallien's salon, and eventually marries a Marquise. There is a carefully-compiled index of proper names, but the ordinary notes are of the same indifferent type as those of the series mentioned above.

Outlines of French Literature, by G. Masson (Dulau and Co.; Hachette and Co.), in a primer form, is another example of M. Masson's remarkable fertility, which seems, however, to be often incompatible with first-rate work. We have lately had more than one opportunity of seeing that a primer of literature may be itself delightful reading, but we scarcely say as much of this work. It is far too crowded with names, and tells us far too little of the names for which we care most. Of La Fontaine, for instance, we hear that he was of the same school as Molière, that his fables are little dramas, and that it is a pity his "Contes" are not proper. Racine, we learn, is admirable in the representation of love, but inferior in moral greatness to Corneille. But that is all. Nor do Molière, Pascal, Corneille fare much better. Again, there is some ground for deprecating, in a primer of literature, such phrases as "repudiating the errors of Positivism," "an attempt to reconstruct the edifice of human knowledge on the quicksand of infidelity."

Brachet's Elementary French Grammar, adapted by Brette and Masson (Hachette and Co.), is a republication in two small volumes of the *Public School French Grammar*, reviewed in the ACADEMY of September 9, 1876. It is a considerable improvement on that work in point of clearness and adaptation to the wants of teachers. A good deal of pains has been taken to bring out important words by variety of type, and the book is well provided with index and vocabularies. But the Syntax will bear no comparison with that of the standard German school-book, Dr. Plötz's *Schul-Grammatik*. The subjunctive, the idiomatic uses of the tenses, and the employment of *de* and *à* are far from adequately treated. Other parts—as, for example, the pronouns—are better done.

A First French Book, by Henri Bué (Hachette and Co.), is a useful little compilation, but seems to us to go on too fast. At least twice as many

exercises are wanted in proportion to the text. Nor do we like, in the first dozen pages of a book for children, to encounter such phrases as "comparative of inferiority," and "absolute superlative." Cogery's *Philological French Primer* (Relfe Brothers) is simply a vocabulary and conversation-book. The chief object is to supply a large stock of nouns arranged in groups according to termination and gender. Why it should be called philological does not appear. F. Julien's *Petites Leçons de Conversation et de Grammaire* claims to be, not a grammar, but a method of conversational French. Indeed, the author is so enamoured of the idea that the main object of studying French is to use it conversationally that he says in so many words that unless one can speak French it is of no use whatever to read a French book as fluently as an English one. The book, however, does well what it professes to do; the exercises are numerous and lively, and there are some good hints how to make the most of them by basing a little conversation on each sentence. It is a good idea, too, to begin with a number of phrases like *debout, levez les bras, &c.*, which the author calls "drill," so as to habituate a child to hear some French spoken from the very commencement.

We have received several parts of *Nafel's German Series* (Longmans and Co.)—namely, the First Reader, the First and Second Exercise-Book and a book of prose composition. In the last-named the notes are of the most commonplace description, and no real effort is made to initiate a pupil into German style.

German-English and English-German Dictionary, by W. D. Whitney. (Macmillan and Co.) The English-German part of this dictionary seems very carelessly put together. The first two words to which we turned were *in* and *lay*. Under the word *in* we have the following list—*in* (*innerhalb, binnin*), *auf, an; bei, nach, zu; darein, darin, drinnen; ein, herein, hinein; dabei, daran*—then some thirty phrases, taken apparently at random, with no attempt at classification. Among these phrases are, *to gaze in wonder, vor Verwunderung starren*, which is much too strong; *in respect to you, aus Achtung für Sie*, where the English is quite misunderstood; *to come in, hinein-kommen*, which shows ignorance of the use of *hin* and *her*; *inasmuch, insofern*, which generally means *inasmuch as*; *in comparison, in Vergleich*, instead of *im Vergleich*; *in arms, unter den Waffen*, which would much more often be rendered "under arms," and no mention of a baby in arms; *in my mind, meiner Meinung nach*, which means "in my opinion," "in my mind" being hardly an English expression. Again, take the verb *to lay*. The article begins with seventeen German verbs, divided into groups by semicolons; but with no further indication of their meaning. Among them are *beschuldigen* and *zurechnen*, which could under no possible circumstances render the English word "lay." Probably the compiler was thinking of the phrase "lay to the charge of." In the middle of phrases of which the verb "to lay" forms part appears suddenly *my way lay just by him*, which most editors would place under another heading; and soon after the extraordinary expression *to lay in for*, which, judging by its German equivalent, must be a new form of *to lie in wait for*. The German-English part is much more satisfactory. It contains derivations, and indicates by a particular type such corresponding forms as *Mitleid, compassion; annehmen, accept*. Of course the work lays no claim to completeness, but the selection is judicious. One retrenchment might be recommended—the omission of the tenses of strong verbs like *sprach, gesprochen*, from the general dictionary; it is quite enough to give them in the list of irregular verbs.

NOTES AND NEWS.

SIGNOR GIUSEPPE MASSARI is to write a biography of General Lamarmora, which will be published by Messrs. Barbèra.

A NEW volume of poems is expected at no distant day from Prof. Nichol's pen.

WE are glad to notice a handy reprint of the well-known *History of the Peace* (George Bell and Sons), which, though the greater part of the first book was the work of Mr. Charles Knight, always bears the name of Miss Harriet Martineau, the author of by far the larger portion of the book.

WE regret to learn the death of Mr. Joachim Monteiro, the author of the excellent work on Angola, the Portuguese settlement on the Congo. Mr. Monteiro has recently resided at Delagoa Bay, where he was settled in connexion with a railway to the Transvaal, and where his death occurred.

FATHER SBOCHI's work on the Sun, translated by Mr. R. A. Proctor, is preparing for publication by Messrs. Longmans.

WE understand that Mr. J. S. Reid, Assistant-Tutor and late Fellow of Christ's College, Cambridge, whose critical edition of Cicero's *Academica* was published by Messrs. Macmillan and Co. in 1874, has prepared a translation of that work which will shortly be published by the same firm.

MESSRS. HURST AND BLACKETT have in the press a work called *A Legacy: being the Life and Remains of John Martin, Schoolmaster and Poet*, written and edited by the author of "John Halifax," in two volumes. The work will describe, we are told, the incidents of a very touching and interesting life.

Viva is the title of Mrs. Forrester's new novel which is shortly to be issued by Messrs. Hurst and Blackett.

MESSRS. MACMILLAN AND Co. will shortly publish a work entitled *Money and Value*, by Mr. Rowland Hamilton. The author's aim has been to explain the use of money and of credit in the system of industry, believing that the best remedy for its perversions is to be found in a better knowledge of the nature of the work essentially required for beneficial production.

It is said that Mr. Robert Buchanan has left the *Contemporary Review*, and is about to establish under his own editorship a new weekly critical journal.

MESSRS. GRIFFITH AND FARRAN are preparing for publication new and thoroughly revised editions of *Memorable Battles in English History*, by W. H. Davenport Adams, and of *Ocean and her Rulers*, by Alfred Elwes.

THE Rev. Samuel Beal, Professor of Chinese in University College, London, will deliver two lectures in the College, at 3 P.M., on April 2 and 4.

WE understand that Mr. C. S. Jerram, late Scholar of Trinity College, Oxford, is engaged upon an edition of the *Tabula* of Cebes, the Theban philosopher, with Introduction and Notes. This work, which was once popular as a school-book, has been long neglected, and no edition has appeared in this country for more than a century. It will be published by Messrs. Macmillan and Co. on behalf of the Delegates of the Clarendon Press.

MESSRS. ALLEN AND Co. are about to publish a work on the Armies of the Powers of Europe, giving particulars of their strength and organisation, and many interesting details regarding famous regiments in the different services, their constitution, &c., &c. The book will also include an account of the Navies of the several Powers.

MESSRS. RIVINGTONS have in the press two volumes of the late Canon Mozley's *Essays, Historical and Theological*, contributed to various *Reviews*, &c.; also a volume containing a course of *Sermons for the Christian Year*, selected from

the Rev. John Henry Newman's eight volumes of *Parochial and Plain Sermons*, by the Rev. W. J. Copeland.

MR. JOHN E. BAILEY, F.S.A., has just printed a lecture dealing with the history of Stretford, one of the many villages now forming the suburbs of Manchester. The booklet forms a model of what a local history should be. Stretford has not been distinguished by any very notable events, nor is it remarkable as the birthplace of any worthies of the first class. Yet the pamphlet is one of considerable interest, and shows Mr. Bailey's well-known industry and accurate research. Thomas Walker, the author of *The Original*, by his reform in the management of the poor, reduced the poor-rates by one-half, and emptied the workhouse. In 1581 the curate of Stretford was "presented" for keeping an ale-house.

A NEW weekly journal, entitled *The Athletic World*, which will be devoted solely to cricket, football, bicycling, rowing, and athletic sports, is announced to appear on April 4, 1878. It will be published by E. W. Allen, 11 Ave Maria Lane.

THE annual general meeting of the Booksellers' Provident Institution will be held on Thursday, March 14, at their committee room, 60 Old Bailey. The President (John Murray, Esq.), is expected to take the chair at seven o'clock. Subscriptions and donations to be announced at the meeting may be sent to the Secretary, Mr. Ives, Amen Corner, Paternoster Row, any time before that date.

WE hear from Lahore that Dr. Leitner has published the second volume of his history of Mohammedanism written in Urdu. The same laborious scholar has also brought out a new edition of his *Dardistan*. The University College at Lahore, which owes its existence chiefly to the exertions of Dr. Leitner, is to become a university with the power of granting degrees.

A PRIZE has been offered at Frankfurt for the best essay on the systems of philosophy of Schopenhauer, Geiger, and Noiré.

THE widow of Chavée, the author of the *Lexicologie indo-européenne* and other works on Comparative Philology, whose death took place at Paris last year, has published a posthumous work, *Idéologie Lexicologique*, which contains also a short autobiography of her husband. Chavée began life as an ecclesiastic, and was perhaps the last who attempted to prove the derivation of all languages from Hebrew. He afterwards became a pupil of Burnouf, and by his lectures at Brussels, Pisa, and Paris, rendered useful service to the cause of Comparative Philology. In his attempt at reconstructing a typical Aryan language, he anticipated the method adopted by Schleicher and his school.

THE third and concluding volume of Spiegel's *Iranische Alterthumskunde*, a work worthy to stand by the side of Lassen's great work *Indische Alterthumskunde*, has appeared. Besides concluding the Eranian history, it describes the political and family life, and the state of knowledge and art. In a lucid chapter the author gives his results as to the origin and date of our text of the Avesta.

NUMEROUS German tributes have been given to Mr. Sime's *Life of Lessing*. Dr. Schöne, the editor of *Lessing's Letters to his Wife*, reviewed it in a long article of seventeen pages in *Im Neuen Reich*; and Karl Grün has given four articles on it in *Beilage zur Allgemeinen Zeitung*. The latter praises Mr. Sime for his comprehension of Lessing's purposes, his sense of proportion, and clearness in philosophic interpretation.

THE *Rassegna Settimanale* announces that the widow of Carlo Troia has presented to the National Library of Naples a number of MSS. of the late Neapolitan historian, including all the notes, letters, and documents, which he used for his *Storia d'Italia del medio Evo*, and his *Vetro di Dante*;

his correspondence from 1821 to 1849; and his commonplace book.

AMONG the black-letter fragments of Mr. W. B. Scott, Mr. Edmund Gosse has found two more leaves of the *Cruel Dettor*, by H. W. Wager, whose "Longer thou liuest" is so well known for the bits of old ballads it contains. This "ballet or interlude of the *Cruel Dettor*" was licensed to Thomas Colwell in the year July 1565 to July 1566 (see *Arber's Transcript*, i., 138), and has been hitherto known only by a single leaf among old Bagford's collection of title-pages, cuts, and scraps, in the British Museum. The *Cruel Dettor* is partly in seven-line stanzas, like *Calisto and Melibœa*, in Hazlitt's *Dodsley*, i., 53, great part of Bale's *God's Promises*, (1538, Hazlitt, i., 285), and other plays of the time, from which Shakspeare may have taken his fashion of stanzas, alternates, couplets, four-measure, and other doggerel in *Love's Labour's Lost*.

THE Museum of the Louvre has just acquired a copy of the *Book of the Dead*, which bears the name of a princess named Nedjem, mother of Her-hor, the high priest of Ammon, who usurped the royal power at the close of the dynasty of the Ramses, the fifteenth dynasty of Manetho. This large and important papyrus, which is in admirable condition, will be on exhibition very shortly in the Egyptian Museum at the Louvre.

THE death is announced of M. de la Saussaye, author of several remarkable Memoirs on the antiquities of La Sologne; and of a work on *La Numismatique de la Gaule narbonnaise*.

IN the *Revue Critique* for March 2, M. Joret has published a letter from Queen Christina of Sweden to M. Tesson, speaking of preparations made for the extirpation of heresy in France. She speaks out boldly, all Catholic as she was, as becomes the daughter of the great Gustavus:—

"Je vous avouerai franchement," she writes, "que je ne suis pas fort persuadée du succès de ce grand dessein, et que je ne saurais m'en réjouir comme d'une chose avantageuse à notre sainte religion: au contraire je prévois bien des préjudices qu'un procédé si nouveau fera naître par tout. . . . Les gens de guerre sont d'étranges Apôtres, je les crois plus propres à tuer violer et voler qu'à persuader. . . . Je plains ces malheureux d'être nés dans l'erreur; mais il me semble qu'ils en sont plus dignes de pitié que de haine; et comme je ne voudrais pas pour l'empire du monde avoir part à leur erreur, je ne voudrais pas non plus être cause de leur malheur."

In his recently-published volumes Prof. Masson expresses his surprise that Milton should have thought Christina worthy of the high-flown eulogium which he bestowed upon her. If Milton had lived to know how the Queen could express herself on the Dragoonades, he might easily have replied that he had detected her true greatness beneath the superficial extravagances of her conduct.

THE *Archiv für pathologische Anatomie und Physiologie* has just begun its seventieth volume. The first article in it, "On the Standpoints of Scientific Medicine," is from the pen of Prof. Virchow, who has been a contributor to the journal for the last thirty years. "Just thirty years ago," he says, "I wrote the first article for this journal on exactly the same subject," and he then develops his idea of what the method and aims of medicine ought to be at present. Besides many important views of a purely professional character, the paper contains the following statement on the problem of evolution and its true relation to pathology:—

"It is the same blind passion for imitation and systematising which in the last few years has borne such terrible fruits in the 'bubble companies' of speculators. Because one manufactory for railway goods was in a flourishing state, ten were at once founded, without remembering that the same demand did not require a tenfold supply. Because one or other contagious disease is contracted through Bacteria, therefore all contagion must at once be of a Bacterian origin. Nothing has operated more mis-

chievously in this direction than the crude systematizing of the Darwinians. It is true that for us who had known the old natural philosophy it was a great surprise to see how by the genius of one man a thought which had already been accepted as an *a priori* necessity by natural philosophers was, after long and, unfortunately, not altogether unmerited banishment, enabled to reassert its rights, and was not merely revived, but made the foundation of a general system of the development of the organic world. But to turn a problem into an article of faith, to make a motive for investigation into a principle of synthesis, and, instead of examining, to revel in suppositions, is almost more dangerous than the *a priori* reasoning of the old philosophy of nature; for even the firm facts which had been established in the mean time were crammed into the new system, and ran the risk in this connexion, under the appearance of hypotheses, of losing their real significance. The 'struggle for existence' seemed to many people to be something quite new and unheard-of, as if the doctrine of self-preservation and of the instinct of self-preservation had not been the foundation of biology from time immemorial. Even the doctrine of hereditary transmission, this so patent fact of pathological experience, dazzled in its new form many eyes, but little used to the light of true science, and the attempt to consider pathological inheritance from a perfectly new point of view led many neophytes in our science to a lavish expenditure of learning, to which, strange to say, the archives of pathology were hardly called on to contribute. I need not here remind you that I belong to those who did not need this new incitement to consider the variability of species as a necessary condition for the mechanical theory of life. In a speech on the mechanical conception of life which I delivered before the Congress of Naturalists at Carlsruhe in the year 1858—a year before the publication of the first edition of Darwin's *Origin of Species*—I stated this in the most decided manner (*Four Speeches on Life and Sickness*, Berlin, 1862). I had already, in the year 1848, laid no less stress on the mechanical origin of life from general motion, as a logical necessity. (See *Efforts for Unity in Scientific Medicine*, Berlin, 1849.) I was therefore from the first prepared to accept gladly each fact which could establish the variability of species or original generation, and to value it as an important gain. But I cannot forbear, on the ground of my own experience, from warning you solemnly against the danger of taking hypotheses for facts, and of forgetting in the facility of general explanations, the necessity of authentic proofs for every single case."

On February 21 the University of Leipzig celebrated the fiftieth anniversary of the day on which W. Dindorf took his degree of M.A. The old Saxon University still retains the title of *Magister artium*, which at most of the other German universities has been replaced by *Philosophiae Doctor*. The University sent Dindorf a new diploma, in which he was addressed as—

"Qui cum scriptorum Graecorum permultorum, quorum in numero poetae scenici et Demosthenes orator principem locum tenent, operibus et scholiis, quae in Homeri Iliadem, in Aeschyli, Sophoclis, Euripidis tragoediis, in Aristophanis comoediis, in Demosthenis et Aeschinis orationibus ab Alexandrinis et Byzantinis grammaticis conscriptae sunt, reliquiis accurate edendis, ingeniose emendandis, erudite interpretandis, tum Graecae linguae thesauro locupletissimo quem Henricus Stephanus olim construxit augendo, corrigendo, melius digerendo tantum artis criticae usum tantumque sermonis graeci peritiam probavit, ut non solum de Graecae linguae graecarumque literarum studiis promovendis insigniter meritus sit, sed etiam eis qui artis criticae et grammaticae hoc saeculo principes fuerunt, iure optimo adnumeretur."

Dindorf, as a classical scholar, is, no doubt, the most celebrated pupil of whom the University of Leipzig can boast during the present century. Deputations and letters of congratulation came from all parts of the world. The University of Oxford, for which Dindorf has brought out some of his most celebrated editions, was not represented.

OBITUARY.

THE Rev. C. Lesingham Smith died on the 23rd ultimo, aged seventy-one. He was educated at Christ's College, Cambridge, being fifth Wrangler in the mathematical tripos of 1829. In the following year he was elected to a fellowship, which he retained until he was appointed in 1839 to the college living of Little Canfield, and during several years he held the post of Mathematical Lecturer in his college. The long vacations of 1835 and 1836 were spent in exploring some of the wildest districts in Scotland. The journal of his tour in 1835 was printed at the desire of his friends for private circulation, and was reprinted with the subsequent journal of 1836 for public use in 1837. His poetic tastes induced him in 1842 to print a volume of original *Odes and Sonnets*, combined with translations from ancient authors, and a poetic version in the metre of the original of the first canto of Tasso's *Jerusalem Delivered*. The successful translation of one canto led him to attempt a version of the whole poem in the same metre. It was printed in 1851, and again in 1876. In 1870 he returned to the field of original poetry with a volume of *Home Recollections and Village Scenes*, the product of a cultivated mind and considerable poetic talent. So long as health permitted he was the warm supporter of every movement for the benefit of his parishioners.

NOTES OF TRAVEL.

As a fifty-third supplementary part of his *Mittheilungen* Dr. Petermann has published a translation of Colonel Przevalsky's official report of his journey from Kulja across the Thian Shan to the Lob-nor and the Altyn-tagh, made in 1876-77, with its accompanying maps. In a preface the editor characterises this journey as the crowning one of all former explorations in Inner Asia. It joins our modern routes of exploration with those of Marco Polo of 600 years ago, and marks a line of knowledge through the hitherto most unknown region of the continent. Before its accomplishment all the great basin of the Lob-nor, surrounded by the highest mountains in the world, remained completely unexplored by any educated traveller. In this respect Przevalsky's journey ranks with such famous exploits as the first crossing of Australia, the discovery of the Nile sources, or the tracing of the Congo. The report in itself has an interest for almost every branch of natural science.

ANOTHER important publication of the Egyptian General Staff—a *Report on the Province of Kordofan*, by Major H. Prout (Cairo, 1877)—has newly reached this country. The information it contains is systematically arranged under the heads of Geographical Limits, Topography, Inhabitants, Soil and Water Supply, and Climate. A number of special route-maps and a general map of the province are appended: the former are generally distinct and well-executed; but the latter has been very badly lithographed. All, however, have the great value of originality; they are from independent surveys, and rest on the basis of freshly-determined astronomical positions.

A CHARMING little *Visitors' Guide to Cannes and its Vicinity*, by F. M. S., with map and tables, has been issued by Mr. Stanford, of Charing Cross. Its author writes evidently from the most intimate knowledge of this winter resort, made famous by Lord Brougham, and has contrived to give his work a very many-sided interest. Here is one little fact, for example, that will interest smokers generally—that most of their briar-root pipes are from this neighbourhood:—

"The mountains round about [Cannes] are covered with a thick underwood of tall heath, the *Erica mediterranea*. This is grubbed up for the sake of the roots, which are brought down to saw-mills, of which there are several in the district. There, by steam machinery, the roots are cut roughly into shape, then boiled, dried, and otherwise prepared, and sent off to

Paris and other large towns, to be turned into neat pipes and fitted with amber mouth-pieces. The word 'briar' in the name is merely a corruption of *bruyère*, the French for heath."

WE regret to hear that the General Missionary Committee of the United Free Methodist Churches have refused to allow the Rev. Thos. Wakefield, the well-known African missionary and traveller, who is just now in the Galla country, to undertake an expedition in the neighbourhood of Victoria Nyanza on behalf of the African Exploration Fund. This is the more to be regretted, as Mr. Wakefield is on the spot, and is eminently well qualified for the work, which, we believe, he was personally quite ready to undertake.

M. RAFFRAY, who has for some time been engaged in making investigations into the natural history of the northern portion of New Guinea, has returned to Paris, bringing with him some interesting and valuable collections. In the course of his labours M. Raffray has visited the Arfak tribes in the Dori-Andai peninsula, and has studied the manners and customs of the Papuans at Amberbaki, in the interior, and in several islands of the Misori group.

MAGAZINES AND REVIEWS.

MR. TENNYSON's stirring ballad, with which the *Nineteenth Century* opens, is an instance of how little alteration is required at the hands of a great poet to make Elizabethan prose into modern poetry. "The Revenge: a Ballad of the Fleet," is, as we all know, a poem on that unexampled battle which was fought by Sir Richard Grenville against the Spanish navy in 1590, and which many contemporary writers forthwith celebrated in prose and verse. Mr. Arber, in his invaluable series of reprints, has given us the versions of Sir W. Raleigh, of Gervase Markham (in verse), and of J. H. Linschoten, a Dutchman in the Spanish service; and with this reprint at hand it is as easy as it is interesting to compare the originals with the modern rendering. Gervase Markham's is perhaps one of the worst poems that ever was written, though, as Mr. Arber says, "it does certainly help us to realise the long duration of the fight;" it is Euphuism run mad, and it takes eighteen pages to describe, not the battle, but the discussion between Grenville and Middleton as to whether there shall be a battle at all! The Poet-Laureate's opening is one that remains with any one who has once read it:—

"At Flores in the Azores Sir Richard Grenville lay,
And a pinnace, like a flutter'd bird, came flying
from far away."

The pinnace is from Markham, for Raleigh describes Middleton, who brought the news, as being "in a verie good sailer." Here is Markham's account of the scene—a scene, it will be remembered, of hurry and stir, where not a moment is to be lost if Lord Thomas Howard's few ships are to get away safely:—

"In that same myd-daies hower came sayling in
A thought-swift-flying Pynnase, taught by winde,
T' outstrip in flight Time's euer-flying wing;
And being come where Vertue was inshrind,
First vail'd his plumes, and wheeling in a ring,
With Goat-like dauncing, stays where Grinuile
shynd,

The wylie his great Commander calls the name
VWhich is ador'd of all that speakes the same."

The "adored name" is of course Grenville, of whom Linschoten speaks thus:—"He was a man very unquiet in his minde, and greatly affected to warre; . . . and was greatly feared and hated in these Islands, and knowne of euery man, but of nature very seuer, so that his own people hated him for his fiercenes, and spake very hardly of him." Mr. Tennyson, however, in the general course of his poem, follows neither Markham nor Linschoten, but almost entirely Raleigh; though with a fine instinct he has taken from Markham's poem the one or two vivid

touches by which its weary pages are lightened—e.g., "Sink we the ship, Master Gunner—sink her, split her in twain!" How close he keeps to Raleigh, generally speaking, may be seen from comparing such passages as the following:—

"In the meane while . . . the great *San Philip* being in the winde of him, and comming towards him, becalmed his sailes in such sort as the ship could neither way nor feele the helme; so huge and high eargd was the Spanish ship, being of a thousand and five hundred tuns. Who afterlaid the *Revenge* aboard. . . . After the *Revenge* was intangled with this Philip, foure other boarded her; two on her larboard, and two on her starboard. The fight thus beginning at three of the clocke in the afternoone, continued verie terrible all that evening. But the great *San Philip* having receyved the lower tire of the *Revenge*, discharged with crossebarshot, shifted herself with all diligence from her sides, utterly mistiking her first entertainment."

"Thousands of their soldiers look'd down from their decks and laugh'd,
Thousands of their seamen made mock at the mad little craft,
Running on and on, till delay'd
By their mountaine-like *San Philip*, that, of fifteen hundred tons,
And up-shadowing high above us with her yawning tiers of guns,
Took the breath from our sails and we stay'd.
And while now the great *San Philip* hung above us like a cloud
Whence the thunderbolt will fall
Long and loud,
Four galleons drew away
From the Spanish fleet that day,
And two upon the larboard and two upon the star-board lay,
And the battle-thunder broke from them all.
But anon the great *San Philip*, she bethought herself and went,
Having that within her womb that had left her ill-content."

We doubt whether a better lesson in the art of poetical construction could be got anywhere than from a minute comparison of these two writings, the work, each of them, of a master of style.

The other articles in this number of the *Nineteenth Century* are mostly political, and distinguished as are the names they bear, it is not our business to notice them. The *Fortnightly* has also its fair share of political papers; but it contains besides two literary articles and Mr. Matthew Arnold's Royal Institution Lecture on "Equality." This lecture, which made such an impression on those who heard it, will scarcely make less impression on those who read it, though it may seem to some to be too much like the voice of one crying in the wilderness. It would seem as though Mr. Arnold, having published his "complete" poems, and his "last essays" on religion, was now turning himself definitely to work out in the direction of practical politics the doctrines of which the outlines were laid down in *Culture and Anarchy*, and the religious determination of which was shown in *Literature and Dogma*. What the next step may be we cannot tell, but a theoretical demonstration of the beauty of social equality, and a practical exhortation to think over the laws of bequest and entail, is a good beginning. Mr. Arnold's text is that fragment of Menander, less well known than the other fragment about evil communications, "choose equality and flee greed"—*ισότητα δ' αἰεὶ καὶ πλεονέξιν φύγε*. Here is the opinion of a consummate critic of life, and of one whose parallel maxim, taken up by St. Paul, has become a commonplace of Christian morals. And yet, on the other hand, we have Lord Beaconsfield holding equality up to the reprobation of the Glasgow students, Mr. Froude doing the same to those of Edinburgh, and Mr. Lowe and Mr. Gladstone, in the midst of their passage of arms about the franchise, uniting to shower blows on "equality, poor thing." To decide between Menander and modern English opinion we must look outside, to contemporary Europe, and ask what practical regulations,

embodied in law, tend in each country to promote equality or inequality. There is no difficulty in showing that not only in France, but in all the countries "where the community has a will of its own, Holland, Belgium, Switzerland, Italy, the state of the law of bequest is such as to produce equality." The same is our conclusion if we look to America and the English colonies, so that "the practical revolt against inequality, amongst so many people not so very much unlike ourselves," becomes a notable phenomenon and one that tempts us to investigate the matter a little further. We need not quarrel about first principles, says Mr. Arnold, for he at least will not advocate equality on the basis of natural right. "It cannot be too often repeated—peasants and workmen have no natural rights, not one. Only we ought instantly to add that kings and nobles have none either. . . . The question is one of expediency." It is in the tests of expediency which Mr. Arnold offers that he is most truly himself, and that he returns to the old lines which his writings of the last ten years have made so familiar. What, after all, ought a society to aim at—what kind of excellence? Not one kind alone; for perfection has for its factors many powers—the power of conduct, of beauty, of knowledge, of social life and manners. Now England, it will be admitted, in its devotion to conduct, has left the other "powers," or factors, of perfection too much out of sight, and hence its proverbial failure, as a nation, in all those lines. How if it can be proved that France, when her upper classes had once established a high standard of manners and social life, has been able to extend that standard by her legislation in favour of equality, just as the same legislation has made of her and of Belgium the countries where material well-being is most widely spread? How if it can be proved that the joy of life in France, the moral as well as physical *bien-être*, is directly traceable to social equality, while her "fearful troubles," of which Sir Erskine May says so much, are as directly traceable to her neglect of those other factors of perfection—notably the factor of conduct—which all will admit to be still more important than the factor of social life and manners? How if, conversely, the English national vices, which drag us down so low, "materialising our upper class, vulgarising our middle class, brutalising our lower class," are as directly traceable to the rules by which, long after its political *raison d'être* is gone, we keep up the inequalities that have been bequeathed to us by the Middle Ages? . . . We will not follow Mr. Arnold through his demonstration of all this. All who read it will recognise its importance, its force, will agree that "it is a matter for the thoughts of those who think," and that the more people are set to think about it the better.

THE *Fortnightly* contains also a good paper on Lessing, by Mr. R. W. Macan, damaged a little perhaps, by the writer's ultra-Teutonic sympathies, but still a solid piece of work. Mr. Saintsbury's article on Théophile Gautier, in the same Review, is a more important piece of writing than either of his two former essays on Sandeau or Cherbuliez, perhaps because Gautier is a more important and inspiring subject. The Sandeau paper, at any rate, struck us as rather too ordinary in style and execution to satisfy the canons laid down by Mr. Saintsbury himself in the *Fortnightly* some time ago. The present paper, however, contains some extremely delicate and finely written criticism, a little "Corinthian" at times, sinning every now and then in the direction of "glitter without warmth, rapidity without care, effectiveness without charm," but, in the main, worth reading and worth writing. Mr. Saintsbury's knowledge of modern French literature seems to be practically boundless, and this wide acquaintance of his enables him to give a book its proper place relatively to other books with singular felicity and precision. It may be added that this month's essay, besides a critical account of Gautier's novels in general, contains a transla-

tion "as nearly as possible in *extenso* of *La Morte Amoureuse*."

In the *Contemporary Review* Mr. Freeman has commenced his assault upon Mr. Froude's *Thomas à Becket*. The animosity which he contrives to throw into hostile criticism is such as will probably raise a feeling in favour of the victim of the attack. But it cannot be too widely known that in his main charge against Mr. Froude, of habitual inaccuracy, Mr. Freeman is entirely borne out by all competent investigators who have tested his work by the original authorities. Mr. Freeman does not seem to be aware, however, that Mr. Froude, with that thorough honesty of purpose which characterises him, has placed in his main charge against Mr. Froude, of habitual inaccuracy, Mr. Freeman is entirely borne out by all competent investigators who have tested his work by the original authorities. Mr. Freeman does not seem to be aware, however, that Mr. Froude, with that thorough honesty of purpose which characterises him, has placed in his main charge against Mr. Froude, of habitual inaccuracy, Mr. Freeman is entirely borne out by all competent investigators who have tested his work by the original authorities. Mr. Freeman does not seem to be aware, however, that Mr. Froude, with that thorough honesty of purpose which characterises him, has placed in his main charge against Mr. Froude, of habitual inaccuracy, Mr. Freeman is entirely borne out by all competent investigators who have tested his work by the original authorities.

PARIS LETTER.

Paris: February 28, 1878.

Of late years the taste, or rather the passion, for handsome books, beautifully got-up, has rapidly increased. Ancient and rare works have risen to fabulous prices, and it is not unusual for a volume to fetch 1,000 or 2,000 francs. As for new books it is enough that they should be well got-up to secure their success; and I know publishers who will no longer bring out any but handsome editions, finding a better sale for them than for others.

It is due to the charming style in which he has brought them out that M. Lemerre has popularised our contemporary poets; that Sully Prudhomme, Coppée, Lemoyne, will find a place on the shelves of every library. The delightful editions of M. Jouaust have formed a special library, justly called the *Librairie des Bibliophiles*. M. Fischbacher is becoming a rival of M. Lemerre, for he, too, is bringing out in the same size, 24mo Elzevir, a poetical library, some volumes of which are charming—for example, the *Poésies*, more witty than poetical, of Marc Monnier. There is also a delightful edition in 8vo *soleil*, in which M. Fischbacher has published the *Chanson de l'Enfant* of M. Aicard. One of the finest poetical works which he has yet published is the *Prométhée* of M. Grandmougin, which has just appeared. The stately legend of the stealer of fire, the Titan who rebelled against the gods while he civilised man, has fascinated many poets; and the loss of the first and third parts of the trilogy of Aeschylus has added still more to the provoking and mysterious charm of the legend. In these days, when the struggle of science against religious dogma is the characteristic of intellectual life, Prometheus ought to be the symbol and the hero of all those who desire to see humanity freed from the power of the supernatural, and the gods for ever driven from Olympus. The poem of M. Grandmougin is divided into four parts: to the three traditional parts, Prometheus the Fire-stealer, Prometheus Bound, Prometheus Delivered, he has added a fourth, the Temptation of Prometheus. Venus offers to the Titan eternal love if he will renounce his rebellion and his enmity. But Prometheus, hesitating for an instant, repulses the enchantress, declares that he will owe his liberty to none but

men, that he will love none but a daughter of men, and refuses even to notice the love of the unjust gods. At last men, or rather Titans, led by the Oceanides scale Mount Caucasus and deliver Prometheus. The drama closes with the apotheosis of humanity. M. Grandmougin's style is large, sonorous, and majestic, suitable to these ancient stories, and his lines are fine enough to invest with true novelty this well-worn subject. In closing the volume, if the man of letters is satisfied, the philosopher asks himself whether the defeat of the gods was truly the deliverance of humanity; is it not thus subjected to the harsh and inexorable laws of Nature, yet more unjust and pitiless than those of the gods?

The printing-house best known in Paris for beautiful work, where the finest of M. Lemerre's books have been printed, the Maison Claye, now under the direction of M. Quantin, has just begun to publish on its own account; and, as work for oneself is always still better done than work for others, it has just published some perfect gems. This firm has undertaken a collection of the *chef-d'œuvre* of the French classics, in small octavo, two volumes of which have already appeared, *Paul and Virginia*, by Bernardin de Saint-Pierre, and *Adolphe*, by Benjamin Constant, a deep and cruel psychological analysis, exposing the emptiness and the insecurity of an affection of which selfishness is the root. The *L'Amour et Psyché* of Apuleius has also just been published by the same firm in 32mo, with lovely blue borders, and illustrated by reproductions of paintings by Natoire. These books do more than please the eye; they are a real intellectual enjoyment. The value of choice and exquisite works is increased when they are read in these handsome editions; the language seems clearer and more flowing; the surroundings set off the work as the setting does the jewel; but there is some danger lest the setting should be more valued than the jewel—lest it should be thought that the style of publication makes the value of the book. There is more than one bibliophile in our own day who falls into this error.

M. Lévy cannot be accused of fostering such ideas. It would be impossible to publish books more carelessly got-up, as regards print, the quality of the paper, and even typographical accuracy. Happily the solid value of the books redeems the shabbiness of the dress in which they are presented to the public, as, for instance, the *Souvenirs et Mélanges* of the Comte d'Haussonville, where, side by side with some remarkable essays on Cavour, on the Congresses of Châtillon and Vienna (1814 and 1815), we have a most graphic biography of the father of M. d'Haussonville, based on his own statements. He had emigrated during the Revolution, had fought against France, had returned under the Empire, and had accepted the post of Chamberlain to Napoleon. Successively a member of the Chamber of Peers during the Restoration and the Monarchy of July, he was a true specimen of that old French noblesse which, having neither by fortune nor intellect any special part to play in society, was compelled to cling to every power in order to retain a sense of its own importance. In reading the accounts of M. d'Haussonville we catch a glimpse of the gentle but frivolous spirit with which the emigrants bore their trials, singing the *Marseillaise* in the hearing of the astonished Germans, playing at prisoner's base on the English coast to dry themselves after a shipwreck, and later on laughing at the recitals of an old soldier who was gardener to the nobleman whom he had beaten and almost killed during the Dutch war.

M. Renan also has just published, under the title of *Histoire et Voyages*, a most interesting collection of articles which have appeared in various reviews at different times. Finally, M. Paul de Rémusat has given us another of his father's posthumous dramatic works, *Saint-Barthélemy*. *Abélard*, which appeared last year, may perhaps throw the present work somewhat into

the shade. Not only does it give us a picture of manners and events less familiar to us, not only does the love of Héloïse furnish a powerful dramatic element, but the struggles, the doubts, the sins and the sufferings of Abélard, that Faust of the twelfth century, had a wide philosophical bearing, and symbolised the efforts of the human soul in its search after truth. The *Saint-Barthélemy*, which is also a youthful production of Charles de Rémusat, is simply a series of historical scenes—it is history in the form of dialogue, and history as true, as exact as possible. If we look at it in this light, and ask for no more than the author has chosen to give, we shall greatly admire the delicacy with which he has developed the psychology of his characters, and the skill with which he has depicted them. The Massacre of St. Bartholomew has been a subject of discussion between Protestants and Catholics for three centuries. The former look on it as a crime, inspired by religion, planned long beforehand, and executed with premeditation and hypocritical violence. The advances made to Coligny and the heads of the Protestant party by Charles IX. were only traps to hide the atrocious projects of the Court. The Catholics, on the contrary, contend that the crime was purely political, that it was not premeditated, but that, after the attempt to murder of which Coligny had been the object, the Court, threatened by the Protestants with a new civil war, determined to prevent this by a general massacre. Charles IX. consented to it at the last moment, under the pressure of circumstances, and had formerly been quite sincere in his protestations of affection for Coligny. Men are beginning in our days to judge of things more calmly, and, notwithstanding the impudence with which certain Catholic writers seek even now to justify the Saint Bartholomew, and to throw the whole responsibility of it on the Protestants, unprejudiced writers, such as M. J. Loiseau, have treated the question from a truly historical point of view. They have demonstrated that if there had been a general premeditation, in the sense that the idea of getting rid of the Protestants by a general massacre had suggested itself more than once to Catherine de' Medici and the heads of the Catholic party, there had been no special premeditation in the sense that a plot had been formed for the occasion of the marriage of Henry of Navarre with Margaret, and that Charles IX. was sincere when he entered into Coligny's views with regard to a war against Spain and Flanders. But, on the other hand, there was nothing in the conduct of the Protestants to justify the Catholic attack, and the crime must have been preconcerted for the massacre to be accomplished with such fearful rapidity. The historical sense of M. de Rémusat had foreseen these results of modern criticism. The great merit of his books lies in their psychological truthfulness. Nothing is exaggerated, nothing is unduly blackened. Catherine de' Medici would have preferred gentle means, craft and policy; she had recourse to crime because her son was slipping through her fingers. Assassination was repugnant to Tavarres, but when he was once let loose he massacred with the rage of a wild beast, spurred on by monarchical and religious fanaticism. The Italian Gondi, Maréchal de Retz, is the only man who can look on the crime coolly, even gaily, as the most convenient mode of attaining his end and destroying his enemies. But it is the character of Charles IX. which above all is admirably drawn—that nature so violent, yet so weak, uncontrolled, brutal and self-deceived; who groaned under the yoke of his mother and brother; who entered with sincerity into the grand projects of Coligny, and felt himself a king; and who, but a few instants later, alarmed at once by the popularity of the Duke of Guise and the rebellious temper of the Protestants, is willing that every heretic shall be killed that not one may be left to reproach him for the crime.

The different types of Protestants are equally well drawn—those who thought of nothing but civil war, such as Montgomery; those who loved France and the king above all things, as Coligny; those who thought of nothing but pleasure, as La Rochefoucauld. In this drama religion holds the second place, and rightly so, for politics played the chief part in the crime. Besides, in the sixteenth century, except for some pure souls, such as the Bishop of Lisieux, Hennuyer, whom M. de Rémusat introduces on the scene, the Catholic religion was confounded with politics.

The Massacre of St. Bartholomew, like all atrocious and violent acts, did not in the least tend to establish peace and union in the country. It was the signal for a new civil war, and the demoralisation and weakness of France was its only result. Modern history is, moreover, filled with these bloody tragedies, which always defeat the designs of their authors, and never occur without weakening the vital force of the nation.

Much valuable instruction may be gathered on this subject from the new volume of M. Taine on *Les Origines de la France Contemporaine* (Hachette). The first, devoted to the *ancien régime*, had shown that in the eighteenth century the Government was in the hands of a Court and an aristocracy who were lost to all sense of their duty, and who thought of nothing but gossiping and amusing themselves. Every social tie was dissolved. At the first shock the whole building crumbled. It was no longer a question of reform, or even of revolution, it was one universal dissolution. In the present volume (*La Révolution*, I.) M. Taine shows that from the month of June, 1789, it was the mob that governed. It was they who hastened the formation of the Constituent Assembly; it was they who dictated to it the laws which it promulgated; it was they who carried out those laws without understanding them, or who violated them when they were no longer pleasing. To prove this statement M. Taine has searched innumerable unpublished documents in the archives of Paris and of the departments. He proves that from the meeting of the States-General security nowhere existed, murders were committed with impunity, castles were burnt, and the general disorder produced a famine. He analyses with remarkable power the imprudence of the Assembly in destroying at one blow those secular abuses to which were attached secular rights, and even society itself, and in creating, according to *a priori* ideas without regard to tradition or to fact, at a time when every passion and every feeling of hatred was stirred up, a machinery of government which might perhaps have suited perfect beings, but which could only work by the universal goodwill of the people. Thus there is nothing more curious than to see with what a lack of intelligence the new laws were applied, or rather were everywhere violated. The free circulation of grain had been ordered; the ignorant populace forestalled the order, and stole the grain for fear of famine. Trade ceased; this was laid to the charge of the wealthy and the nobles, who were robbed or murdered. The madness and fury of the populace increased with the increase of misery and famine. M. Taine has painted in burning colours this *crescendo* of misery and of crime, each produced by the other, which plunged the whole of society into a vertigo of madness and terror. If his object was to explain why the Constitution of 1791 could not endure, why constitutional monarchy was not established then, why the Revolution of 1789 led France by an inexorable fate first into a reign of terror and then into despotism, he has succeeded admirably.

But it seems as though M. Taine intended to do more than this by giving his book the title of *Les Origines de la France Contemporaine*, and we expected more from him. We could have wished that he had told us what was new in the social and political conception of the Constituent As-

sembly and of the men of that day, which of these novelties were but passing errors, and which on the contrary have become the heritage by which we live to-day—in a word, what the Constituent Assembly accomplished for the future. Further, we could have wished that M. Taine had shown us how its reforms were welcomed in France, why they excited such enthusiasm, why the Revolution exerted so powerful an influence on foreigners. All this is wanting in his book. All the dark shadows of the picture are there, but the picture itself is very incomplete—only the reverse of the medal is shown us. The justification which might be urged for the rioters of 1790 is also wanting in M. Taine's work. He makes it appear that all the nobles were liberal, humane, and full of good intentions; but the projects formed to arrest the Revolution, the threats put forth each day, the continual fear in which the people lived of losing the new blessings which they enjoyed—all this is passed over in silence.

M. Taine has considered events from an outside point of view, and this he has worked out and brought into relief with his whole logical force and his incomparable descriptive power. Thoughtful, calm, large-minded men will find in his books useful lessons and facts of intense interest; but the mass of the public will find there one thing only—an entirely unfavourable picture of the Revolution of 1789. They will cast the book aside, or unduly exalt it, according to their own feelings. It will pass, though wrongly, for a reactionary pamphlet.

Since we are on the subject of the eighteenth century, let me mention the excellent edition of the *Lettres de Mdlle. du Châtelet*, the friend of Voltaire and of St. Lambert (Charpentier), which M. Asse has just brought out. M. Asse has already published, with no less care, the letters of Mdlle. de Lespinasse and of Mdlle. Aissé. G. MONOD.

SELECTED BOOKS.

General Literature.

- BRASSBY, Mrs. A. *Voyage in the Sunbeam*. Longmans. 21s.
BROWN, R. *The Great Dionysiac Myth*. Vol. II. Longmans. 12s.
MOFFAT, R. S. *The Economy of Consumption*: an omitted Chapter in Political Economy. C. Kegan Paul & Co. 18s.
JACQUEMART'S *History of Furniture*, ed. Mrs. F. Bury Palliser. Chapman & Hall. 81s. 6d.
STEVENS, H. *The Bibles in the Caxton Exhibition, 1877*. Stevens. 7s. 6d.
ZIMMERN, Helen. *Lessing: His Life and his Works*. Longmans. 10s. 6d.

History, &c.

- CALVI, F. *Curiosità storiche e diplomatiche del secolo XVIII*. Milano: Hoepli. L. 10.
COOTE, H. O. *The Romans of Britain*. F. Norgate. 12s.
LONGNON, A. *Géographie de la Gaule au VI^e siècle*. Paris: Hachette. 15 fr.

Physical Science and Philosophy.

- CHEVREUL, E. *Résumé d'une histoire de la matière, depuis les philosophes grecs jusqu'à Lavoisier inclusivement*. Paris: Firmin Didot.
DANA, E. S. *Text-book of Mineralogy*. Trübner. 25s.
PICTET, B. *Mémoire sur la liquéfaction de l'oxygène, la liquéfaction et la solidification de l'hydrogène et sur les théories des changements des corps*. Neuchâtel: Sandoz. 2 M. 50 Pf.

CORRESPONDENCE.

THE PRINCIPLES OF PHONETIC SPELLING.

25 Argyll Road, Kensington: March 7, 1878.

Owing to the delay which has accidentally occurred in my reply to Mr. Nicol's letter in the *ACADEMY* of Jan. 5, p. 12, Mr. Sweet's letter has also appeared (*ACADEMY*, Jan. 26, p. 78). I have therefore taken the opportunity to alter some portions of my reply.

Mr. Sweet's errors in respect to Palaeotype and Glossic were not committed casually. That respecting Palaeotype referred to a system of writing which he says that he had worked practically, and from which he owns that he had borrowed largely, and yet he shows himself ignorant of the principles on which its notation was constructed. Those principles of course could not be such as Mr. Melville Bell and Mr. Sweet published after my

paper on Palaeotype (read December 16, 1866) appeared in the *Transactions* of the Philological Society for 1867. That respecting Glossic occurs in a "detailed comparison of Glossic and Romic," and shows that his professed careful study had not enabled him even to master its principles, much less its details, while his present letter shows that he is still ignorant of them. But I should not have complained so much of his errors if he had not made them the ground of very sweeping censure. It is hard to be condemned for a critic's own mistakes. Mr. Nicol's argument raises a new issue as to the principles of phonetic spelling, with which, therefore, I head this communication, and to which I shall confine my subsequent remarks.

The "fundamental principles of phonetic spelling, *without which*," according to Mr. Nicol, using his own italics, "*it is not phonetic*," namely "(1), the same symbol always represents the same sound, within the limits of accuracy aimed at," a nullificatory proviso, and "(2) the same sound is always represented by the same symbol" (the same proviso being understood), apply, with the proviso, much more strictly to Glossic than to "broad Romic." Yet take the limits of the proviso to be the "closest appreciable limits," and phonetic spelling rapidly breaks down. Theoretically the principles cannot be carried out at all; for the infinite varieties of sound heard in "glides" cannot be more than roughly indicated. It is only by making the limits very wide indeed that phonetic spelling becomes practicable. No system, not even Palaeotype, or Visible Speech, or Mr. Sweet's complete Romic, can teach the pronunciation of any sentence in any language, without much special instruction for the peculiar habits of that language. It is only the symbols of the "talking phonograph" (see *Nature* for Thursday, January 3) that utter themselves; and if they do so with anything like the degree of accuracy reported, they put all phonetic writing to "open and apparent shame." The principle of the phonograph is also the only correct acoustical principle—namely, to represent the compound vibrations of air actually produced, and not the physiological actions by means of which they are generated. With such a machine it is possible to represent permanently and reproduce mechanically any series of spoken sounds, even those of glides. But by the process of writing and speech, both of which have to be acquired mechanically, and both of which consequently differ within wide limits—for our spoken sounds have all the distinctive individuality of our written characters—we can only hope even with the greatest care to come within a considerably wide margin of the truth, and, with such a small amount of care as would render the scheme efficient for daily use, we must make the margin very wide indeed.

In my Glossic I have endeavoured not only to keep this practical margin constantly before me, but have essayed to work upon new principles, giving a considerable degree of latitude and also of power, never before attempted, and certainly not appreciated by either Mr. Sweet or Mr. Nicol. First, I have used the principle of "combinations," by which I at once appropriated the principles of the ancient syllabaries, the natural parents of alphabetic writing. This is, that the same "combination of signs" (not the same sign) should represent the same "combination of sounds" (not the same sound), and conversely, wherever they occurred. The next was the principle of "alternatives," which was forced upon me, especially as regards received English speech, by actual usage. This is:—

"Where two or more sounds are habitually used without discrimination, or reprehension, in the same part of the same word, by different speakers, or by the same speaker at different times, employ a spelling which indicates that any one of these alternative pronunciations may be used."

It stands to reason that the alternative spelling must not be used where no alternative pronun-

ciation is permissible. Thus it would not be permissible in Glossic to write *ergenst*, *soafer*, *faadha* for *against*, *sofa*, *father* (as Mr. Sweet suggests—*Handbook*, p. 204—in opposition to my principles, for which he has substituted his own incorrect conclusions), because these would imply the alternative pronunciations *u'r'genst*, *soa'fu'r*, *faad'ha*, which are inadmissible. It is quite admissible in private MSS. to write *ugen'st*, *soa'fu*, *faa'dhu*, because these imply received pronunciations, and are not alternative. But for that reason I should object to them in printed books, unless the author wished to emphasise his own peculiarities, because there the alternative character should be shown, and hence I generally print *agen'st* (or *again'st*), *soa'fa*, *faa'dher*, which give the alternative pronunciations *a'gen'st*, *soa'fa*, *faa'dhu'r* (where *a* is the fine *a* in *ask*), while it excludes the others implied by Mr. Sweet's travesty of my spelling, because they may not be used. All this is distinctly laid down, enforced, and exemplified in my *Pronunciation for Singers*, published last July, and my *Speech in Song*, published in February.

Now these, I apprehend, are really phonetic principles. A person cannot be taught to read intelligently from Glossic books without having them constantly instilled into him by the teacher, who would question him about them, especially when he came to write, and elicit from him why he writes *soa'fa* and not *soa'fu*, *soa'fan*, *soa'fer*, *soa'fur*. Without a knowledge thus acquired of course the writer might use any of the four last symbols. If he did, the master would immediately call him to task, and then the pupil would find how books printed in Glossic gave him information respecting alternative pronunciations, which he could never have evolved from his own consciousness, because they are what Prof. Clifford (in a remarkable paper in the last number of *Mind*) calls "ejects," previously existing only in the consciousness of others.

Actual work on phonetics for more than thirty years has very slowly brought me to this conclusion as to the practical character of phonetic writing. The principles laid down by Messrs. Sweet and Nicol remind me of those with which I began. Commencing phonetic work, as they did, with the advantage of the long elaboration which produced Mr. Melville Bell's Visible Speech, they started of course with much more phonetic knowledge than I possessed when I wrote my *Alphabet of Nature* in 1844 (probably before they could utter any words at all), but I was then as confident in the necessity of uncompromisingly carrying out such principles as I have quoted from Mr. Nicol, as they can be now. If they live another thirty years (which they may well see, though I shall long have ceased to speak and hear by that time), they may perhaps come to similar conclusions.

ALEXANDER J. ELLIS.

THE LAKE COUNTRY OF ENGLAND.

Ullswater: March 2, 1878.

Not a little interest is excited in various quarters at present in connexion with the scheme of Manchester to gain entire possession of Thirlmere in order to draw from that little lake both its own supply of water and the supply which it sells to neighbouring Lancashire townships. The Manchester Corporation and people are quite enamoured of their Thirlmere scheme; and nothing will convince them that there is any truth in the opposing allegation that they can only get bad water from that lake, and at an enormous expense. The ideas have fairly taken possession of their minds that lake water is the liquor for them; that it can be supplied to them easily; and that, probably by disposing of it to their neighbours, they may get their own water for nothing, or at least at a very cheap rate. There is quite an enthusiasm in Manchester on this subject; and Mr. Bateman, their

great engineer, even talks of getting hold of Ullswater also.

On the other hand, among the proprietors of the Lake district, and with certain classes throughout England, there is quite another kind of excitement about the scheme, and a great deal of enthusiasm against it. In the first place, there is much suspicion as to the propriety of allowing any tampering with the character of the Lake region—the only district now remaining in England where, on anything like a great scale, Nature is to be seen in its primitive simplicity. The Manchester scheme is specially objected to on the grounds that it involves the raising of Thirlmere fifty feet and the giving to Manchester not only complete command of the shores of that piece of water, but also of its entire watershed, as is proved by the Bill which has been introduced into Parliament. A supplementary objection has been raised by various proprietors whose property will be interfered with by the construction of the aqueduct required to convey the immense quantity of fifty millions of gallons daily from Thirlmere to the Lancashire capital. The opposition to the Manchester scheme has given rise to a "Thirlmere Defence Association," and it is sympathised with and ardently supported by many lovers of Nature throughout the country, including distinguished men of letters such as Mr. Carlyle. The dispute is a very pretty one as it stands. Manchester accuses the opponents of the scheme of being actuated by sentimental considerations; and the opponents of the scheme accuse Manchester of a base desire to get its water for nothing, and of demanding more water when it has already more than it can use for ten years to come.

Thirlmere has hardly the dignity of being a lake. Most, if not all, of the lakes of Cumberland and Westmoreland were originally *meres*, an Anglo-Saxon word obviously existing in Latin and other languages.

"Delicious Grasmere's calm retreat
And stately Windermere I greet,"

said Cumberland, in his "Ode to the Sun," of the largest and of one of the smallest of the English lakes. Besides these two, we have still Thirlmere, Buttermere, and Rydalmere. The word *mere*, however, has in some instances been superseded by that of Water. Half a century ago Ullswater was the name for one of the largest and grandest of the lakes; but now that lake is usually called Ullswater, the first syllable being the Celtic *uille*, or "elbow," from the turn which the lake takes at Hallin Fell; and we have also Wastwater, Conistone Water, Haweswater, and several more Waters. There are also tarns—such as Red Tarn on Helvellyn, and Sprinkling Tarn in Borrowdale—which hardly attain the distinction of being either meres or waters, and much less of being lakes.

Thirlmere is too large to be called a tarn, yet it has scarcely the dignity of being a lake. It is not well known, though thousands of tourists pass it every season on their way from Keswick to Grasmere, Ambleside, and Windermere. Indeed, I have heard tourists who must have passed it more than once declare their ignorance of its existence, though the coach-road runs along its eastern shore. Two small inns, at Whiteside and Wythburn, are patronised chiefly by pedestrians who wish to make the ascent of Helvellyn, and other houses are few. Yet those who take up their residence at Thirlmere will find that it has wonderful attractions of its own. The scenery has a somewhat bare but sublime aspect, increased by the gigantic masses of Helvellyn rising immediately above it, and of Blencathra at a greater distance, but softened by wood towards the upper end of the mere. One or two fine precipices rise up from this narrow sheet of water, which is only two and a-half miles in length; and we can feel there, with Wordsworth, the silence that there is amid the hills.

Thirlmere at present lies undisturbed in its primitive simplicity and sublimity; and even the most ardent supporters of the Manchester scheme must admit that if the project were carried out it would make a great difference in the appearance of that now-secluded piece of water. It is proposed to throw a large embankment across the foot of the lake, and the raising of its level fifty feet will about double the extent of its surface. It is proposed by Manchester to make the embankment "ornamental" and adorned with a picturesque tower, but it is evident that such things would alter the present character of the scene. Ornaments of the kind can be got up anywhere easily enough; but the simple sublimity and beauty of Thirlmere have been created by the hand of Nature, and are much more easily destroyed than ornamented by the hand of man. One effect of raising the level of the water to the height proposed would be to submerge a number of bays with rocky headlands, picturesque with dwarf trees, ferns, and wild flowers. But, still worse, the raising of the level is intended for storing water in the winter season, when most rain falls, in order that there may be a supply for summer, so that at the very season when tourists visit the Lake country we should have Thirlmere decreased nearly to its present level, and presenting, instead of a shore of green meadows, a hideous belt of slimy mud and decaying vegetation. For this, and similar reasons, a great many people throughout England take an interest in opposing the Thirlmere scheme.

On the other hand it is very difficult to make out what reason Manchester has for its demand for more water. At present that city and all the townships which it supplies use only between seventeen and eighteen millions of gallons daily. It has already a supply of between twenty-four and twenty-five millions of gallons daily, and several more millions of gallons daily are about to be supplied to it by the new works, nearly completed, at Denton and Audenshaw. Practically, then, Manchester has nearly double the quantity of water which it requires at present, and enough to serve it for ten years to come, even if it and all the townships it supplies continue to increase in population as they have been doing. This side of the subject, so far as I am aware, has not been met by the Manchester Corporation; for it is evident that interference with the Lake district is only tolerable on the supposition that it has become a real necessity to draw water from that district. The Bill introduced into Parliament by Manchester has been referred to a special and what is called a Hybrid Committee, with power to hear the petitioners against the Bill, whether they appear themselves or by counsel, and to enquire generally into the whole subject. Its Report will be looked for with great interest, for there are hundreds of thousands of people in England who would be extremely sorry to see any tampering permitted with the natural features of the beautiful mountain-district of England. Thirlmere should be dear to English men of letters. On its shore there is the "Rock of Names" (which the Manchester scheme would submerge), where Wordsworth and Coleridge with their dearest friends were wont to meet, on which their names are still inscribed, and which gave occasion to one of Wordsworth's smaller poems; and it has also been beautifully described in the opening and sad closing pages of Arnold's *Oakfield*: or, *Fellowship in the East*.

ANDREW WILSON.

GRIMM'S LAW.

Brixton: March 5, 1878.

The nature of the recent discussion on the above subject in the ACADEMY seems to call upon me for a few words of reply.

1. A well-known and justly-admired article by Karl Verner ("Eine Ausnahme der ersten Lautverschiebung," *Kuhn's Z-S.*, xxiii., 97-130) has been mentioned in terms which imply that the

results therein arrived at are hostile—perhaps fatally hostile—to the hypothesis of the Law which I have endeavoured to sketch out. But this I am hardly prepared to admit. Indeed, if the article had not reached me just too late, I should have tried to show how easily its essential facts fall into their place in my scheme, with no great disturbance of the latter.

But those facts must be distinguished from their interpretation. This is, of course, determined by the fundamental hypothesis of "Grimm's Law" which Verner adopts. What he has demonstrated is that where a primitive (I-E.) tenuis was not immediately preceded by the accent, there, in L. G., a media appears instead of a spirant. With this phenomenon a second is inseparably coupled—namely, the appearance of the voiced sibilant *z* (often subsequently rhotacised) in answer to a primitive *s*; and this, too, is shown to depend, in just the same way, upon the original position of the accent.

Now, in the case of the sibilant, no two interpretations are admissible; but in the case of the mutes Verner requires us to assume that the tenuis was first correctly *verschoben* to the voiceless spirant; and that from this, through the voiced spirant, it ultimately passed to the media; so that the assumed line of debilitation is represented by the following three series:—

k, [*x*, *h*], *g*: *t*, [*p*, *θ*], *d*: *p*, [*f*, *v*], *b*.

But here all that we are absolutely certain about are the two extremes of each series; the three pairs of means are interpolations supposed to be (though perhaps not really) necessary in order to adjust Verner's conclusions to his fundamental hypothesis. The hypothesis I have ventured to sketch out certainly requires none of them. Throwing back, as it would, the origin of the main phonetic characteristics of the German (no less than the Classical) dialects to primitive times, it would derive these abnormal mediae directly from the corresponding primitive tenues.

Now, Verner himself admits, and is bound to admit, that the motive-power, instigating to the changes he assumes, existed previously to the first of these changes, and may very well have belonged to the parent speech. Consequently, the alternative interpretation I have suggested only further requires that such motive-power should not merely have existed, but have operated; in other words, that the ancestors of the Low Germans in the Holoethnos preserved the primitive tenuis when it was protected by the accent, but, naturally enough, allowed it when unprotected to sink to the media. The whole exception would thus fall under the case provided for in my last Appendix, where it is suggested that aspiration of the parent tenuis may, in some cases, have been forestalled by previous voicing. The principal correction required in the body of my book is in the section on the "Exceptions." Instead of the abnormal L. G. media being due to "retention of the tenuis" on the part of H. G., this retention should itself be treated as "conditioned" by the previous evolution of the aforesaid media.

My interpretation, I am bold enough to think, is not without its recommendations. Thus, it introduces no sounds but those of whose existence we are perfectly sure. It restores phonetic proportion (which means parity of change) between the mutes and the sibilants; for now

as *s*: *z* :: *k*: *g* :: *t*: *d* :: *p*: *b*.

And hence, reversely, it avoids the incongruous effects which, on the other view, would have to be attributed to one and the same cause operating simultaneously on similar materials. For the first supposed change (*t* to *p*, &c.) is absolutely independent of the accent, which, in any position, is powerless to prevent it; at the next stage the accent becomes conservative, and *p* (*ay*) passes to *θ* only when not immediately governed by it; lastly, in the case of the voiced spirants, the (transposed) accent is represented as an active modifier, causing them to close up into mediae; whereas, in the

of the sibilant, it is even, in many instances, able to prevent the further opening-out of *z* to *r*.

I am aware that Verner starts by asserting that these German mediae "cannot" come direct from a primitive *tenuis*—an assertion which would exclude from the older German linguistic area one of the best-known forms of phonetic debilitation. At the reason assigned (*viz.*, that such a change would contravene the main course of the *Laut-
schiebung*), if it does not beg the whole question at issue, nevertheless seems to me wide of the mark. For the very characteristic of the phenomenon under discussion is that it is *exceptional*: why then force it under the rule? A cause which, Verner's hypothesis, must long have lain latent, and which, when it awoke to activity, is supposed to have effected a series of changes all differing *inter se*, could certainly, and much rather, by operating earlier, have effected the single and simple change here suggested. And this is equally true if, with the current hypothesis, we suppose the Germans to have carried the primitive *tenuis* with them into a common *Grundsprache*.

The chronological difficulty (if it is such) involved in the one view is not much greater than at involved in the other; for it might easily be shown that Verner's scheme throws back his *L. G. *erschließung** to a very remote antiquity. But I confine myself to the single point of interpretation. On this also Verner proves to be right, his in other respects admirable article will be simply perfect.

2. I have now to admit a discrepancy in expression, though not in intention, between sec. 2 and other parts of my *Study*. In the former I appear to assert the absolutely exact phonetic equivalence of all the corresponding mutes in the principal I-E. mute-systems; whereas further on I speak of non-equivalence of the later and diversely-developed values of some of the sounds as insisted on over and over again. But, I believe, it is assumed even by the current hypothesis of Grimm's Law, that the *L. G.* sounds were *originally* both meant and actually felt to be exact reproductions of the *Cl.* sounds, and the *H. G.* similarly of the *L. G.*; to which I add the suggestion that the *H. G.* system was once much more early perfect than at the late period when it comes to the front: so that, from this point of view, I am (so to say) morally right even in sec. 2. But, having thus struck the keynote of my main theme, I forthwith set aside perfect systems and baffle reasoning, and only thereafter recur to them in so far as reasoning on the concrete leads me up into contact or approximate contact with them. Nevertheless, an author scarcely has the right to throw upon his readers the trouble of interpreting one part of his book by another.

3. In turning for a moment to the remarks (so far as they affect myself) of the writer who has favoured us with his views in the last two numbers of the *ACADEMY*, I propose to assume that he has not really done me the honour of glancing over my *Study*. By this pleasant fiction I shall, I trust, escape all temptation to imitate any of the various epithets and exclamations that he himself so liberally flings about on all sides. In particular, it will allow me to regard as a merely superfluous diversion (rather than in any severer way) his reproduction, in substance, of certain points which I have specially elaborated, in such connexion that he actually makes as though he would hack me down with my own sword. Foremost among those points comes that diversity in the value of the aspirate in various I-E. dialects which forms the main subject of his first letter, and as to which see my *Study*, secs. 3-35, *et passim*. Even his "*tertium-*quid**" formulations occur more than once in secs. 44-45, except that *Haspirate* and *Arđ* do not represent my spelling. Nor, as my Index will show, have I any relationship between the aspirates and spirants, and the nature of the old Sanskrit aspirates, escaped efficient discussion. It is to be presumed, too, that my explanation of the aforesaid diversity is

at least feasible, seeing that our critic himself also makes use, in his second letter, of the principle underlying it: anyhow, a continual reference to the changes which sounds of one language or dialect may undergo on being taken up by another, is a marked and essential feature of my hypothesis. The special illustrations of this principle adduced in the third paragraph of his second letter suggest a sufficient answer to his imaginary interlocutors in the second paragraph. The well-known Welsh peculiarity, for instance, is a definite, regular, and continuous differentiation, which may be traced back for centuries; and those who exhibit it are no doubt under the impression that they are honestly reproducing the correct English mediae. What this, therefore, "proclaims" simply is, that "inability to pronounce" and "linguistic consciousness" do not exhaust all possible alternatives. There is such a thing as unconscious dissimilation; in virtue whereof the speakers of one language or dialect, while imagining that they reproduce the sounds of a contiguous language or dialect, do actually produce only some more or less remote approximations thereto. And there are no limits to the time during which this process may remain active, provided only that the two languages or dialects maintain pretty nearly the same relationship to each other. Hence the supposed proofs that "*H. G.* forms are recent," rather indicate the existence, from an indefinite antiquity, of a differentiation of the kind just described between that dialect and *L. G.* (*Study*, especially sec. 54, *h. i.*).

The class to which our critic's own conjecture belongs is a very familiar one. I have had a word or two to say thereupon in secs. 9, 10. From the facility with which such conjectures may be turned out, there is no reason why we should not have any number of them, all with pretty nearly equal claims to acceptance. You have only to select some race, cognate or alien, whose language, by a miraculous coincidence, exhibits a consonant or two like those of the Germans, and with whom you proceed (on paper) to mingle this people. Beginning, then, with "I can imagine," you pile on whatever you choose to think "may have" occurred; and the final result is something you can smile on with a truly parental complacency.

Now, I feel sensibly enough the difficulties presented by the *O. H. G.* mute-system. Still I doubt if anybody who has looked at the problem before us on all sides will be found to maintain that that system represents aught else than either an imperfectly-evolved or a partially-deranged repetition of the phenomenon presented by the *L. G.* system. The relationship of the former to the latter, and that of the latter to the *Cl.* system, are too completely unique in their nature and resemblance to be attributed to more than a single cause, much less to a succession of diverse accidents. To cut off a corner of the problem, or to account for odd sounds, is of little use. This is why I have insisted, perhaps even too strongly, on attention to the distribution of the sounds as constituting the very essence of Grimm's Law. In treating of this I have really aimed at something beyond—namely, to establish the general doctrine that such symmetrical and harmonious phonetic relationships (at least on a large scale) are due to the action one upon another of commingled or contiguous dialects. If I ever return to the subject, I hope to be able to strengthen both this general doctrine and the particular suggestion I have advanced respecting the original character of the *H. G.* system.

T. LE M. DQVSE.

"MARMORNE."

London: March 2, 1878.

I have no alterations to make in my review of *Marmorne*, nor do I think it necessary to enter into public controversy with aggrieved novelists on such subjects as "literary conveniences" and the classification of novels. But is Mr. Adolphus

Segrave, of Boisviperre, quite sure that he does well to be angry? I gave him, as I thought, and as I find other people think, a decidedly favourable notice, and because it was not undiluted panegyric he informs me that I am an indelicate and deluded person, who does not know that there are two kinds of novels. I fear I must recommend to him the perusal of the earlier chapters of *Gil Blas*. His attitude towards his critics strongly recalls that of a certain Archbishop.

As to matters of fact, Mr. Segrave has invented a delusion for me. I am quite aware of the regulations as to *quotité*; but I was not aware that "extenuating circumstances" and "acquittal" went together. "Circumstances atténuantes," I believed, presuppose a verdict of guilty, and only mitigate its effects in a certain regulated manner. Curiously enough, there is, I think, a "delusion" in England that extenuating circumstances amount to a kind of "not guilty, but don't do it again;" and therefore I noticed what seemed to me a symptom of this delusion. If Mr. Segrave can set me right about this, I shall accept his correction much more gratefully than he has accepted my remarks on the inadequacy of the characters in *Marmorne*.

GEORGE SAINTSBURY.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 11.—3 P.M. London Institution: "Analogies of Plant and Animal Life," by F. Darwin.
8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigments," by T. Bolas.
8.30 P.M. Geographical: "On the Magnetism of the Earth," by Capt. F. J. O. Evans, R.N.
- TUESDAY, March 12.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
8 P.M. Anthropological Institute: "Natural Language of the Deaf and Dumb," by Prof. A. Graham Bell.
8 P.M. Civil Engineers: "On Railway Appliances at the Philadelphia Exhibition," by Douglas Galton.
8 P.M. Photographic: "Fading of Carbon Prints, and Carbon Printing, without the Use of Bichromates," by Dr. Van Monckhoven.
- WEDNESDAY, March 13.—3 P.M. Royal Literary Fund: Anniversary.
8 P.M. Graphic.
8 P.M. Society of Arts: "Further Remarks on Lightning Rods," by Dr. R. J. Mann.
- THURSDAY, March 14.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution.
8 P.M. Mathematical: "On Bessel's and Laplace's Function," by Prof. T. K. Clifford; "On the electrical Capacity of a long narrow Cylinder, and of a Disk of sensible Thickness," by Prof. J. Clerk-Maxwell.
8 P.M. Historical: "Historical MSS. Commission: I. The Anglo-Saxon Period," by G. L. Gomme; "Ancient and Modern Political History," by Dr. R. S. Sutherland.
- 8.30 P.M. Royal. Antiquaries.
- FRIDAY, March 15.—8 P.M. Philological: "On the practical Study of Language," by H. Sweet.
8 P.M. Society of Arts (Indian Meeting): "Colonisation of Hill Districts in India," by Lieut.-Gen. McMurdo.
9 P.M. Royal Institution: "Explanation of certain Acoustical Phenomena," by Lord Rayleigh.
- SATURDAY, March 16.—3 P.M. Royal Institution: "Natural History of the Ancients," by the Rev W. Houghton.
3 P.M. Physical: "Transmission of Sound through Copper Wires," by Mr. Millar; "Thermo-Electric Currents in Wires subjected to mechanical Strain," by G. W. von Tunzelmann.

SCIENCE.

The Voyage of the "Challenger."—*The Atlantic.* A Preliminary Account of the General Results of the Exploring Voyage of H.M.S. *Challenger*, during the Year 1873 and the early Part of the Year 1876. By Sir C. Wyville Thomson. Published by Authority of the Lords Commissioners of the Admiralty. (London: Macmillan & Co., 1877.)

A FEELING of regret comes into the mind after reading and studying these handsome volumes. For, while the author enlists our sympathies by having sacrificed the comforts of home and endured the discomforts of ship-board, and to a certain extent disarms criticism, it is unfortunately evident that this work had better not have been

written. Published "by authority," and professing to be a preliminary account of the general results of the great expedition, which was sent forth to bring to light the deposits on the floor of the abyssal seas, to examine into the movements of the ocean, and to solve some problems regarding the distribution of animals and plants, the volumes should be of the highest scientific value, and should contain a careful *résumé* of the work done under the very able commanders of the *Challenger*. This is not the character of the work, and really the task of reviewing it is not pleasurable. Occasional paragraphs indicate that Sir Wyville Thomson can write with elegance and feeling, but, as a whole, the work is defective in its literary merits. It is, moreover, a curious jumble of the records of first-class nautical observations, of admirable natural-history work, of chemical analyses, and of feeble descriptions of scenery and adventure. The observations of the soundings and temperatures are, of course, due to Sir George Nares and his assistants; the high-class biology is by Moseley, the late Von Willemoes-Suhm, and Mr. Murray; the chemistry is the legacy of Mr. Buchanan, "worked up," as the slang is, by Prof. Brazier; and the rest is the offering to science of the Director himself—and not quite "a free-will offering," for the volumes are tolerably costly.

After the country had expended the best part of 70,000*l.* on this great expedition, and had given the Director a credit, amounting to 5,000*l.* a year, for publication purposes, the public had a right to expect a first-class preliminary work, at a very moderate price. Certainly the scientific world had a right to anticipate a work worthy of the reputation of a distinguished scientist. The disappointment is grievous. The book has not even the merit of the priority of its contents. The best part of the scientific work has already appeared in the *Proceedings* and *Transactions* of learned societies, and the adventures on land, of the mildest description, have ornamented the pages of a serious magazine which is celebrated for its religious romances. The work was issued to the public late in last year, but its Preface bears the date January 2, 1877, so that there was abundant opportunity for correcting mistakes in natural-history subjects, and for finding out the results of the work of contemporaries. That some revision was attempted, we may glean by the introduction of a criticism regarding "some ingenious theories" which have been proposed to account for the oceanic circulation. Made in the worst taste, this sneering attack on Dr. Carpenter has been universally condemned; and, therefore, it is to be regretted that the lapse of nearly a year did not calm the dogmatic temper which appears to afflict the author.

The first part of the work contains a description of the *Challenger*, and of the scientific appliances; and those which were invented and used by Mr. Buchanan are exceedingly clever and interesting. After many pages, the results of some dredgings are given, and then, the real work of the expedition having commenced, we begin to study the Director's preliminaries.

We learn that the Gasteropoda "include the great mass of the Mollusca of the present time—for example, the welk, the periwinkle, and the garden snail"—that many have thick and massive shells of carbonate of lime, "secreted from the sea-water;" and that most live on the bottom of the sea, as their organisation demands. Then our old friend *Carinaria*, known to Lamarck, is presented to notice; but it will puzzle the initiated to find its shell, so badly is the creature drawn. Geologists will now learn that *Euomphalus* and *Bellerophon* shells "sometimes go far to make up whole beds of limestone of the Silurian and Carboniferous periods," for the impression has been that they go a very little way. A pretty paragraph introduces the Pteropoda to notice, but the fact that pteropod marls are well known to geologists has escaped the memory of the author, who has moreover drawn a *Olio* with a shell. *Olio* has no shell. Not having come across anything new, we persevere with the book, and come to a fine sprawling amphipod crustacean, described years ago, with a great mass of faceted eyes on the carapace on either side. Sir Wyville, ever on the alert for the discovery of the oldest forms of life amid the recent fauna, is reminded of the resemblance of these eyes to those of *Aegolina* among the Trilobites. Any palaeontologist who comprehends the relation of the eyes of Trilobite "to the cephalic shield and the facial suture" will be under the impression that the resemblance is fanciful. A new *Euplectella* was discovered and drawn, and a very interesting popular notice of the Hexactinellidae is given. But it is spoiled by the old story that the descendants of the fossil "ventriculites" are still living in the modern chalk-beds of the Atlantic. Zittel has shown that none of the genera mentioned by Sir Wyville as descendants have the peculiar structure of the ventriculite genus. This is really extinct, and the modern Chalk is not the same as the ancient, in relation to the percentage of carbonate of lime. A beautiful polyzoon, named after Sir George Nares, is said to have a cup "with a curious resemblance to the Cambrian Dictyonema." The analogy is not even suggestive, and it is absurdly fanciful; so much so that the author disclaims it in the next sentence. A pretty *Salenia* is then noticed and figured, and of course, the genus having been found in the Chalk, this form is most interesting. It really is so, but Sir Wyville should have known that the genus has species in the Eocene and Miocene, and that his pretty form and the Miocene species do differ from those of the Chalk in their morphology. No species of *Salenia*, moreover, has an ocular plate within the anal ring, like that so beautifully drawn on page 146. On comparing this species with the drawings of A. Agassiz it turns out to be wrongly named by the Director. It has not the specific peculiarities of *Salenia varispina*. We must protest against the introduction of the generic name *Calveria*, for the genus to which it belongs was described and named differently by previous workers. Some beautiful little living lamellibranchs were dredged up from a great depth, and they

present some very remarkable features. But the species are not named, and the peculiarities are missed. Later on, a tiny *Avicula* came up; but the curiously palaeozoic *facies* of the form is passed without notice. We are informed in the text that Mr. J. Gwyn Jeffreys is to describe the shells; but here, again, the Director is at fault: they have been placed in the hands of a specialist, as the term is, who has never yet displayed any knowledge of fossil forms.

It will surprise those who are acquainted with the leading microscopists of this country, to learn that the Radiolaria are not very familiar to British naturalists. They appear to be unfamiliar to Sir Wyville, and we would suggest his reading some of Dr. Wallich's papers, and that he should study what has been done, before he plunges into discoveries. The results of dredging appear, constantly, to be poor in sensational objects; otherwise what was the necessity of bringing into the book the well-known corals, dredged years before by the Americans? One of the really interesting things dredged up was a new *Hyalonema*; but here Sir Wyville lost an opportunity, for he might have magnified its value by reminding geologists that Prof. Young has described a *Hyalonema* from the Carboniferous. During the stay at Bermuda the corals and lithophytes were, of course, examined; and the physiologist is informed that both these animals and plants take carbonate of lime from the sea-water, and incorporate it with their tissues. The great prizes found were some Echini of a family which "is certainly allied in many respects to the *Ananchitidae*;" but there are important points of divergence." Really a cursory examination of the drawings of the three kinds indicates that two of them are full of anomalies—so suggestive that we wonder they did not strike the describer at once. The drawings on page 398 are of wonderful forms. A pretty brittle star *Ophioglypha bullata* is described and drawn in the professor's best manner. In the second volume some Noctilucae are turned into Diatomaceae, and then some exquisite Crinoids are described. These have appeared elsewhere, and, with due submission, the Apicrinoid nature of some is very overstrained. Equally interesting are some contributions which have appeared in the Linnean Society's publications, on the marsupial Echini and Ophiurans. But we should have liked the work of Quatrefages, A. Agassiz, and the Scandinavians to have been noticed.

In the general conclusions we are told that "there seems every reason to believe that the rocks of the Mesozoic and Cainozoic series, at all events, were formed in comparatively shallow water." We thought that the modern Chalk was the analogue of the old Chalk, which, some thousand and more feet in thickness, accumulated beyond the range of stones and mud, in the abyssal depths. Of course we are wrong, because no manganese is found in it in lumps; and therefore the modern Chalk is still less analogous to the ancient than some of us believe. The principal delight of some modern dredgers has been to pooh-pooh Edward Forbes, but it now turns out that life is not everywhere abundant in the

abyss, as we were told was the case. It is scarce in the profound depths, and gets scarcer with depth, and that was the real meaning of that great naturalist. Finally, the last statement of the Director relating to a biological conclusion is most astounding. He writes:—"The two great modern groups of the Mollusca, the Lamellibranchiata and the Gasteropoda, do not enter largely into the fauna of the deep sea." With the latter part of the sentence everybody will agree, but the first portion is grossly erroneous. The Lamellibranchs and Gasteropoda are among the oldest forms of life, and we would advise Sir Wyville Thomson to read any late manual of palaeontology, and so glean a knowledge of the succession of life on the globe, before something more than this "preliminary" is attempted.

Mr. Moseley's admirable work does not come within our criticism, but Sir Wyville Thomson should have read his naturalist's contributions before making such a mistake about the affinities of the Tabulata. Neither do we criticise Mr. Murray or Prof. Brazier, but it is rather astounding to find a red clay at 2,740 fathoms containing 56.9 per cent. of carbonate of lime, which ought to have been dissolved on its way down; and another red clay at 2,750 fathoms containing only 4.11 per cent. of this mineral. A little deeper, at 2,800 fathoms, there is 6.42 per cent. of the carbonate, and at 3,150 fathoms 3.11 per cent. Again, at 2,575 fathoms there was 51.16 per cent. of carbonate of lime in the red clay, and in shallower water, at 2,028 fathoms, only 43.93 per cent. of carbonate of lime was found, that being called a globigerine ooze. The clay had thus more of the mineral than the ooze. At the moderate depth of 1,900 fathoms there was a globigerine ooze with 74.50 per cent., and another similar ooze at 2,328 fathoms had 67.60 per cent. of the mineral. Yet in another 110 fathoms a red clay is found, with 52.22 per cent. of the carbonate of lime. It follows from these statements that the carbonate of lime is by no means so deficient as has been stated, and that in some instances the red clay contained much of it, and, indeed, more than the ooze. This exceptional condition leads to the examination of a table of the quantity of carbonic acid gas in the Atlantic, over the great depths (p. 384), and to our surprise only one estimate was taken from February 28 to March 26; yet Prof. Brazier's analyses of the deposits relate to that interval. This is very "preliminary," and it pretty well tells its tale. The theory of the dissolution of the globigerine shells by carbonic acid will be gradually dropped. A very remarkable absence of manganese in Prof. Brazier's analyses must be noticed, and it indicates that this mineral is above the mass of the deposit, and that it is not mixed with it. It is to be hoped that the future great work of the expedition will be far in advance of this unsatisfactory book, which, although it contains much valuable information, is in many places too technical for the general reader, and, on the whole, is not good enough for the advanced student. P. M. DUNCAN.

Aristotle's Politics. By W. E. Bolland and A. Lang. (London: Longmans & Co., 1877.)

AN edition of Aristotle's *Politics*, whether it be a complete one for the student of political philosophy, or a mere handbook for the tripos and the schools, is undoubtedly a desideratum. There are many difficulties in the way of its realisation. The corruptions of the text, the deficiency of good manuscripts, the obscure allusions, the crabbed terseness of the style, are all reasons why this boon should be long delayed. We are afraid that the present edition very imperfectly supplies the gap. It consists of two distinct parts—a translation of the first four books by Mr. Bolland, and a series of introductory essays by Mr. Lang. The latter part is decidedly the best. The essays are written with practised ease, and are evidently by a man who knows his subject; at the same time they are slight in texture. The fullness of allusion is bewildering to a less instructed reader, and the very brilliancy of their style would be likely to dazzle rather than enlighten the passmen for whom the book appears to be intended. Still these chapters are pleasant and useful reading, and the student who has read them once or twice through will have acquired some desirable information about the political side of the life of the ancient Greeks.

The translation of Mr. Bolland is far inferior in merit. There are, indeed, two schools of translation from ancient authors, which may be roughly called the Cambridge and the Oxford schools. The one aims at complete verbal accuracy with as much elegance as is possible under the circumstances; the other aims at producing before everything a literary work, a piece of English which is pleasant to read, and which puts the reader of the translation as far as possible into the position of a good classical scholar who can understand the original with ease. Mr. Munro's Lucretius will serve as a specimen of the one style, Prof. Jowett's Plato of the other. It is doubtful whether Aristotle, at least in the *Politics*, lends himself to this second kind of translation at all. His close, condensed, nervous language must be represented by English equally condensed and nervous, and such English is not easy reading. But whether success be possible or no, Mr. Bolland has not attained to it. His translation is neither intelligible to those who know no Greek, nor is it a safe guide to the meaning of the author for those who can understand the Greek text which occupies half the page. We will refer to a few instances taken from the third book. In III. viii., the last twelve lines present a series of blunders. "Reason" (ὁ λόγος) should surely be "our discussion;" "the case of the Few" is inexact; "the latter" and "the former" require to change places, the sentence at present making nonsense; "it does not really happen that the alleged causes of difference ever exist" should be, literally, "it does not turn out that the causes named above are the real causes of the difference," which is true and to the point, whereas the present rendering is neither. Lastly, in the pursuit of an emphasis which is not in the Greek, the translator has mutilated the sentence beginning καὶ

ἀναγκαῖον μὲν. Turning to III. xii. 6, we find that Aristotle is credited with the following hypothesis: "If, on the whole, size excels virtue more than virtue excels size," &c. Surely a second glance at this might have raised a doubt in the mind of the translator, or of one of the friends who looked over the proofs. In III. xiii. 15 it is perhaps by a misprint that ὥσπράκιζον appears as "usually ostracise them." If not, the carelessness is particularly inopportune, as also is the perversity which in III. xvii. 5 by rendering οὖν "however" destroys the framework of half a chapter. On page 218 (III. xv. 6 sqq.) besides several losses of emphasis, καθ' ἑα μὲν οὖν, κ.τ.λ., mistranslated and destroying the argument, compels the translator, groping for sense, to jam two sentences into one. Finally, if καὶ is not rendered by "also," it is usually omitted—e.g., καὶ . . . δὲ appears as "and;" cf. ἐπεὶ καὶ in III. xvi. 7. In III. xvi. 3, τοῦτο δ' ἤδη νόμος, which is translated "but this now is law," should be rendered "this brings us to law," or "here we come to law." These defects are sufficient to show that Mr. Bolland's cannot be accepted as the final English translation. It is also to be regretted that the fifth (eighth) book is not included, which so closely follows the fourth in subject. In default of other editions this one may be of service; but every student who uses it will feel a keen regret that a better is not easily available.

OSCAR BROWNING.

SCIENCE NOTES.

PHYSIOLOGY.

Is the Human Eye changing its Form under the Influence of Modern Education?—Dr. Loring of New York sends us a pamphlet with this title. It is his object to draw general attention to the bad effects of over-study during childhood on the organ of vision, effects seemingly proportionate to the degree in which the principle of compulsory education is carried out. Myopia or short-sightedness consists essentially in an elongation of the antero-posterior diameter of the eye-ball. A systematic examination of the eyes in large numbers of children attending public schools in Germany, Russia, and the United States, has conclusively shown that school-work is a powerful—perhaps the most powerful—cause of myopia. Again, Prof. Ribot says, in his work on *Heredity*:—"Since constant study creates myopia, and heredity most frequently perpetuates it, the number of short-sighted persons must necessarily increase in a nation devoted to intellectual pursuits." Their number actually has increased to an alarming extent in Germany. Is there any danger of myopia becoming the rule, and normal vision the exception, throughout the civilised world? Of the two factors required to produce such a result, one—heredity—is thought by Loring to be less universally operative than Ribot has assumed it to be. The tendency to inherit a myopic eye-ball is largely counteracted by the opposite tendency to revert to a type already perfect in its adaptation to its environment. Only by altering some important "condition of existence" may this conservative tendency be nullified; and the alteration must be brought to bear, not on a few individuals only, but on the great mass of the community; not one sex only, but on both sexes alike. Universal compulsory education is a condition of this kind, and it is making its influence felt already. It causes myopia in the individual by compelling over-use of the eyes in childhood and early youth; it favours the hereditary transmiss-

sion of the defect by lessening the tendency to revert to the normal type of eye-ball.

Functions of the Corpus Striatum.—At the meeting of the Société de Biologie on January 26, 1878, MM. François-Franck and Pitres gave an account of some experiments throwing light upon the function of different portions of the corpus striatum. They found that when an electrical stimulus is strictly localised in the grey matter of the caudate or of the lenticular nucleus, it does not give rise to any movements. No sooner, however, do the points of the electrodes reach the surface of the internal capsule than a tetanic spasm occurs with explosive violence. Again, feeble stimuli applied to the capsule cause much more active movements than those provoked by far more powerful stimulation of the white fasciculi of the *centrum ovale*. This phenomenon may be explained by supposing that the internal capsule contains fibres derived from the *corpus striatum*, as well as fibres proceeding from the cortical substance. Both sets of fibres are simultaneously excited when the stimulus is applied to the capsule; hence the greater violence of the movements produced. That this explanatory hypothesis is not without a basis of fact is proved by the following experiment. In a dog, from whose cortex the motor centre for the left fore-paw had been removed six months previously, and in whom the corresponding fibres of the *centrum ovale* were absolutely non-excitable, movements were readily provoked in the paralysed limb by stimulation of the internal capsule—i.e., in all likelihood, of the still healthy fibres derived from the *corpus striatum*.

On Vaso-motor Mechanisms.—A fresh illustration of the remarkable power of self-adjustment with which the vascular system is endowed has lately been furnished by Pawlow and Ustimowitch (*Pflüger's Archiv*, xvi., 4 and 5). The mean blood-pressure in the arterial system of a fasting dog having been accurately determined without the administration of curare and without inflicting pain, the animal was allowed to take a meal of dry food. The blood-pressure was then repeatedly determined at successive intervals of time. The maximum depression observed did not amount in any one experiment to more than ten millimètres of mercury. Sometimes, no depression at all was noticed during the three hours following the meal. In this experiment, two conditions were present, both of which might have been expected to lower arterial tension; first, the vessels supplying the abdominal viscera were relaxed; secondly, a considerable quantity of fluid, in the shape of peptic juices, must have passed out of the vascular system into the alimentary canal. A state of equilibrium was nevertheless maintained. If we ask how it was maintained, we naturally turn to the cutaneous and other systemic arterioles for an answer. We know that stimulation of an afferent cutaneous nerve is followed by relaxation of the cutaneous vessels and simultaneous contraction of the vessels within the abdomen. We may imagine that the converse of this occurs in the case now under consideration, a stimulus applied to some of the centripetal nerves of the digestive apparatus causing relaxation of the abdominal and contraction of the cutaneous vessels. This hypothesis was put to the test of experiment by its authors. They found that the mere exposure, for a few moments, of a knuckle of intestine in the rabbit was invariably attended by a contraction of the arteries supplying the ears—a contraction which lasted for some little time after the bowel had been replaced and the abdomen closed. But this experiment, as it stands, is not conclusive; it admits of another interpretation. It might be argued that the relaxed state of the abdominal vessels caused by exposure of the bowel, by withdrawing an undue proportion of the total blood from the general system, causes anaemia of other vascular territories. The

diminished calibre of the vessels of the ear would thus be a phenomenon of a passive not of an active order. To decide this point the experiment was repeated after previous division of the cervical sympathetic on one side. Were the anaemia simply passive, it would clearly take place in both ears alike. But it was found to take place only on the side where the sympathetic remained intact. No effect was produced on the vessels of the ear affected with neuro-paralytic hyperaemia. There can, accordingly, be no doubt that the relaxation of the arterioles in the abdominal viscera during digestion is associated with a compensatory contraction of the vessels of the skin, and perhaps of other parts, the mutually antagonistic phenomena being so nicely balanced as to prevent any noteworthy alteration in the mean pressure of the blood in the arterial system.

Innervation of Sudoriparous Glands.—Setting out from Luchsinger's researches (which have been noticed in the ACADEMY), Nawrocki has endeavoured to ascertain the central origin and exact course of those fibres which terminate in the sweat-glands of the toes in the cat (*Centralblatt für die med. Wiss.* 1878, 1 and 2). It will be remembered that Luchsinger showed that stimulation of the sciatic nerve causes sweating of the hairless surface of the toes in the corresponding paw. When one sciatic has been divided, exposure of the animal to a temperature of 44° to 47° C., or temporary asphyxia, causes sweating of three paws only, the one operated on remaining dry. Nawrocki finds that these sudoral fibres are derived from the spinal cord. To determine their point of exit, and the position of the centre or centres from which they spring, the cord was divided at different levels, and the two methods of exciting perspiration enumerated above were employed. A series of such experiments proved that the secretory nerves for the hind-paws issue from the cord at the junction of the dorsal with the lumbar region of the spine; those for the fore-paws, on a level with the fourth dorsal vertebra. Both sets of fibres originate in a single centre, common to the four paws, situated in the medulla oblongata. By dividing the abdominal and thoracic cords of the sympathetic on one side of the body, and then stimulating the sudoral centre, it was shown that the secretory fibres enter the sympathetic after leaving the cord. Those destined for the fore-paws traverse the *ganglion stellatum*, enter the brachial plexus, and are finally conveyed to the toes either in the median nerve alone or in the median and ulnar together. Those for the hind-paws traverse the abdominal sympathetic and pass into the sciatic trunk.

Manganese in the Blood.—Richet has executed some quantitative determinations of this element by incinerating large quantities of blood, or destroying its organic constituents with chlorine, and then precipitating the manganese in the form of dioxide by the galvanic current (*Bulletin de l'Académie de Méd.*, 1877, No. 46). A kilogramme of blood from the ox yielded on one occasion 2.5 milligrammes of MnO₂, and 584 of iron (in the form of oxide); on another occasion 0.5 milligrammes of MnO₂, with 495 of iron. From 250 cubic centimètres of human blood he obtained in one experiment a trace of manganese too small to be determined; another time, a quantity equivalent to three milligrammes per kilo. He thus corroborates the usual doctrine that any manganese present in the blood should be regarded as an accidental ingredient derived from the food.

PHILOLOGY.

THE most important paper in the last number of the *Rheinisches Museum* is a dissertation by Bücheler on an Oscan leaden tablet found recently in the necropolis of the ancient Capua. The tablet contains a curse or *execratio*. Bücheler discusses it with a wealth of instructive illustration and hypothesis, adding a list of the new Oscan words which it contains. Müller-Strübing publishes a

chapter of a forthcoming work on Thucydides, on the *σπαρτια* of Demosthenes in the year 418. He argues that a right reading of the inscription C. I. A. 180 supports his hypothesis that it was Demosthenes who led the thousand Athenian hoplites to Epidaurus in that year (Thuc., v., 75). Wecklein has some good notes on Aeschylus and Euripides; Klein, a number of interesting remarks on inscriptions and antiquities; and Dziatzko, some observations on Lucilius.

The Merchant Taylors' Hebrew Grammar. The Formal Principles of Biblical Hebrew, as understood by modern Semitists, stated in a Manner suited to Beginners. By the Rev. C. J. Ball, M.A. (Bagster.) This is by far the most useful Hebrew Grammar for beginners. It states principles in "a simple and straightforward manner," and is generally accurate. It is also the first grammar of English origin in which the languages closely allied to Hebrew are used for the purpose of comparison. Some may doubt the advantage of introducing a comparative element into a school grammar. There is, of course, much diversity of opinion on the origin of the linguistic forms of Hebrew, and it would be unwise to occupy the student's attention too much with doubtful explanations. Mr. Ball's experience, however, has probably led him to see that a moderate amount of illustration from the cognate languages assists the young student in assimilating the dry facts of the grammar. He has even inserted some illustrations from Assyrian, and in our opinion these have been selected with care and discrimination; as, indeed, might be expected from the revision given to the book by Mr. Sayce. Perhaps it is a little too much to claim for the book that it represents the views of modern Semitists in general, for it is well known that there are at least three schools of Semitists. But Mr. Ball's work would certainly be much more generally accepted by them than, say, Mr. Mason's or Mr. Sharpe's, both of which we had to criticise severely some time ago. Mr. Ball's comparative philology, however, is only incidental; his knowledge of the facts of the language is solid and accurate. Here, again, the works of modern scholars have been utilised. Thus we find the pronunciation *bätim* preferred to *bötüm*, and the divine name given as *Jahüt* (rather *Yahwé*—comp. Mr. Tennyson's *Yabok*). On page 98 it might have been mentioned that *säbhah*, not *sabb*, is the form found in the Hebrew Bible; and on page 43 we could wish to see some other example of the Arabic article in a Hebrew word than *alkum* (Prov. xxx., 31), which is almost certainly corrupt (Hitzig reads *Elohim*). In the next edition Bickell's Hebrew Grammar (translated by Ourtiss) may, perhaps, supply some additions. But enough of criticism. The book deserves to become popular in English schools and colleges.

MEETINGS OF SOCIETIES.

CHEMICAL SOCIETY.—(Thursday, February 21.)

DR. GLADSTONE, President, in the Chair. A lecture entitled "Laboratory Experiences on board the *Challenger*" was delivered by Mr. J. Y. Buchanan. After describing his laboratory—which measured 10 feet by 5 feet 8 inches and 6 feet high—and its fittings, the lecturer gave a detailed account of the means by which, after estimating the compressibilities of water and mercury, he was enabled to determine the depths and temperatures attained by the sounding-line. The compressibility of distilled water was found to be 0.000049 per atmosphere, or 0.0009 per 100 fathoms; of sea-water 0.00077 per 100 fathoms; and of mercury 0.000271 per 100 fathoms, or 0.0000015 per atmosphere. He then described the apparatus and methods by means of which the amounts of oxygen, nitrogen, and carbonic acid were determined. The most interesting results obtained were the following:—From the surface down to 300 fathoms the amount of oxygen continuously decreases; from 300 fathoms downwards, whatever be the depth, the amount increases. This anomalous result the lecturer stated to be due to the

great abundance of animal life at the depth of 300 fathoms, the increase in the quantity of oxygen for greater depths being caused by its non-consumption owing to the absence of life. The next part of the lecture dealt with the distribution of the sea-water as regards density, in depth and superficially. Two regions of maximum density exist north and south of the equator, corresponding to the tracts frequented by the trade-winds. At 350 fathoms deep a great zone of water of low density is found. The densest water is found in the Atlantic. Light water is found in the neighbourhood of ice and in certain regions immediately after the cessation of the monsoons. The maxima of density lie in the north hemisphere to the S.W., in the south to the N.W., of the maxima of barometric pressure. By taking soundings simultaneously with the water-piezometer and the mercury-piezometer, corrections were ingeniously made for any inaccuracies in temperature of the different layers of water. A hearty and unanimous vote of thanks was given to Mr. Buchanan for his interesting lecture, which was illustrated by many tables and diagrams.

SOCIETY OF ANTIQUARIES.—(Thursday, February 21.)

F. OUVRY, Esq., President, in the Chair. Mr. Everard Green presented to the society a drawing of a brass in the church of Weston Underwood, Bucks, representing Elizabeth, daughter of Lord Hussey, and wife of Lord Hungerford and Sir Robert Throckmorton, who died in 1553. The figure is now headless, but when Lipscomb's *History of Buckinghamshire* was published, it was complete, and accompanied by the figures of five daughters, which are now lost.—Mr. Willett exhibited two small bronzes found at South-stoke, near Chichester. One is a seated figure of Jupiter Serapis, of excellent workmanship; and the other a rude representation of a horseman, perhaps a mediæval chess-knight.—Mr. Peacock contributed a paper on the Court Rolls of Scotter Manor, Lincolnshire, a manor which belonged to the abbey of Peterborough from its foundation to the Reformation, and since then to the bishopric, till it was recently sold by the Ecclesiastical Commissioners. The date of the earliest roll is 1519. In addition to memoranda of the transfer of tenements in the manor, they contain numerous entries showing the jurisdiction possessed by the Manorial Court. Persons are presented and fined for thieving; for baking and brewing contrary to the assize; for not cleaning ditches and water-courses; for refusing to sell beer to be drunk off the premises; for allowing diseased cattle to be at large; for not taking proper precautions against fire; and for other acts, some of which are now under the control of the police, and others which there is no authority to prevent.

NUMISMATIC SOCIETY.—(Thursday, February 21.)

JOHN EVANS, Esq., F.R.S., President, in the Chair. Mr. Percy Gardner read a paper on the Macedonian and Greek coins issued by the Seleucid kings of Syria in the course of their various attempts on the Macedonian throne. Such attempts were made by Seleucus I., Antiochus I., and Antiochus III.; and the two latter kings probably minted money in Europe. Antiochus III. struck money as general or prætor of the Aetolian league, and also at Carystus in Euboea, in which island he passed the winter of 192 B.C.—A paper was also read by Mr. Cochran Patrick in continuation of his series "On the Metallic History of Scotland."

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, February 26.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. A weapon from New Zealand was exhibited by Mr. Hyde Clarke.—Mr. J. Sanderson exhibited some stone implements and fragments of pottery from Natal, and read a paper on the subject of the present native inhabitants and their legends. The President remarked that the great bulk of the implements exhibited were extremely rude, and in respect to the pottery observed that it presented remarkable similarity in pattern to pottery found in this country, a statement confirmed by the Rev. Canon Greenwell, who remarked that the pottery was hard and well-baked, and probably made for use in the household.—Mr. W. St. Chad Boscawen read a paper on "The Primitive Culture of Babylonia," in which he re-

ferred to the rudely-pictorial character of early Babylonian writing, and to its gradual development into a syllabic character, as shown in the syllabaries of Assur-bani-pal, which he illustrated by reference to the growth of pronominal ideas and the change of the archaic forms through hieratic into a court or script hand. Treating the earlier forms as pictorial, he suggested that they gave evidence that the original form of dwelling was a cave, which then gave place to a construction of wattle and dab, and that to a structure supported by wooden beams or columns and having doors and windows. To these were probably attached gardens about the entrance. The honour in which women were held by their children is indicated by the ideograph for mother, which signifies "house-divinity." Mr. Boscawen then stated as his opinion that the early Babylonians used the fire-stick to kindle their fires. The ideograph for "prison" is "dark hole." In these early cities there were policemen who patrolled day and night. A vast number of other curious illustrations of the manners of ancient Babylon were deduced by Mr. Boscawen from the ideographs and syllabaries; and his lecture was listened to with great interest. An animated discussion followed, in which Mr. Bouvier Pusey, Prof. Boyd Dawkins, and others took part.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, February 27.)

CHARLES CLARK, Esq., Q.C., in the Chair. Sir Patrick Colquhoun commenced reading a paper "On Historical Outlines of the Leading Religions of the World," in which he surveyed at considerable length the earliest form of religions in India, which he considered to be Brahmanic; and pointed out how, from the simplicity of the earliest system, as recorded in the *Vedas*, the vast system of idolatry which we know to have prevailed in later times grew up, as it were, insensibly. Sir Patrick then pointed out the origin of the later practices of female infanticide, chiefly among the Rajputs, and of suttee everywhere; and noticed the reforms in the popular religion, first, by Rammohan Roy and, more recently, by Keshub Sen.

PHILOLOGICAL SOCIETY.—(Friday, March 1.)

DR. J. A. H. MURRAY, V.-P., in the Chair. Mr. Alexander J. Ellis, V.-P., read a paper on "Engytype, a new Approximative System of Phonetic Writing for Philological purposes." His two principles were that every sign must represent a whole class of connected sounds (as those represented by *a* in man, ask, father, Fr. passer, Eng. all), and that there should be a power of discrimination by diacritics, (thus, in the five words just cited, *a* might be respectively \dot{a} , \acute{a} , \grave{a} , \bar{a} , \check{a}). He then distinguished eight classes of vowels, represented by the types *i, e, a, o, u, y, æ, ɔ, of which the six first had their general Latin senses, and α its German sense, while ε represented varieties of English *u* in *cut*. The accents were only applicable to the five first and last; for *y, æ*, superior and inferior figures were used, which, added also to the accented letters, gave a very long series. These marks would be added at pleasure of the writer, provided he stated his starting-point, and used them to indicate changes in the directions laid down. When a writer could not feel satisfied with any such forms, he added a diacritic \hbar to the one thought most like; thus, Polish *y* might be $\hbar y$, or most like a deep *i*. When the writer could only say that the sound could not be assigned, but seemed to lie between two others, he wrote x as the symbol of the unknown, and placed it between the others, as $\varepsilon x i$, a dialectal sound not yet analysed, which seems to lie "between" ε and *i*. The diphthongs, aspirate, consonants, clicks, &c. were similarly treated, care being taken that the diacritics were always "in stock" in England, so that the application could be immediate, and that great freedom was always left to the writer in their application, provided the general basis was preserved (which would in any character show the genus of sound), and the hierarchy of the diacritic discrimination (which would show the writer's appreciation of the specific character of the sound).—Mr. Gunlögson then read a paper on Icelandic, with especial reference to theories of the ancient sounds.*

LIBRARY ASSOCIATION.—(Friday, March 1.)

ROBERT HARRISON, Esq., Treasurer, in the Chair. The proposals of the Society of Arts for a Universal

Catalogue of Printed Books were discussed. The Chairman was requested to convey unofficially to the Council of the Society the opinions arrived at, to inform them that the association was instructed by the Conference of Librarians to prepare a scheme for a General Catalogue of English Literature, and to call attention to the papers read at the Conference by Mr. J. Ashton Cross and Mr. Cornelius Walford.—Mr. E. B. Nicholson exhibited specimens of coloured and partly printed catalogue cards, designed and used by Mr. W. Crookes, F.R.S.

ROYAL INSTITUTION.—(Saturday, March 2.)

MR. R. BOSWORTH SMITH's sixth lecture brought the history of Carthage to its close. The lecturer first pointed out the prejudiced view the Romans took of the Carthaginian character, and drew a strong distinction between Carthage as it was and Carthage as the Romans represented it to be. He then traced the concluding years of the great Punic War—the last holding-out in Italy; the transfer of the seat of war to Africa; the recall of Hannibal; and the terrible defeat at Zama. Mr. Bosworth Smith then told the unhappy story of the great Carthaginian's end, his wanderings and death, and sketched in strong outlines some of the traits of his unique character. Then the final destruction of Carthage was recounted: the carrying-out of the implacable flat, *Delenda est Carthago*, the siege, the taking of the Megara, the last assault, and the great catastrophe. To-day's lecture ends the series: it will treat of "Carthage as it is," a subject of which Mr. Bosworth Smith is able to speak from personal experience.

FINE ART.

THE DUDLEY GALLERY.

"NOTHING to wear"—or at any rate next to nothing—might be the verdict on the present exhibition in the Dudley Gallery, opened to the public on Monday last, and consisting, as usual at this season of the year, of water-colours. Nothing that will wear well, and outlive a little chance and change; and nothing that one can wear in the memory or the feeling as a permanent possession. And yet there is no lack of manual skill, sprightliness of perception, and natural appearances nicely hit off: it is much such an exhibition as the average—the lower average—of its predecessors. Our convenience on the present occasion suggests our taking the pictures much as they happen to come on the walls: for a collection of this sort that plan will do as well as another.

Tuning up, by Miss Edith Martineau, is a well-executed half-figure of an Italian itinerant fiddler, finished with careful and unrelaxing solidity, and with serious truthfulness. The portrait of a lady, *In Her Eighty-second Year*, has similar merits; the pink complexion, set mouth, lively eyes, and white hair crossed by a broad band of black velvet, combine into a genuine record, pleasurable to remember. *A May Meeting*, by Mr. Crane, shows a young lady and gentleman engaged in lawn-tennis on a chilly afternoon of spring; the early-flowering trees are in bloom, but the season scarcely trusts itself as yet to be genial; a greyhound couches on the grass. Nicely managed though it is, this is rather a trifling production for so gifted an inventor as Mr. Crane; the network which serves as a barrier between the players acts a rather damagingly conspicuous part in the composition. The *Portrait of the Hon. Mrs. Lyulph Stanley* does ampler justice to this artist, and forms an uncommon colour-arrangement—the dark, warm complexion of the lady, who is standing by a fire-place, her hand drooping over the chimney-piece, and holding a Japanese hand-screen; the bright yellow of her silk dress; and the deep-red folding-screen which chiefly fills up the background. Mr. Waterlow contributes, along with other landscapes, *A Riverside House*, showing right perception, but too little desire of completeness in execution: the same, with added emphasis, may be said of his *Harley-on-Thames*. *A Study of Colour*, by Mr. Guinness, is, we suppose, intended to be a study of good colour—of such colour as serves the purpose of a

colourist. We cannot say that the painter has entirely attained this object, the greenish-yellow brocade which fills a considerable space nearest the eye being somewhat cold and discordant. The work has, nevertheless, some good tinting, and capable painting too. *The Robin* is one of Mrs. Allingham's extremely sweet little bits, with the sunflowers and other blossoms of a small cottage-garden struggling for space within the narrow palings. Miss Constance Phillott treats the endlessly-quoted lines of Wordsworth from "We are Seven," about the country-girl and her "little porringer." The child has a graceful wildness, both in physiognomy and in posing; and, allowing for some tendency to rawness in the colouring, this work counts well to its authoress's credit. A portrait by Miss Helen Miles—*Mrs. J. H. Barber*—hangs near that by Miss Martineau already mentioned: it is natural and life-like, and the forms are pulpy and well-rounded: a little more crispness of handling were to be desired. *The Cottage Garden*, by Mr. F. S. Walker, marks an advance upon anything we had previously seen from this gentleman, and reminds us, at no very great interval, of the artistic method of the late Frederick Walker: solid colour and cunning touch are both here. The personages are three damsels of refined character, and a black cat in the grass. Further on we observe *Italia*, by the same painter—a couple of women amid the lights and shadows of the vines; here, also, there is a good deal to praise in detail, but the attempt, as a whole, does not seem to come so natural to Mr. Walker as his English subject. Of the portraits of children whereof Mr. J. C. Moore's hand is so prolific, by far the best in the present exhibition, and one of the best ever displayed, is the *Daughter of J. Hichens, Esq.*; a girl of five to six years of age, dark of hair and eye, and clear-complexioned, with hands lightly folded, habited in light blue of two varying tints: a needlework curtain forms the background. Mr. Henry Moore sends two works executed with his wonted fullness of knowledge and certainty of method; *Autumn Mist*, a marine, and *Tween Strath and Mountain*, a most vigorous sketch, almost scribbled off (as one might say) in point of mere handiwork, but ample in its array of facts, and of underlying truths, and in the expressional gift for rendering them. Mr. Poynter's sea-piece, *Moonlight in Funchal Bay, Madeira*, may be characterised as a study in indigo-tints, from the deep blue of the clear sky-spaces and of the lighthouse-rock to the grey of the shimmering clouds: a dignified and intelligent piece of work, though it cannot be said that the artist has combined with his well-observed scale of hues so much of actual light as would besem the subject. Mr. Herbert Marshall has a very good eye for atmosphere clogged by natural or artificial mist. London of course supplies him with abundant material of this sort: and he has utilised it to much good purpose in his *Trafalgar Square*, and still more so in the view of *Hastings*. Mr. Coleman is getting somewhat mannered and monotonous in his subjects of female children or budding girls fantastically half-arrayed. *Gold Fish* is a reasonably good specimen, but we have seen others better before now, when the notion, and the girls too, had not reached their teens. *Little Ruth* again brings forward Mr. G. McCulloch as a painter of individuality verping upon whim, but well supplied with painterlike suggestiveness. The colour here is of lurid pallor, and we can make nothing of the smudgy black background—it does not seem to represent any object or appearance in particular. The infant, with her blonde hair, black hood, greenish-yellow shawl, and white pinafore, and her hands clasped over the half-dozen ears of corn which she has gleaned, has an engaging air of steadfast and responsible babyhood. There was a task incumbent upon her, and it has been accomplished. Mr. Joseph Knight is a Lancashire painter of much local name and

some London repute. His *Moorland* on a soppy day, with two well-managed figures, one of them a sturdy old market-dame reckless of umbrellas, is truthful, and rightly directed according to the painter's aim; but the texture is woolly, dense, and ponderous, to an unpleasant degree—wanting in relief and buoyancy. This, it may be urged, pertains to the subject-matter, and so, indeed, it does to some extent; but the thing really at fault is the artistic manipulation, and, until he amends this throughout the range of his work generally, Mr. Knight will not attain—or, at any rate, will not retain—that rank which his admirers would wish to assign him.

Some way beyond this picture hangs the one which, in point of subject-matter and creditable treatment united, may be regarded as the leading work of the exhibition: like several other things which bespeak praise here, it is the production of a lady. Miss Catherine Sparkes paints *Louis de Mâle, Count of Flanders, hiding from the Soldiers of Philip van Artevelde*. It is a very well-chosen subject for a lady, grave and moving in its dramatic crisis, but chiefly, to the eye, dependent upon its domestic and infantine tenderness. The count is not at the first moment descried; but soon one observes him, crouched under the bed, and helping himself further backwards out of sight with his hands. Three armed men with drawn swords are about to enter the chamber, pricking and scrutinising as they advance. The principal space is occupied by the bed and its three prettily-arranged inmates—two chubby little children pilloved and asleep at the head of the bed, and a third at its foot: behind the bed, and close to the tall fireplace, is the mother, anxious and agitated, but nerving herself to apparent composure. The accessories are all well introduced—neither scanty nor superfluous—the pictured saint, the *sabots* on the floor, the infant's black doll. For distribution and expression the subject could hardly be better managed than it is, according to the range of the painter's power and experience: every portion of it has been well reflected upon, and painted both firmly and felicitously. We do not remember the name of Miss Sparkes heretofore: she has now produced a picture which will be popular in the Dudley Gallery, and would no doubt be the same were it diffused by engraving.

Reserving a considerable number of contributions for a second article, we may mention a few which attracted and merited attention as we passed; works by David Carr, Addison, Constance Philip, Tom Lloyd (*Up the River, and Fast falls the Eventide*), Frank Walton (*Ballard Down, Isle of Purbeck*), J. E. Grace, Pownoll Williams, A. Clay, Gustave Gillman (*The Back-gate of the Puerta de Justicia, Granada*), Guérin, J. O. Long, Aston, Hugh Wilkinson, Fulleylove (*The Lions of the Capitol, a fine treatment*), B. F. Berry, Arthur Severn (*The Boulogne Boat entering Folkestone Harbour in a Storm*), W. Hall, Helen Angell, Jane Raven, Yeena King, Alfred Parsons, David Green, Pilsbury (*Farm-yard*), W. B. Gardner, Whipple, Linnie Watt, Jennie Moore, Poncy (*The Bleak Downs*), Mrs. Staples, W. J. Palmer, Patty Townsend, O. N. Hemy (*Off for the Night*), S. F. Mills, Mary Godsall, and Elgood. We have cited the title in the case only of pictures of some superior degree of importance.

W. M. ROSSETTI.

OBITUARY.

AFTER a long life of most useful activity and of kindness and geniality perhaps never surpassed, Mr. Joseph Bonomi died last Sunday, at "The Camels," Wimbledon Park. He was born on October 9, 1798, the son of a distinguished architect who, resigning his position as architect of St. Peter's at Rome, settled in this country and left his mark on its architecture. How much he was valued by Sir Joshua Reynolds may be gathered from the fact that the latter withdrew from his

office of President of the Royal Academy because that body had not elected Mr. Bonomi an R.A. The young Bonomi was a pupil of the Royal Academy, and gained there the silver medal for a drawing and a model from the antique. He worked also in the studio of Nolletkens, and could remember many curious incidents of those days. In 1823 he went to Rome, where he met Gibson; but next year he went on to Egypt, and there accumulated an immense series of sketches, many of which are now in the British Museum. In 1833 he went to Syria, and what was then a difficult matter, to Jerusalem. In 1838 he returned to London, and for several years was actively engaged with drawings for such important works as Wilkinson's *Egyptians*. In 1842 he went again to Egypt, as artist to the Prussian expedition under Lepsius. He assisted Owen Jones in the decorations of the Egyptian Court at the Crystal Palace in 1853, and in 1861 he was appointed Curator of Sir John Soane's Museum, in Lincoln's Inn Fields. But, in fact, no dry list of where he had been at one time or what he had done at another can convey at all an adequate notion of his true services to Egyptology, and perhaps less directly to art—for this reason especially, that a great part of his work and skill went, in fact, to help to make up the reputations of others. Those will value his services best who have had or may have occasion to trust to the faultlessness of his drawings. For such, and for others who may consult his *Nineveh and its Palaces*, or his *Proportions of the Human Figure*, his works remain; but for the many who besides this enjoyed the charms of his personal kindness and geniality, he is no more.

THE bare fact of the recent death of M. A. Poulet-Malassis has already been mentioned in these pages, but he deserves at least a few lines of further remark. As a publisher, he was among the very first to take steps to revive in France that taste for fine and decorative printing and book embellishment which had prevailed among the few and wealthy book-buyers of the eighteenth century; and he occupied himself in the issue of works not only printed with exquisite care, but adorned with head-pieces, tail-pieces, and vignettes that recalled the taste of elder generations. He was likewise among the first to employ the art of etching in book-illustration. But the second great claim he has upon our remembrance is by reason of his having helped largely in the publication of several works which have since taken definite literary rank of a high kind, but which were not in the least sought for by the public at the period of their first issue. His editions of certain of the works of Théophile Gautier, of Baudelaire, and of a now popularly-accepted humorist, Charles Monselet, were a drug on the market for months or years—they are now very hard to meet with, and eagerly sought after by the bibliophile. Many years of M. Malassis' middle life were passed at Brussels, where his services to literature were less notable. Since his return to Paris, in the days of the present Republic, he has given to the world more than one volume of interest—such as that of the Correspondence of Mme. de Pompadour, and that on Molière judged by his contemporaries. His life, whether as writer or publisher, was a difficult one, and he has died leaving little for his widow besides his collections, one of which (the engravings) is to be sold immediately in London, at Messrs. Sotheby's, while the other (the rare books) is to be dispersed under the hammer in Paris some time during the month of May.

ART SALES.

THE eight days' sale of Greek coins belonging to his Excellency Subhi Pasha was finished on Saturday last, by Messrs. Sotheby, Wilkinson and Hodge. Among the most interesting lots were the following:—Corinth, silver, Pegasus, rev. Quad. incus., a rare tetradrachm, 9*l.* 17*s.* 6*d.*; Chalcis, silver, head of Apollo, rev. XAΛΙΚΙΩΝ

lyre, 8l. 8s.; a gold double stater of Alexander III., Pallas, rev. Victory and trident, 2s. 6d.; others, 5l. and 5l. 10s.; Philip V., rev. Perseus, rev. name and club in oak wreath, 15s.; Perseus, silver, head of king, rev. name eagle on fulmen, 16l. 16s.; Abdara, silver, an unpublished variety, with griffin and a dancing n., 5l. 17s. 6d.; Aenus, silver, head of Mercury, AINI, 6l. 10s.; Aenus, silver, head of Mercury, AINION and goat with star, 13l.; Prusias II., rev. head of king, rev. Jupiter, with thunderbolt and eagle, 10l.; Cyzicus, distater, gold, 10l., rev. Quad. incus., 8l. 5s.; Magnesia, silver, d of Diana, 15l.; Smyrna, head of town, rev. ne and lion, 10l. 5s.; another, 9l. 15s.; Soli, rev. Phrygian anchor, rev. ΣΟΛΕΩΝ, grapes and 10l. 2s. 6d.; Heliocles, silver, bust, rev. iter with fulmen, 8l. 10s.; Arsinoe II., gold, d, rev. legend without trident, 6l.; Ptolemy I. l. Berenice, 8l. 8s.; another, 7l.; Berenice II., d, rare but poor and pierced, 15l.; Amphipolis, rev. Apollo, rev. torch and tripod, 20l.; four d distaters of Cyzicus, 7l. 5s., 6l. 2s. 6d., 2s. 6d., and 6l. 12s. 6d.; Arsinoe, gold, veiled id, rev. name and cornucopia, 8l.; Arcanaria, rev. head of Apollo, rev. ΘΥΩΝ, Diana and chor, inedited, 10l. 15s.; Aenus, head of Mercury, 6l. 10s.; Smyrna, silver, head of Cybele-ylene, rev. lion and ΦΑΝΗΣ in wreath, 6l.; gnesia and Mæandrum, silver, bust of Diana, 10l.; Elæus, silver, turreted head, rev. draped ale in a wreath, probably unique, 33l.; Cyreca, Barca, full-faced head of Jupiter Ammon, 10l. The entire sale realised 2,475l. 4s. 6d.

At a recent sale at the Hôtel Drouot certain valuable objects of art were disposed of, among them a magnificent decorated mirror, which realised 400l.; busts of Louis Seize and Marie Antoinette, repoussé work, in silver, 101l.; busts in terra-cotta by Roland, 420l.; a Louis Seize sofa, exquisitely sculptured, 404l.; and, finally, for 600l., a splendid example of Gobelins tapestry, representing *The Feast, Dancing and Music*, from designs of François Boucher. We are that during the present month a large collection of the eighteenth-century French engravings was sought for with such avidity will be offered at the Hôtel Drouot.

NOTES ON ART AND ARCHAEOLOGY.

CURIOUS and very rare woodcut, by Wenceslaus Hollar, called *The Great View of Cologne*, is acquired by the British Museum at the sale of Dr. F. Heimssoeth's collection, which took place a few months ago at Frankfurt. This elaborate work is engraved on four large blocks, and printed on eight sheets of paper. It gives a bird's-eye view of Cologne in its whole extent, with all its principal buildings and spires marked with their names. On the other side of the river, from whence the view is taken, is Deutz, surrounded by fortifications and large barracks, before which are to be seen soldiers exercising, and other details. To the right are fields with animals grazing, while to the left, on a small hillock, stand a group of twelve persons, men and women of all conditions, chief among whom is the Burgomaster of the town. An inscription, beginning "Agrippina Prima," is a richly ornamented cartouche at the top of the engraving, tells us that Agrippina, who was born there, was the foundress of the city, and the Empress is represented on the left with the symbols of architecture, while to the right are the three patron saints of Cologne. In the two upper corners are porte-enseignes bearing the city arms, and underneath the whole engraving, in a long band, come the coats of arms of all the various cities and guilds, ending with those of the reigning burgomaster, his shield standing somewhat apart from the rest, with an inscription underneath. At the bottom of all is given a short history of the town and its various industries, finishing with some verses in praise of "the good time that there was in Cölln in the year 1463." The

British Museum copy is a perfect impression of the first edition of this work, which is so rare that only two other examples are known to exist, one at Vienna and the other at Cologne. It is described by Parthey.

THE British Museum has also obtained two very rare prints by Marcantonio Raimondi, which Mr. Reid has long been wishing to add to the already magnificent collection of that master's works in the Print Room. These are *Christ with the Banner*, standing in an almond-shaped glory, a nobly designed work of most delicate execution (Bartsch, 77); and *Angélique et Medor*, two figures seated toying together in a landscape, a conventional design only remarkable for its rarity (Bartsch, 484).

WE were able to mention some time ago the project of establishing in Scotland an important Society of Painters in Water-Colour, and we ventured to urge upon its future members and their patrons the study of the earlier English masters of water-colour who have given dignity to this department of art. We are now delighted to hear that it is proposed to hold, before the end of spring, in Edinburgh, in the Museum of Science and Art—an institution in many respects analogous to the South Kensington Museum—an exhibition of water-colour drawings by the greater and accepted masters. Well-known connoisseurs, amateurs, critics, and collectors have already been applied to to lend such examples of the art of Girtin, Turner, David Cox, De Wint, and other like masters, as they may be disposed to deprive themselves of; and it is hoped that such a response will be made to the invitation as shall enable the director of the museum to throw open to the public of the North an exhibition of great interest and value.

No one who has any real interest in tracing the development of the art of Turner will neglect to see Mr. Ruskin's Turner drawings, on view at the rooms of the Fine Art Society. It would be difficult to overrate the importance of the exhibition, for Mr. Ruskin, notwithstanding the rare generosity with which during his lifetime he has given to Oxford and to Cambridge possessions that must have been an immense delight to him, is seen to be still the owner of a collection of Turners which, as a whole, is not to be surpassed in England, save by the monumental assemblage of our National Gallery. Two things ought promptly to occur to the mind of every visitor to the Bond Street rooms: the first, that Mr. Ruskin's collection is so formed as singularly to elucidate the artist's progress in his art; the second, that the collection, notwithstanding its variety, has also a harmony and unity which bespeak in its formation the action of one mind, guided by the very highest taste. In both respects the collection is widely different from the great chance gatherings due only to the lavish expenditure of money through the advice of the dealers. There is enough early work to show what were the processes through which Turner progressed to perfection in his art. Then, again, there are probably the most chosen examples existing in England of the first sketches made by Turner among the Alps at a time when even the most reserved employment of colour did not prevent him from conveying his impressions with magnificent and controlled strength. The *Bonneville* (No. 10) and the two drawings of the *Aiguillette* (Nos. 11 and 12) are among the very finest examples that we know of his earlier power. The *Bonneville*—probably the earliest sketch of all—has every quality that a sketch should have. In pure draughtsmanship it is scarcely less than majestic, and its broad faint tinting suggests with extraordinary delicacy the colours and tone of the scene. Following near upon this mountain series, done in Turner's early maturity, we have the series named by Mr. Ruskin in his invaluable little catalogue, "Dreamland—Italy," and then the series "Reality—England at Rest," and the

later series "England Disquieted." To the first belong several drawings which, whether or not they deserve all the praise Mr. Ruskin gives them, are at least exquisite examples of selected form, of the high elegance which was a joy to Turner at that time. Their scheme of colour—take No. 16 and No. 17 for example—is, however, without either the quiet harmony of the earlier sketches or the bolder harmonies and contrasts of some of the later. They are of the class that seem to us to lose little by translation into the delicate black and white of the line-engravers occupied in Turner's middle-life with the illustration of dainty books. The "England at Rest" set contain some among the Yorkshire drawings—notably a *Richmond, Yorkshire* (No. 27)—on which Mr. Ruskin justly sets great store, since "there is no more lovely rendering of old English life" than this, in which the unspoiled town of fifty years since is pleasantly surrounded by meadow and river. Some of the subjects properly belonging to the "England Disquieted" must have been conceived and treated earlier, we think, rather than later than some of the Yorkshire drawings. The drawing No. 32—*Dudley Castle*—is a splendid example of the more rapidly executed work of the later period of the "England Disquieted": a sketch slight and summary indeed in comparison with the *Richmond* or the *Farnley* of the "England at Rest;" and, when seen in contrast with these, it is strangely confirmatory of that theory with regard to Turner's change of sentiment which Mr. Ruskin now not for the first time seeks to establish. *Salisbury* (No. 38) is one of the most absolutely accomplished of all the works in the exhibition; every resource of invention, incident, line, colour, and passing effect, is brought to bear upon the beauty of Turner's treatment of this theme. Still later we reach examples in which it is clear that, while Turner had not ceased to gain, he had also lost very much. A vision of *Arona* suggests a kind of unearthly beauty which Art before Turner had hardly essayed to present, and the fairyland character of his later designs is shown by, among others, the *Bridge*—Nos. 60 and 61—lovely light things whereon the light brush has but just rested. Next week we shall take occasion to add a brief note on the engraved work likewise exhibited.

THE Louvre has recently obtained casts of all the principal sculptures discovered at Olympia. These casts will serve to complete the remains discovered by the Morea scientific expedition in 1829, and will be of the greatest service in helping to reconstruct the figures to which these valuable relics now in the Louvre belong.

Two fine pictures by Rubens, *A Holy Family* and the *Head of an Old Man*, in the possession of the Duke of Wellington, have lately been photographed by M. Lombardi. The excellent reproductions of the drawings by Rubens in the National Gallery taken for the Rubens Fête at Antwerp by this photographer may now be obtained. The most remarkable of these are the four sketches for his magnificent painting of *The Fall of the Damned* at Munich, two studies for Crucifixions, and a portrait of a young girl. These Rubens drawings are not exhibited at the National Gallery.

AN interesting study of Daubigny, as one of the *Paysagistes Contemporains*, was contributed by M. F. Henriot to the *Gazette des Beaux-Arts* in March and May 1874. Two beautiful etchings by him are also given in these numbers, as well as a number of woodcut illustrations, and a catalogue of his etched works, valuable to students of this delightful and much-to-be-lamented master.

THE Manchester Academy of Arts have this week opened their annual exhibition. It is intended to issue in connexion with it an "Art Annual," containing illustrations of the more notable pictures from sketches by the artists. This will be edited by Mr. Richard Smith, B.A.

A TELEGRAM in the *Times* from Rome announces the death of Mr. Lawrence Macdonald,

well known for his portraits and busts of English Peers of more than one generation; and the serious illness of Mr. Joseph Severn, the artist and friend of Keats.

THE *genre*-painter, Alexandre Jean Antigua, died in Paris on the 27th ult. He was born at Orleans in 1818, and received his artistic education in the studios of Norblin and Delaroche. He began with religious subjects, but in 1846 he took to *genre*-painting, and produced in succession *The Chimney-Corner*, *The First Plaything*, *The Storm*, and *Women Bathing*, which were all purchased by the Orleans Museum. His best-known work is *The Fire*, now in the Louvre.

M. EUGÈNE MÜNTZ has been appointed Librarian, and M. Etienne Arago Archivist, to the Ecole des Beaux-Arts.

THE STAGE.

THE first appearance of Herr Neville Moritz, the Hungarian actor, upon the English stage has resulted in considerable disappointment. His performance of Othello at the Queen's Theatre on Saturday afternoon revealed neither extraordinary natural gifts nor subtle insight into character, and on the whole did not rise far above that mediocrity of which we have already upon our stage an abundance of examples. Herr Moritz's Othello is habitually a rather rough and blustering hero, who threatens and stamps his foot a good deal, and has little majesty of presence or dignity of demeanour. So far, we observe, this impersonation has been defended by a friendly critic, who boldly asserts that German criticism upon Othello is agreed that there is nothing grand or stately about him; but it would be unjust to hold Herr Moritz responsible for an assertion so entirely unfounded and erroneous. In one respect the idea of Herr Moritz's impersonation was preferable to Salvini's. The actor has perceived that from the moment that the determination to kill Desdemona as an act of inflexible justice has taken possession of his soul his self-command becomes strongly marked, and is intensified by his stern resolve. Hence, instead of those violent struggles and wild-beast-like paces to and fro which characterised Salvini's performance in the last act, we have striking self-possession and directness of purpose. The execution, however, fell short of the conception, partly from the actor's habitual lack of noble carriage, and partly from the absence of those rare qualities of voice which can alone give grandeur to an actor's utterances. For the same reason, after the discovery of the cruel deception of which he has been the victim, Herr Moritz's delivery of the lines failed to sound the great depths of pathos. The best-spoken passage was the last speech; and this deserves the more to be mentioned, because few actors here succeed in indicating the infinite calm which has descended upon the spirit of the Moor in the moment that precedes his self-inflicted punishment and welcome release from the burden of unavailing sorrow and remorse. His desire even then to stand well, or at least as well as "these unlucky deeds" will allow, in the eyes of the world, and, above all, his unwillingness to be regarded as a mere soldier of fortune, deserving only of the grudging confidence and harassing suspicions with which a Christian republic must have sometimes vexed the noble spirit of the Moorish commander, are touches of truly human inconsistency such as are rarely to be found in other writers. It is in this spirit that the long bygone incident of slaying the "malignant and turbaned Turk," who "smote a Venetian and traduced the State," occurs as an illustration more to the purpose than mere assurances of identification in feeling with his adopted country and genuine loyalty towards its government; and there seems to be a subtle truth even in the somewhat ornate and Oriental diction wherein his thoughts clothe themselves in this supreme moment. These are matters which demand subtler changes of tone than Herr Moritz has at command; but the

shades of thought and feeling were nevertheless indicated, and the ominous calm of his demeanour throughout this speech had a fine effect. Herr Moritz will repeat his performance at the Queen's Theatre this afternoon.

A RATHER absurd story, originally put forth by the paper entitled *Mayfair*, and copied into other journals, to the effect that the Baroness Burdett Coutts had taken a lease of Drury Lane Theatre, and intended to make Mr. Irving her acting manager, is contradicted on authority. The Baroness Burdett Coutts does not, it appears, intend to embark in theatrical enterprises, nor is Mr. Irving very likely to imperil his health and reputation by confining his appearances to the vast stage of Drury Lane. That enormous theatres compel actors to rant in order to be heard, and are otherwise destructive of the subtler graces of acting, is now generally acknowledged, in spite of the high authority of Edmund Kean to the contrary. Mr. Chatterton, who as a rule produced spectacular pieces and pantomimes, was well aware of this. Even managed in his common-sense and business-like if not very exalted spirit, it is known that Drury Lane has not been a very profitable venture; hence the complimentary benefit to Mr. Chatterton at Drury Lane, which has this week put him in possession of a handsome present and substantial token of the goodwill of friends. Any attempt to restore to Drury Lane the character of a home of the poetical drama, which it perforce enjoyed when protected by a rigid monopoly, would in these days of comparative freedom in dramatic matters inevitably result in disaster.

In withdrawing *The Ne'er-do-weel*, after a week's trial, Mr. Neville, who obviously speaks under the inspiration of Mr. Gilbert, confesses the justice of the condemnation both of the public and the critics with a frankness which is not the less commendable because it is rare. If this fashion should extend, a new dramatic-managers' vocabulary will be required, wherein the term "immense success" will no longer be deemed equivalent to disastrous failure. Mr. Gilbert promises to re-write his play, modifying even the first act and a half, although that portion, it appears, has (for what reasons we know not) afforded pleasure to some persons. The truth is that not only the superstructure but the very foundations of the piece must undergo considerable changes before the *Ne'er-do-weel* can give entire satisfaction.

MISS NEILSON has appeared this week at the Haymarket in the character of Julia in Sheridan Knowles's play of *The Hunchback*, Miss Henrietta Hodson appearing in the same play in the part of Helen.

THIS evening Mr. Irving will appear at the Lyceum in the version of Casimir Delavigne's *Louis XI.* which was made by Mr. Boucicault for the late Mr. Charles Kean many years ago.

THE new romantic drama by Mr. Palgrave Simpson and Mr. Claude Templar, to be produced at the St. James's Theatre this evening, is called *The Scar on the Wrist*, instead of *Memories*, as originally.

MR. AND MRS. KENDAL will commence their tour with *Diplomacy* in August. Miss Kate Pattison will be entrusted with Mrs. Bancroft's part of the Comtesse Zicka.

MR. ROBERT BUCHANAN has, we understand, another play ready for rehearsal.

ON Monday afternoon there is to be a performance at St. James's Hall in aid of the Ladies' Work Society, of which Her Royal Highness Princess Louise is president. The programme includes the double attractions of music and recitation, Mr. Henry Leslie and his choir being responsible for the one, and Mr. Brandram for the other. The subject is the *Midsummer Night's Dream*, with Mendelssohn's music as an added attraction to Shakspeare's words.

M. SARDOU's new comedy, *Les Bourgeois de Pont-Arcy*, was produced last week at the Théâtre du Vaudeville with complete success. The leading characters were sustained by Berton, Blanche Pierson, Parade, Delannoy, Mlle. Delaporte, Mlle. Céline Montaland, and Mlle. Alexis. M. Sardou in this comedy pursues his accustomed method of devoting the first act and great part of the second to comedy scenes depicting the kind of society in which his hero and heroine are destined to move. As in *Rabagas* political satire is his object, and the little meannesses of typical political intriguers in a typical small town are sketched with marvellous skill and fertility of invention. All this, however, has no very essential relation to the story on which the strong interest and dramatic incidents of the piece depend. This story, which turns upon the self-sacrifice of a son, who heroically takes upon himself the odium of a rather disgraceful amour, by way of shielding the memory of a dead father, is somewhat artificial in character, and will not bear the test of examination for probable and sufficient motives. Unquestionably the hero by this "pious fraud" inflicts a great deal more pain upon worthy people than they would have been likely to suffer by disclosure of the true state of the case. But on the French stage the protection of a parent's memory is regarded as an object sufficient to excuse almost any sort of falsehood and extravagance. Hence, perhaps, the fact that audiences of the Vaudeville appear not to have felt the force of the objections which have nevertheless been urged by the ablest and most impartial of French dramatic critics.

La Police Noire, a new play in five acts, by M. Alfred Delacour, produced at the Théâtre Cluny, is an elaborate melodrama of a rather old-fashioned kind, the scene of which shifts alternately from *Le Havre* to Wapping, and from Wapping to New South Wales. It seems to have given satisfaction.

MUSIC.

IGNAZ BRÜLL'S "GOLDEN CROSS."

BY his production at the Adelphi last Saturday for the first time in England of Brüll's two-act opera *The Golden Cross*, Mr. Carl Rosa has fulfilled one of the most important promises of his prospectus. The first performance of the work on any stage took place at the Berlin Opera on December 22, 1875, and within the little more than two years that have since elapsed the music has made its way to many of the principal opera-houses in Germany, it having been specially successful at Vienna.

The libretto, written by Herr Mosenthal, is simple and pleasing. A young miller and innkeeper, Nicolas Pariset, residing in the year 1812 in the little village of Melun, not far from Paris, is on the point of being married to his cousin Theresa. On his wedding-day, a recruiting sergeant, Bombardon, makes his appearance in the village, and among other conscripts Nicolas is enlisted. His betrothed and his sister, Christina, are in despair, and the more so as Bombardon tells them that the only possible chance of escape for Nicolas is the finding a substitute—no easy matter. Christina appeals to the young men of the village, her suitors. She takes from her neck a golden cross, and says that whoever will take her brother's place shall receive from her the cross, and on his return after the war shall, on presenting the cross, have the right to claim her hand. But the danger is too great, and none of the villagers will volunteer. The drum sounds the signal for the departure of the recruits; and just as Nicolas is bidding farewell to his betrothed and his sister, Sergeant Bombardon enters, and says that the substitute is found. Christina asks his name, but he is told that it is to be a secret; that she shall know it when he returns to claim her hand. The

audience is aware that he who has generously taken Nicolas' place is Gontran, a young French nobleman, who has accompanied Bombardon, and has watched Christina's devotion to her brother with deep interest. Evening comes on; the soldiers march away, and the act ends with the resumption of the wedding festivities.

Between the first and second acts three years elapse. The scene is the same as before—the little inn and mill at Melun. Nicolas and his wife, Theresa, appear, the former in military uniform and with his arm in a sling. On the invasion of France by the Allies in 1814, Nicolas, in common with everyone else, enlisted to defend his home; he has been wounded in action, and returned to the inn bringing with him the captain under whom he had served, and who had also been wounded. The Captain and Christina have fallen in love with one another, though neither is aware of the other's feelings; and Christina resists the growing sentiment, because she has promised herself to the bearer of the golden cross, who has not yet returned to claim her hand. The villagers, such at least as have survived, are all home again; but not one of them can give her any news. At length "the Captain" announces himself to her as Gontran, who went in her brother's place. Overjoyed, she asks him for the golden cross; but he has not got it. He tells her that when lying, as he believed, mortally wounded on the field of battle, he gave the cross to a comrade, telling him to deliver it to her, and to tell her that she was free from her vow. She, however, disbelieves the statement, as she knows that her brother and Theresa are most anxious that she should marry the Captain, and thinks that they have concocted this little plot to accomplish their end. Gontran, much pained at her mistrust, determines to leave the place; and Christina, though grieved at having offended him, determines to remain faithful to her promise. At this juncture Sergeant Bombardon arrives in a most dilapidated condition—with a wooden leg, and a face covered with scars. He brings back the golden cross, and after teasing Christina by pretending that he is the rightful owner, tells her that it is no other than Gontran; and of course all ends happily.

Such is an outline of Herr Mosenthal's libretto, which, it will at once be perceived, offers good scope to a composer. Before proceeding to speak of Herr Brüll's music, it ought to be said that the English version, by Mr. John P. Jackson, is most excellent, the lines being not only graceful and flowing, but well adapted to the music.

There is probably no form of composition in which a musician's originality, if he have any, or his lack of it, if he have it not, will be more perceptible than in the opera. After hearing Herr Brüll's concert at the Crystal Palace a week ago, I remarked in these columns that individuality of style was hardly the composer's strong point; and the judgment expressed on his music then was confirmed in every point in listening to the *Golden Cross*. The music is throughout most artistic and pleasing; it is excellently written, thoroughly appropriate to the dramatic situation, often of real beauty, and occasionally (as in the finale to the first act) powerful; but it contains little that is absolutely new. Of positive reminiscences there are very few, and these, by the way, are chiefly from Auber; but throughout the work one has the impression of having heard something similar before. This is not said in disparagement of the music—because if Herr Brüll is not a great inventive genius, the same may be said of nine out of ten modern composers, whether German, French, or English—but simply to give, as far as may be, a correct idea of the work. The overture is extremely pretty, though not very original; the best number in the opera is unquestionably the finale to the first act, in which the composer is heard to great advantage. The mingled strains of the wedding music and the march of the departing soldiers, with the song of Gontran heard in the distance, are treated with great skill, and produce the

happiest effect. Among other pieces deserving of mention are Christina's Romance, "Still young, our parents dying," in the first scene; Gontran's air in the first act, "What is life, if love's devotion;" the duet between Theresa and Colas, which opens the second act; the drinking quartett, and the duet between Christina and Gontran in the same act. The music allotted to Bombardon (who is a kind of double of Sergeant Sulpice in *La Fille du Régiment*) is very pretty, but more commonplace in its themes than that of the other characters. The total impression produced by the opera is that, though not a very great, it is an extremely enjoyable work, and one which from its artistic workmanship will find favour with the musician, while its flowing and melodious grace will commend it to the general public.

For the performance, as usual, we have nothing but praise; it is "the old, old story." Everything that Mr. Rosa brings forward is presented with a completeness that leaves nothing to desire: and if the composer of *The Golden Cross* were not satisfied with the rendering of his work on Saturday, he must indeed be hard to please. By her impersonation of the devoted sister, Christina, Miss Julia Gaylord made a distinct advance in her position as an artist: she has hitherto been heard chiefly in light parts; but her acting, especially in the second act, showed a power over the pathetic, and a capacity for undertaking more serious characters for which few of her audience could have been prepared. I do not think I am guilty of any impropriety in repeating a remark which I casually overheard in the theatre on Saturday. One of the most eminent German musicians at present visiting this country said that he had seen the opera on nearly all the chief German stages, but that he had never seen so good a Christina; and this may well be believed. Miss Yorke, as Theresa, was also most excellent, though the music lies rather high for her voice. Mr. Joseph Maas, a tenor singer who was heard some time since in London, but who has of late years been connected with the Kellogg Opera Company in America, made his first appearance with Mr. Rosa as Gontran. In the first act Mr. Maas, probably from the anxiety attendant on a first appearance, seemed hardly master of his resources; but as he warmed to his work he was heard to much greater advantage. His voice is a pure and a high tenor of excellent quality; he sings like an artist, has a good stage-presence, and his acting, if not remarkable, is graceful and unaffected. That he is a decided acquisition to Mr. Rosa's company there can be no doubt. As the young miller, Colas, Mr. Snazelle was thoroughly satisfactory; while Mr. Aynsley Cook, in the part of the bluff and kind-hearted Sergeant Bombardon, gave one of those highly-finished character-pictures in which this talented artist excels. Chorus, orchestra, and *mise-en-scène* were as irreproachable as usual, while numerous encores, supplemented by calls after each act for the composer, Mr. Rosa, and the whole of the principals, testified unmistakably to the entire satisfaction of the audience which crowded the theatre, and to the genuine success of the opera.

The *Golden Cross* and the *Merry Wives of Windsor* have been repeated during the week; and for this evening the *Bohemian Girl* is announced.

EBENEZER PROUT.

At the Crystal Palace Concert of Saturday last the name of another composer was added to the lengthy catalogue of those whose works have been first introduced to the English public through the medium of Mr. Manns's orchestra. Herr Carl Goldmark is scarcely known here even by name, though in South Germany he has a high reputation. He was born in 1832 at Keszthely, in Hungary, and received his musical education at the Vienna Conservatorium. Among his numerous works in many departments of musical art the *Ländliche Hochzeit*, *Symphonie in fünf Sätzen*, has gained, perhaps,

the most attention. The title of this work is, to say the least, unfortunate in its latter portion, as there is nothing symphonic in the form of the movements, and but little in the character of the music. The first section, *Hochzeitsmarsch mit Variationen*, at least shows the composer's mastery over the resources of modern orchestration. The air itself is neither remarkable nor original, but some of the variations are very clever, the scoring of each containing many novel and piquant effects. There is a delicate prettiness in the second movement, *Bräutlied*, and in the third, *Serenade*; but the fourth, *Im Garten*, is rather cloying, with its frequent repetition of one long-drawn melody. The last movement, *Tanz*, is a presto in common time, animated, noisily scored, and bordering on vulgarity. The work, as a whole, can scarcely be subjected to serious criticism. It is a *jeu d'esprit*, and considered in its true light deserves some praise. But it bears no nearer relation to a symphony than does an extravaganza to a tragic opera. The performance was remarkably good in all respects save one, where the direction in the score relative to the method of playing the cymbals was disregarded. The remainder of the concert may be briefly dismissed. Herr Joachim played Spohr's *Concerto Drammatico* and two movements from Bach's G minor sonata, while the orchestra was heard in the overtures *Coriolan* and *Fingal's Cave*, and in the air from Handel's opera *Scree*, so curiously arranged for solo violin, harp, organ, and tutti by Herr Hellmesberger, of Vienna.

CRITCHER's oratorio *Palestine* was fully discussed in the ACADEMY on the occasion of its first revival by the Sacred Harmonic Society in January, 1874. It is therefore unnecessary to refer to it at length at the present juncture. But mention may be made that Messrs. Novello, Ewer and Co. have recently added the work to their cheap octavo edition of oratorios, and it thus possesses a chance of renewed vitality. The performance on the last inst. at Exeter Hall was fairly commendable, allowing for the facts that Mr. Maybrick failed to render justice to the bass solos in the first part, and that the choruses were marred by the very feeble singing of the sopranos. It cannot be denied that this department of the Sacred Harmonic Society's forces needs careful revision. Miss Anna Williams sustained the whole of the soprano airs, and materially strengthened her position as an oratorio singer. She was assisted in the concerted music by Miss Julia Wigan, while Miss Julia Elton, Mr. Cummings, and Mr. Santley completed the list of principals.

THE second of Madame Viard-Louis' five grand orchestral concerts was given at St. James's Hall on Tuesday under the direction of Mr. Weist Hill. The programme was one of great excellence, including Bennett's charming overture to the *Naiades*, the "Jupiter" symphony, Bizet's orchestral Suite *L'Arlesienne*, a new minuet and trio (MS.) by Mr. Ebenezer Prout, and the march from Costa's *Elis*, as the orchestral numbers. In all these pieces the magnificent band, most ably conducted by Mr. Hill, was heard to great advantage; a finer rendering of the overture and the symphony has seldom been listened to. Bizet's Suite, announced as for the first time in London, has, we believe, been given at the Alexandra Palace; it is a work full of originality and of real beauty. Madame Viard-Louis was heard in Beethoven's E flat concerto and Mendelssohn's "Variations Sérieuses" to much greater advantage than at the previous concert; it may be fairly said that she played extremely well. Mr. Edward Lloyd sang "O 'tis a glorious sight" from *Oberon*, and Mendelssohn's "Garland," in his invariably finished and artistic manner.

THE Borough of Hackney Choral Association gave their third subscription concert of the season at Shoreditch Town Hall on Monday evening. The first part of the programme consisted of Beethoven's Mass in C, the solo parts being sung

by Mrs. Osgood, Mdlle. Hélène Arnim, Mr. Harper Kerton, and Mr. C. E. Tinney; to this succeeded Haydn's Military Symphony; and the concert concluded with Mendelssohn's music to *Loreley*, the solo part being magnificently rendered by Mrs. Osgood. Mr. Ebenezer Prout conducted.

On the 22nd ult. François Hunter, well known as a composer and arranger for the piano, especially of easy teaching-pieces, died at Coblenz, his native town, at the age of eighty-five years. During the greater part of his life Hunter resided at Paris; but he retired from the active practice of his profession some twenty years since, and returned to Coblenz, where he passed the remainder of his life.

THE Rev. D. Blakley writes:—"Permit me to notice one inaccuracy of some importance in the otherwise excellent *résumé* of a paper read by me before the Musical Association on February 4, published in the ACADEMY of February 16. The passage to which I desire to draw attention stands thus:—"It was stated that a cone cannot produce the harmonics of its fundamental in tune; and consequently the shape of a bugle," &c., &c. This should stand: 'It was stated that a cone can only produce the harmonics of its fundamental in tune when it is complete to its apex; a complete cone cannot be used by the lips as a wind instrument, and consequently the shape of a bugle,' &c., &c."

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TABLE OF CONTENTS.

	PAGE
MISS ZIMMERN'S LESSING: HIS LIFE AND HIS WORKS, by the Rev. MARK PATTISON	201
WOOLLEY'S POLITICAL SCIENCE, by the Rev. W. W. CAPES	202
NEWMAN'S VIA MEDIA OF THE ANGLICAN CHURCH, by G. A. SIMCOX	203
GILLMORE'S GREAT THIRST LAND, by KEITH JOHNSTON	203
THE COMPLETE EDITION OF DIDEROT, by GEO. SAINTSBURY	204
BOASE AND COURTNEY'S BIBLIOTHECA CORNUBIENSIS, by Sir JOHN MACLEAN	206
ROBERTSON'S LIFE AND TIMES OF JOHN BRIGHT, by THOS. HUGHES	206
NEW NOVELS, by T. W. CRAWLEY	207
SCHOOL-BOOKS	208
NOTES AND NEWS	209
OBITUARY: the Rev. C. LESINGHAM SMITH	210
NOTES OF TRAVEL	210
MAGAZINES AND REVIEWS	210
PARIS LETTER, by G. MONOD	211
SELECTED BOOKS	213
CORRESPONDENCE:—	
Principles of Phonetic Spelling, by A. J. KILLS; The Lake Country of England, by Andrew Wilson; Grimm's Law, by T. Le M. Douse; "Marmorne," by Geo. Saintsbury	213-5
APPOINTMENTS FOR NEXT WEEK	215
THOMSON'S VOYAGE OF THE "CHALLENGER," by Prof. P. MARTIN DUNCAN	215
BOLLAND AND LANG'S EDITION OF ARISTOTLE'S POLITICS, by OSCAR BROWNING	217
SCIENCE NOTES (PHYSIOLOGY, PHILOLOGY)	217
MEETINGS OF SOCIETIES	218
THE DUDLEY GALLERY, by W. M. ROSEKITT	219
OBITUARY:—MR. JOSEPH BONOMI; M. A. POULET-MALASSIS	220
ART SALES	220
NOTES ON ART AND ARCHAEOLOGY	221
THE STAGE	222
IGNAZ BRÜLL'S "GOLDEN CROSS," by EBENEZER PROUT	222
MUSIC NOTES, NEW PUBLICATIONS	223-224

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LITERATURE.

The History of the Indian Navy (1613-1863). By Charles Rathbone Low (Lieutenant late Indian Navy), F.R.G.S., &c. In Two Volumes. (London: R. Bentley & Son, 1877.)

THE British Empire in India has the sea for its base; and from the time of the establishment of the first factory at Surat to the present hour the fundamental points bearing on the maintenance of our power have always been supremacy on the ocean and safe communication between England and her great Eastern dependency. The first voyages to the East undertaken by Englishmen are, therefore, subjects of primary interest to the student of Indian history, and the nature of our supremacy in the East cannot be fully appreciated without a knowledge of the naval annals of the East India Company. The earlier voyages, during the seventeenth century, secured for the Company a firm footing in India. They were led by some of the most able and intrepid seamen of the age of Elizabeth, and the record of their deeds is full of romantic incidents and adventures. The period of these early voyages is the heroic age of British Indian history, and it has never received its due share of attention. Meagre abstracts of the journals were inserted by Purchas in his *Pilgrimes*, whence they have been copied, in a still more abridged form, into subsequent compilations. Yet many of the journals themselves have been preserved in manuscript, and they form materials for a most interesting history of the heroic age of British India.

The first voyage of Sir Henry Middleton has alone been published in a separate form; and the voyages of Sir James Lancaster are about to be issued as one of the volumes of the Hakluyt Society's series. But the other journals of the East India Company's earliest sea captains remain in manuscript, at least those which have not been destroyed. An elaborate narrative of Sir Henry Middleton's second voyage by Captain Downton, the account of Captain Best's important voyage, and of his naval actions with the Portuguese, written by Ralph Crosse, the purser, and several others, are in the India Office. The manuscript of the story of the voyage of Captain Savis, in the course of which he opened intercourse with Japan, has found its way into the topographical dépôt of the War Office. Many precious manuscripts are lost. But ample materials remain for an exhaustive history of the early East Indian voyages, which are not only

important as having laid the foundations of our Indian Empire, but are rendered classic by the glorious deeds of some of our ablest Elizabethan navigators, and especially of two of our greatest Arctic voyagers. John Davis, after having piloted the first English and the first Dutch fleets to the Indies, ended his noble career in a naval action with the Japanese. William Baffin was killed while taking scientific observations on an island in the Persian Gulf.

In the journals of the old East Indian voyagers many curious pieces of information may be picked up, which are of general interest to men of letters. For instance, in the manuscript of Captain Keelinge's journal in 1607 one of the earliest performances of the play of *Hamlet* is recorded. We are told that while the ships were at Sierra Leone in June 1607 the commander ordered plays to be acted to amuse the men, and to keep them from dicing and idleness; and that the plays of *Hamlet* and *King Richard* were performed in presence of Captains Keelinge and Hawkins.

The second period of Indian naval history is not less interesting. It comprises the time when the ships and factories, especially on the west coast, had to be defended against the attacks of Mahratta pirates; and when a Bombay Marine had to be formed, in order that Englishmen might hold their own in the Eastern seas. The defeat of Angria's fleet by Commodore James, and the capture of Severndroog, is the most stirring episode in the history of this period, which, however, is full of deeds of gallantry and daring performed by the Company's naval servants; not only against local pirates, but in actions with the civilised enemies of England. Not the least glorious naval actions recorded in the pages of James and Brenton are that of Commodore Dance with Admiral Linois, and the capture of the *Medée* by Henry Meriton.

The history of the Indian Navy during the present century is a record of much valuable war service performed sometimes independently and at others in conjunction with the Royal Navy. In the Persian Gulf the labours of the officers of the Indian Navy, in destroying the nests of pirates, regulating the political relations of local chiefs, and preserving peace and order, have been of great permanent value, and have never been adequately recognised. Captain Felix Jones, the surveyor of the Red Sea and of Mesopotamia, the able Political Agent and gallant seaman, whose services in war and during peace have been of the highest order and extend over half a century, has never received the smallest honorary distinction. The almost total absence of recognition which has marked the conduct of our Government in its dealings with the officers of the Indian Navy renders their valuable services all the more honourable and patriotic. In the Burmese wars, at Aden, in China, in the Persian war, and during the Indian mutinies, a prominent part was taken by the local navy. Its officers and men earned that distinction which the conscientious performance of gallant deeds and good service confers, and which is independent of official requital.

But the work of the Indian Navy which

will be of most permanent value is comprised in their surveys in all parts of the Eastern seas, from the coasts of Africa to those of China. Surveying-work entails most laborious and trying duties, and calls forth the highest qualities of a seaman; and it is in this field that the officers of the Indian Navy have most eminently distinguished themselves. Their surveys were executed with very inadequate means and in the face of much official discouragement. But they were pushed forward to completion with admirable zeal and perseverance, and with great professional skill and ability. All surveys of the seas and coasts from Suez to Singapore are due to the Indian Navy; and for that service alone its officers deserve an honourable and lasting place in the annals of British domination in the East.

The abolition of the Indian Navy was a blunder from every point of view, and the false step must be gradually retraced. But the most serious mischief, and that which was most immediately felt, was caused by the total cessation of all surveys. In 1871 the resumption of marine surveys, which had been abandoned since the abolition of the Indian Navy, was strongly advocated by the Geographical Department of the India Office; and the representations then made led to the organisation of the present Marine Survey Department under the able superintendence of Commander A. D. Taylor, late of the Indian Navy. Most useful work has since been done, surveys have been executed and accurate charts prepared and published, and thus one part of the duties which were once so efficiently performed by the Indian Navy is provided for. The first General Report on the operations of the Marine Survey of India was issued by Commander Taylor in December 1876.

A naval history of our Indian Empire from the days of Lancaster and Best to the abolition of a local navy in 1863 was much needed; but the subject had never received that share of attention which its importance certainly demanded. Lieutenant C. R. Low, who has undertaken to supply this *desideratum* in our literature, has several qualifications for the task. He has already had some experience as an author, he is a conscientious and painstaking student, and his former position as an executive officer in the Indian Navy has imbued him with the traditions of the service, while it has given him special facilities for ensuring accuracy and completeness, especially in the latter part of the work.

The two volumes, of 550 pages each, which comprise Mr. Low's *History of the Indian Navy* leave nothing to be desired on the score of fullness of detail. No pains have been spared to present a thorough and complete narrative of every transaction relating to the naval service of the East India Company. Indeed, the defect of the work is that it is, perhaps, too much loaded with long extracts and quotations, not only in the footnotes, which are abundantly voluminous, but in the text. Thus the work, in some parts at least, is rather a collection of materials for history than a history in the exact acceptance of the term.

This is a defect; but it is counterbalanced by the merits of the work as a whole, and

we think that Mr. Low, who must have been embarrassed by the wealth and copiousness of his materials, has performed his difficult task very creditably. It was evidently a labour of love, and he has erred on the right side by searching out and preserving, sometimes perhaps in too much detail, all that redounded to the credit of the branch of the service to which he belonged.

The opening chapters, which are devoted to an account of the early voyages set forth by the East India Company, are disappointing. Mr. Low quotes Bruce, and even the very modern *History of India* by Beveridge. Both these writers merely copied from Purchas, while the original manuscript journals were accessible, if not to them, certainly to Mr. Low. But in the subsequent chapters there is evidence of careful research, resulting in the production of much new and very interesting information. The account of the remarkable career of Captain McCluer, the eminent surveyor who took the strange resolution of abandoning a successful career to settle among the savages of the Pelew Islands, is an example of such praiseworthy research. McCluer's story had never been fully told before, and was worth the telling. It is also to Mr. Low's credit that he allows no incident which would in any way increase the interest which attaches to his subject to escape him. Thus the wonderful but most truthful story of the loss of the *Ariel*, and of the almost miraculous escape of three of her crew, as told by Dr. Glen, one of the survivors, in a little pamphlet printed for private circulation, would probably have been forgotten if Mr. Low had not rescued it from oblivion. Such episodes certainly add to the interest of the work, and serve, in no small degree, to enliven its pages. The more important actions and other operations are narrated with clearness, and in a style befitting the subject, while the arrangement of the work leaves nothing to be desired. *The History of the Indian Navy*, by Lieutenant Low, deserves a place in every library beside the works of James and Brenton.

CLEMENTS R. MARKHAM.

North Italian Folk. By Mrs. Comyns Carr. Illustrated by Randolph Caldecott. (London: Chatto & Windus, 1878.)

THIS is a book about which the reviewer need not say much. It will go straight home at once to the hearts of all who love Italy—and how many lovers has not Italy already in our North? The key-note is struck in the first chapter: "the light is everywhere, and everywhere there is something to remember." Better words could not be penned to suggest what all upon whom has weighed *la fatigue du nord* seek in an Italian paradise of exiles. Unlike many books about Italy, this is written with full knowledge of her people and their ways. It describes a small piece of the loved land; but that piece—the Genoese Riviera, stretching southward to the bay of Spezia—is painted with the affection and with the mastery of one to whom it has been a home. All the *dramatis personae* of that enchanted country,

more full of illusions and of music than any theatre of London or Paris or Baireuth, are brought before us with simple but artistic touches. We recognise our old friend, *la fioraja*, in one chapter, and learn for whom she keeps her heart free from the compliments of counts and would-be fine gentlemen carrying their fortunes on their backs. In another we take a lesson in fashionable bargaining, studied from the life. In a third we are taught to sympathise with the labours of fishermen upon the waters. In a fourth we understand the almost autocratic influence of the *parroco* in his mountain village. In a fifth we take a peep into the lazy life and airy flirtations of Italian *villeggiatura*. And so on through a hundred scenes. To reproduce them here, or to quote the many fine touches which stamp these pictures with the authenticity of observation and experience, would be to do a work of delicate and sympathetic art the cruellest injustice. It is enough to thank both writer and artist, while rendering the higher meed of gratitude to the former, for a book which within a moderately short compass brings us close to people less known perhaps to Englishmen than are many of the savage tribes of Africa. No one who loves Italy, and wishes for insight into the habits of her village populations at the present time, should omit to read this charming book of Mrs. Comyns Carr. J. A. SYMONDS.

Growth of the Spirit of Christianity from the First Century to the Dawn of the Lutheran Era. By the Rev. George Matheson, M.A., B.D. In Two Volumes. (Edinburgh: T. & T. Clark, 1877.)

To give a clear and adequate account of the growth of the spirit of Christianity, from its first beginning to the days of Luther, is a task, it must be confessed, of the highest difficulty. To indicate in a couple of volumes the influences within and without the Church which, by a series of subtle and almost indefinable changes, first transformed the free and elastic teaching of the earliest ages into mediæval scholasticism and then again deposed the scholastic system from its place of pre-eminence, is no easy task. It would require for its adequate performance very uncommon learning, keen insight to discern the really efficient causes of change amid the crowd of insignificant events, and a concise and vigorous style to embody the results of investigation with the least possible periphrasis. It can scarcely be said that all these qualities are found in Mr. Matheson. His learning seems to be somewhat superficial, his style is florid and rhetorical, and we can discover in his work no remarkable acuteness or insight.

The fact is that when he set to work to picture the growth of the spirit of Christianity he was caught by that most misleading fancy of an analogy between the mental growth of a man and that of a community. Now, we might perhaps apply such an analogy without much strain to the natural history of a society of men from the time when they formed the ancient "kitchen-middens" to the time when they became a civilised people having liberal arts and laws. In such a case it is not an unnatural

metaphor to call the early state of such a society its "childhood," its civilised state its "manhood;" and it is no more than a metaphor: it does not help us in our investigation of its several stages. But it would be simply ridiculous to apply it in the case of a society founded by some well-known teacher in the midst of civilisation and in the full light of history. Who, for instance, writing the history of the great philosophic movement which took its rise from Socrates, would dream of taking Plato as the representative of the "child-life," Aristotle as the representative of "school-life," and Alexandrian Neo-Platonism—or perhaps the Platonism of Mirandola and Ficino—as the "manhood"? Yet this is very much what Mr. Matheson has done in his sketch of the great society founded by Jesus Christ. St. Paul and St. Augustine find their places in the "child-life;" the "school-life" appears to end with the Council of Constance; and then follows "the independence of youth." As this seems to end with the appearance of Luther, we conjecture that the period from Luther to the present day is the "manhood"—or are we already in the decrepitude of age? The bare statement of such a division of history is enough. An author naturally supposes that the age which has produced himself is the age of manhood; but St. Augustine or Thomas Aquinas might equally have imagined himself to be living in the manhood of the Church; and if a historian of the year 3000 were to hit upon the same crotchet, he would no doubt place the age in which we live at a much lower point in the scale of development than his own. Some writings of the present day which their authors no doubt regard as the greatest birth of time may perhaps then be classed with "the follies of youth."

Mr. Matheson's scheme by no means inspires us with confidence in his powers of treating so great a subject as the growth of the spirit of Christianity, and as we read we cannot but conclude that we have before us, not the condensed result of long study and careful thought, but slight sketches of certain portions of Church history interspersed with very fanciful reflections. The train of events which occasioned the great change of thought between the days of St. Paul and Luther, far from being made clear, is rather obscured by the fanciful framework in which the author has set his pictures, and the pictures themselves are altogether wanting in definiteness. The author has not quite made up his mind whether he is writing a history or a philosophical work for the use of those who already know the facts of history; the result is that the work is neither historical nor philosophical.

Mr. Matheson rightly sees that the state of the world at the time when Christianity appeared is a necessary factor in its history; and this "preparation for the Cross" in the world has, he thinks, "not received much attention." In this he is altogether mistaken. To say nothing of special works, such as Dollinger's well-known *Vorhalle zum Christenthum*, not a German handbook of Church history has appeared for many years past that does not contain a very much more

purpose-like account of the religious, philosophical, and political circumstances which influenced the rising Christianity than that which Mr. Matheson has given. But in truth his chapter on the "Preparation for the Cross" is not an account of the causes which rendered a certain portion of the world ready to receive Christianity at the time when it was first preached, but a very fanciful description of the qualities in certain ancient religions—some of which only came into contact with Christianity at a comparatively late period—for which, he thinks, some answering qualities are found in Christianity: "reason is given to China, imagination to India, understanding to Egypt, and will to Persia. With Greece there begins the reconciliation of that which was destroyed; and at length in Christianity the reconstruction is complete, and the human race resumes its original position as a united and harmonious family" (p. 19). We wonder that he could have written this last sentence without reflecting that, after eighteen hundred years of Christianity, the human race is very far from being a "united and harmonious family." The utterly fanciful assignment of qualities to the several nations must be obvious to every one; why on earth are we to give "reason" to China and "understanding" to Egypt?

A fair specimen of Mr. Matheson's treatment of the history of the Church itself may be found in what he says of Gnosticism (pp. 133, ff.):—

"Gnosticism is commonly held to have been a system, or series of systems, constructed in opposition to Judaism; but in truth we cannot, without qualification, subscribe to such a view. What Gnosticism did oppose was neither Judaism nor Gentilism, but empiricism, whether Jewish or Gentile. It was directed against the devotion to the external, in whatever form that might manifest itself. . . . Its nature may be summed up in a single phrase—the pursuit of the ideal. . . . It is soon apparent to calm reflection that, in studying the Gnostic teachers, we are standing in the presence of men whom chronology alone prevents from being the most subtle thinkers of any age, and whose thought is only crude because, in accordance with its stage of childhood, it is enveloped in a sensuous form."

We really have not met with any of those who hold that Gnosticism was "constructed in opposition to Judaism." It represents, no doubt, a system unfriendly to Judaism, but there is not the least reason to believe that any Gnostic system was deliberately "constructed" to oppose it. For "the pursuit of the ideal" we would suggest "a fondness for the most fantastic, baseless, and sometimes monstrous imaginings in preference to the sound teaching which makes for righteousness." Nor can we admit that "chronology alone prevented them from being the most subtle thinkers of any age;" they were not shut up in a corner of the world in the midst of infantile thinkers; what compelled them to adopt or invent interminable cosmogonies in the age of Antoninus Pius and Marcus Aurelius? We must confess that we can discover in their clumsy schemes no trace of subtlety. In fact, we have here an excellent specimen of the misleading influence of Mr. Matheson's theory; men who lived in the second century must needs be "in a stage of childhood,"

while in point of fact it was not the age in which they lived which hindered them from being philosophers, but a propensity to explain the mysteries of the world by grotesque hypotheses—a propensity which has been a bane of religion in all ages. That the controversy which was occasioned by Gnosticism gave a great impetus to intellectual life in the Church is probable enough; but we can by no means admit that the Gnostics themselves were the friends of culture and morality as opposed to formalism.

Mr. Matheson makes odd blunders in small matters which seem to show that he is not an accurate student. An *erratum* gives us a specimen of this at the outset—for "Council of Prague," read "Council of Brague." Unfortunately, the correction still needs correcting; it should be the sixteenth of the canons re-enacted at the first (sometimes called second) Council of Braga; and, as to the matter cited, to say that suicides were "deprived of spiritual intercession" is to give a very vague rendering of "nulla pro illis in oblatione commemoratio fiat." Probably the explanation is that Mr. Matheson took his information, as well as the form "Brague," from some French book. When Gregory VII. was besieged by Henry IV. in Rome, we read (vol. ii., p. 70) "the Holy Roman Empire defended itself with a bravery which . . . puts the old secular Empire to shame." To ordinary apprehension the Holy Roman Empire, or so much of it as followed the Emperor, was attacking, not defending; but we fear that Mr. Matheson supposes the Holy Roman Empire to be a synonym for the temporal sovereignty of the Pope. At the time of the Reformation the Continent "was governed by two despotic sovereigns—the King of France and the Emperor of Germany;" surely Francis I. could not say "I am the State," and Charles V., scarcely an absolute master in his own dominions, was very far indeed from being despotic as emperor. We are told (vol. ii., p. 252) that in Wiclif's time the peasantry had been "raised into enthusiasm by the publication of an anonymous work called *Piers the Ploughman*;" we should have thought that in these days most men of fair education knew that the writer of *The Vision of William concerning Piers Plowman* was named Langland. Wiclif (p. 255) instituted "the order of the Lollards;" Wiclif instituted no order—unless we call his "Poor Priests" an order—but his followers were nicknamed "Lollards" by their scornful opponents.

But it is not worth while to dwell on details. We are everywhere met by the same faults—fancifulness and want of accurate knowledge—and this in a region where accuracy and sound judgment are especially required. It is a mistake into which several writers have fallen to suppose that accuracy is not to be looked for in a general sketch.

S. CHEETHAM.

SWALLOW FLIGHTS.

Swallow Flights. By Louise Chandler Moulton. (London: Macmillan & Co., 1878.)

In these days of imitative art it is refreshing to meet with a volume like the present. Mrs. Moulton is an American lady; the fact that her work shows no special influence

of either American or English literature is therefore in itself some proof of tenacious originality. The distinguishing qualities of these poems are extreme directness and concentration of utterance, unvarying harmony between thought and expression, and a happy freedom from that costly elaboration of style so much in vogue at present, through which lyrical spontaneity cannot penetrate. Yet, while thus free from elaboration, Mrs. Moulton's style displays rare felicity of epithet. Two poems, entitled respectively "Morning Glory" and "Out in the Snow," are, for instance, brilliant specimens of word-painting. The first, a description of summer sunrise, has in it the very breath and voice of dawn, the strength and freshness of glad awakening life; the second, which paints a winter morning, has all the keenness, yet all the exhilaration and glory of frosty air and of sunlight upon snow.

These examples, with others equally healthy in tone and vigorous in execution, show that when Mrs. Moulton writes sadly, her sadness is not of necessity, is neither sentimental nor artificial, but only the natural outcome of a nature equally sensitive to pleasure and to pain, and endowed with unusual capacities for enjoying or suffering. Nor is her melancholy merely that self-reference. As a rule, it has its source in sympathy with man in general, and takes tender note of the perplexities and sufferings which belong to his condition. Thus the following lines express, with the directness we have already praised, feelings which must be common to all who have known the first bitterness of irreparable loss:—

"Dear and blessed dead ones, can you look and
listen
To the sighing and the moaning down here
below?
Does it make a discord in the hymns of Heaven—
The discord that jangles in the life you used to
know?
When we pray our prayers to the great God above
you,
Does the echo of our praying ever glance aside
your way?
Do you know the thing we ask for, and wish that
you could give it—
You whose hearts ached with wishing, in your
own little day?
Are your ears deaf with praises, you blessed dead
of Heaven,
And your eyes blind with glory, that you cannot
see our pain?
If you saw, if you heard, you would weep among
the angels,
And the praises and the glory would be for you
in vain."

The poetical faculty of the writer is in no way more strongly evinced than by the subtlety and suggestiveness of her ideas. In a poem where she speculates on what may be the condition of men and women after death, she speaks—

"Of the deep grave's delights,
Where through long days and nights
They hear the green things grow—
Cool-rooted flowers that come
So near to that still home,
Their ways the dead must know—
And shivers in the grass,
When winds of summer pass,
And whisper as they go
Of the mad life above,
Where men like masquers move;
Or are they ghosts—who knows?—

Sad ghosts who cannot die,
And watch slow years go by
Amid those painted shows?"

This intimate association of the dead with the mysterious and hidden life of nature is an idea which could only have occurred to a true poet. Not less imaginative is the fancied confusion of life with death in which both become equally unreal and phantasmal.

These poems have another and rare merit, with all their imaginative force: they are pervaded by the depth and sweetness of perfect womanhood, and entirely free from that trick of mannishness into which intellectual women are sometimes betrayed. Indeed, if we except Miss Christina Rossetti's incomparable "Goblin Market," we can recall no recent poems to which this special praise is so eminently due. They reveal at times the strength of passion, but it is always passion transfigured by love. Sometimes the feminine nature asserts itself by a mournful irony, subtle as the most delicate aroma. Take an instance:—

"If on my grave the summer grass were growing,
Or heedless winter winds across it blowing,
Through joyous June, or desolate December,
How long, sweetheart, how long would you remember—

How long, dear love, how long?

For brightest eyes would open to the summer,
And sweetest smiles would greet the sweet new-comer,

And on young lips grow kisses for the taking,
When all the summer buds to bloom are breaking—
How long, dear love, how long?

To the dim land where sad-eyed ghosts walk only,
Where lips are cold, and waiting hearts are lonely,
I would not call you from your youth's warm blisses,

Fill up your glass and crown it with new kisses—
How long, dear love, how long?

Too gay in June you might be to regret me,
And living lips might woo you to forget me;
But ah, sweetheart, I think you would remember
When winds were weary in your life's December—
So long, dear love, so long."

We have but brief space to speak of the sonnets. They are excellent in construction as in spirit, and afford perhaps a closer insight than the remaining poems into the writer's personality. Seldom has the happiness of newly-risen love—or that incredulity of happiness, as natural as the incredulity of sorrow—been more finely expressed than in the opening sonnet:—

"When the great sun sets the glad east aflame
The lingering stars are swiftly put to flight,
For day, triumphant, overthrows the night
And mocks the lights that twinkled till he came—
The waning moon retires in sudden shame,
And all the air, from roseate height to height,
Quivers with wings of birds that take the light
With jubilant music of one tender name.
So Thou hast risen, now, who art my day,
And every lesser light has ceased to shine—
Pale stars confronted by this dawn of thine
Like night and gloom and grief have passed away;

And yet my bliss I fear to call it mine
Lest fresh foes lurk with unforeseen dismay."

In her next volume Mrs. Moulton would do well to give us more variety in metre, and to overcome an obvious weakness for alliteration. There are undoubtedly occasions when its "artful aid" may render good service; but its frequent and needless employment tends to weakness rather than significance.

This volume will appeal primarily to poets; but its unstrained, simple beauty of thought and expression will surely win for it a far wider audience.

PHILIP BOURKE MARSTON.

The Dickens Dictionary: a Key to the Characters and Principal Incidents in the Tales of Charles Dickens. By Gilbert A. Pierce. With Additions by William A. Wheeler. (London: Chapman & Hall, 1878.)

To have a Concordance of an author's works, not merely compiled by some enthusiastic admirer, *homo unius scriptoris*, if not *libri*, but actually tendered, and that successfully, to the general public for purchase, is a distinction which extremely few modern writers have attained. All the chief Latin authors of the classical era have, indeed, been equipped with nearly exhaustive indexes, of which Ernesti's *Olavis Ciceroniana* is perhaps the leading example, but English Concordances are rare, and have hitherto been confined to a very few poets. Charles Dickens is the first prose writer to whom the distinction has been extended, and that when John Milton, Jeremy Taylor, Oliver Goldsmith, and Edmund Burke, to cite no others, are still without it. No better proof of very wide popularity can be offered; and, though the literary utility of the work is by no means equal to that of an index to some great thinker's writings, and it is of much less importance to know who "Shiny William" was than how to light on an aphorism of John Stuart Mill's, yet no such labour is quite thrown away, and, if no one else be found to commend the labours of Messrs. Pierce and Wheeler, they are sure to be blessed by the framers and solvers of double acrostics, who will find a treasure of puzzles in the obscurer books here indexed.

The plan of the work is as follows:—First comes an alphabetical catalogue of Dickens's works, with their dates, from January, 1834, when the first of the *Sketches by Boz* appeared, till the publication of the last number of *Edwin Drood*, in 1870. Then each book is taken separately, in the order of issue, and an outline of the plot, succeeded by a full list of its *dramatis personae*, with explanatory definitions, sometimes running to the length of several lines, is set out. Wherever one of the more celebrated characters occurs, a long extract, chosen to give a salient example of the peculiarities assigned it by the author, succeeds the definition; and sometimes passages intended to exhibit the general style are selected also. Thus, under *Pickwick*, we have part of the Chatham review; the drive to Dingley Dell; part of the Eatanswill election; the day out shooting in Captain Boldwig's grounds; the trial of *Bardell v. Pickwick*; Mr. Winkle's duel; and various paragraphs touching the two Messrs. Weller. And the account of each longer story is closed with a table of contents of the principal incidents in each chapter. When the last of the minor reprinted pieces has been treated in the main volume, there is added a catalogue, classified according to social position, of most of the classifiable personages whose names have occurred, and the whole book ends with a complete index of proper names, amount-

ing, according to an estimate in the Preface, which we have not been at the pains to verify, to more than seventeen hundred and fifty entries. Some of the minor writings thus analysed are of such very small interest even now that nothing short of veritable enthusiasm can have induced the compilers to include them. Such are that very poor satire, the "Mudfog Association," and not a few of the mere "pot-boilers" among the reprinted pieces; but they help the completeness of the volume. It is not, however, a perfect Concordance, nor is it possible that it should have been made so without indefinite increase of bulk, even had the long extracts, which do not seem quite in place, been retrenched. The brief descriptions and definitions are not always happily worded—a fault common to *Noted Names of Fiction*, another book of reference compiled by one of the partners in this undertaking—and there is no attempt at all at making an Index of Ideas. Thus, if anyone wish to find out readily what opinions Dickens expressed at any time as to war, or education, or social usages, and such-like subjects, he will get no help whatever from the *Dickens Dictionary*; but as Charles Dickens holds his place among English novelists, not by any such tenure as George Eliot's or Thackeray's, but mainly as a delineator of characters marked by some eccentricity or grotesqueness, this defect is not likely to be seriously felt, and we may thankfully take the goods afforded us. A more serious fault, but one which the limitations of the title-page do not allow the reader fairly to blame, is that the book is no help at all for verifying quotations, or for assigning any phrase to its speaker: so that it will not, for example, enable anyone to find whether Sam Weller, Mark Tapley, or Dick Swiveller is to be credited with some familiar saying. A collection of the most noteworthy passages of the sort would be of much more value than the imperfect classified index mentioned above, which would be useless even if complete, and might be wisely omitted, if space be needed, from the next edition.

RICHARD F. LITTLEDALE.

HISTORY OF ARAB CIVILISATION.

Culturgeschichte des Orients unter den Chalifen. Von Alfred von Kremer. Band II. (Wien: Braumüller, 1877.)

(Second Notice.)*

TURNING to the second of the two classes into which we have divided Herr von Kremer's chapters, our attention is instantly seized by the essay on Arab poetry (viii.), an interesting and tolerably full account of the characteristics of ancient Arab song, and its gradual change and eventual disappearance under the Khalifs. The earliest poetry is precisely what one would be led to expect from the surroundings of the people. Far from the trouble of the world, barred by wild wastes from the stranger, the Arab lived the free, careless, happy life of a child, enjoying to the uttermost the good the gods had sent him, delighting in the face that Nature showed him, inspired by the glorious breath of the deserts that were

* See ACADEMY, February 2, 1878.

his home. His poetry rings of that desert life. It is emotional, passionate, seldom reflective. Not the end of life, the whence and the whither, but the actual present joy of existence was the subject of his song. Vivid painting of nature is the great characteristic of this poetry: it is natural, unpolished, unlaboured. The people's life is another frequent theme—the daily doings of the herdsman, the quiet pastoral life, on the one hand; on the other, the deeds of the chiefs, war, plunder, the chase, wassail, revenge, friendship, love. Then, too, there were satires on rival tribes, panegyrics on chiefs, laments for the dead. This oldest poetry may be described as wholly objective, artless, childlike.

"Just as the language knows but the present and the past, so the ancient Arab lived but in to-day and yesterday. The future is nought to him: he seizes the present with too thorough abandonment to have an emotion left for anything beyond. He troubles himself not with what fate the morrow may bring forth, he dreams not of a beautiful future—only he revels in the present and his glance looks backwards alone. Rich in ideas and impressions, he is poor in thought. He drains hastily the foaming cup of life, he feels deeply and passionately; but it is as though he were never conscious of the coming of the thoughtful age which, while it surveys the past, as often turns an anxious glance to the unknown future, to guess what shall be allotted to the coming race."

With the establishment of Islam this old poetry came to its end, at least in the towns and cities; it still lived for a time in the mouths of the people and at the camps of the still-conquering armies. But the order of things was changed, and it could no longer be the natural outcome of the poet's life. The old war-songs, the wild nature-painting, gave place more and more to the soft theme of love, to the praise of wine and debauchery, and to a sentimental tone absolutely foreign to the strong fervid poetry of the older Arabs. The new poetry smacked of the contemptible Court of Damascus; it had lost much of the nobility of its ancestry. The vanity and luxurious idleness of the "Omniade" Khalifs led them to maintain poets-laureate, who were called upon to write laudatory odes to the Prince of the Faithful and to amuse him with their songs. Such work does not fit in with the poet-nature. The Khalifs, as a result, kept not poets but a set of rhymesters, who could turn a graceful couplet on the spur of the moment and endeavoured to atone for the want of *Geist* by the refinements of art. They sought out rare words; they arranged complicated metres; in fact, they did their very best to manufacture themselves poets; but they failed—not, however, in popularity, for the Court delighted in word-playing and elegant conceits. But there were still men who had not utterly lost the fine spirit of the older poetry. Indeed, contact with higher civilisations and the enlargement of ideas resulting from that contact and from the changed position of the Muslims, seems to have exercised a remarkable influence on some rare minds. In a few of the later schools of poets we find something of the naturalness and simplicity of the older poetry combined with the thoughtfulness and earnestness which could only come after

the spread of the nation. We have types of two classes of men in Abū-Nuwās and Abū-l-'Atāhiya, whom Herr von Kremer would have the Heine and Rückert of the Arabs. Abū-Nuwās is the courtly poet, the man of wine and slave-girls, the genius of the drinking-bout, the universal sceptic, caring for nothing but "Eat, drink, and be merry, for to-morrow we die." His poetry is full of brilliant fantasy, light satire, charming turns of grace. He is the genial singer of the upper ranks. Abū-l-'Atāhiya is very different. He speaks to the people; his poetry has something of the grave simplicity of the older poets; he is earnest, thoughtful, sorrowful, stirred by the spirit of chivalry and honour that inspired his forefathers, but which had now nearly vanished from the nation. Moved by the misery he looks upon, he is the voice of the oppressed people against the Court and its favourites. But such poets are rare in Muslim history; two only followed Abū-l-'Atāhiya—one was Abū-Firās El-Hamdāni, whose ode to his mother is perhaps the most beautiful piece quoted in this book; and the other the philosophical poet, El-Ma'arri. Most poets, like El-Mutanebbi, followed the tendency to exaggeration, to word-playing, to searching out obscure words—in fact, to providing work for commentators.

"After El-Ma'arri [c. A.D. 1000] no great Arab poet stepped forth: there were word-artificers, more or less clever verse-smiths; but true poetry, the free dauntless flight of the unfettered spirit, ever striving after new paths, was gone. The literary downfall went hand in hand with the social and political" (p. 395).

In chapter ix. Herr von Kremer reviews the whole range of Arabic literature under the khalifs. It need not be said that one chapter, even of one hundred pages, is too short a space for so wide a subject. The earliest literature was, as might be expected, theological and grammatical; the former to keep pure the faith, the latter to preserve the "perspicuous Arabic tongue" of the Kurān. Disputes on both points had early arisen. The free discussion permitted at Damascus between Christians and Muslims had led to some slight heresies: political differences among Muslims had created great schisms; and a very considerable and sufficiently bitter polemical literature was the result. Herr von Kremer's account of the works of the theologians, the traditionists, the commentators, the grammarians, lexicologists, and scholiasts on the poets, is, we must say, exceedingly inadequate. The subject is doubtless a dull one; but it is too important a part of Arabic literature to be lightly passed over. His account of the historians is much better, and we are glad to see that he estimates the Arab writers as highly as they deserve, and evidently has no sympathy with the vulgar notion that an Oriental cannot be an historian. Herr von Kremer's notices of Ibn-Kutaybeh, El-Belādhury, El-Hamdāni, El-Mes'ūdy ("the Herodotus of the Arabs"), and El-Birūni, the leaders of the elder school of historians, though too brief, are pointed and clear, and will give some idea of the merits of the Arab writers to the general reader: the Orientalist, of course, knows these great works as his constant helpers. Perhaps the most interesting part

of the literary sketch is the account of the geographers. There are few things more remarkable in the history of Arab literature than the enormous diligence and activity of these men. The taste for travel, encouraged by the Pilgrimage and by the necessity of visiting certain divines learned in the law, in order to study at their feet and acquire a knowledge of the traditions and decisions, added to the natural restlessness of the original Arab character, set men travelling over the whole Mohammedan world collecting notes with an industry unsurpassed. Herr von Kremer's accounts of El-Mukaddes and Yākūt are well worth reading. We have not space to follow him through his history of Arab science, the translations of Greek and Indian books, Khuwārezmy's Algebra (the source of algebra in Europe), the advance made in geometry, spherical trigonometry, optics, astronomy; the state of medicine; the knowledge of botany, mineralogy, zoology, and the rest. Everyone knows that Europe owes her early scientific knowledge almost wholly to the Arabs; but, as someone has said, it is a debt universally admitted and always ignored. Those who forget it will do well to read Herr von Kremer's section on the subject. We can only refer to it here; nor can we do more than mention the very meagre section on Arab logic and philosophy, the account of prose literature, and the notices of Muslim libraries. As a whole, chapter ix. is interesting but unsatisfactory. It is far too slight; and it lacks the only quality that could atone for slowness—it is not connected. It is a collection of literary statistics, not a history of literature.

We must pass over the chapter on Trade, and briefly notice the conclusion—"Die Ursachen des Verfalles." The causes of the downfall of the Arab empire Herr von Kremer justly finds in the gradual disintegration of the State, the oppression of the poor by the rich, and the loss of national feeling in the mixture of races. The destruction of the centralising principle by the springing-up of dynasty after dynasty on the skirts of the empire, their approach nearer and nearer to the khalif's capital, and the admission of Turkish mercenaries as a body-guard to the Prince of the Faithful, were sufficient reasons for the political overthrow. A kingdom weakened by the perpetual jealousies of rival dynasties, whose internecine wars spread destruction and wretchedness over the land, could ill withstand the onslaught of the invading Mongols. The people were heartily sick of governors who only looked upon them as proper subjects for extortion, and who made use of their courage only in fighting against their fellow-countrymen. The national feeling of the settled Arab was gone; he had intermingled too closely with other races to keep much of the old nature about him. He was too bitterly oppressed, too insecure of his very life, to care about helping his present tyrants against invaders whom he could scarcely believe worse than the invaded. Hence the kingdom divided against itself fell; and with it fell that literature and learning which had long been the admiration of the world. Herr von Kremer gives a terrible list of plagues and famines, and we cannot but accept his account of the extreme misery

of the people as no whit exaggerated. So long as the rulers of Islam are what they have hitherto been, the kingdoms of the Muslims must perish.

On the whole we are disappointed with Herr von Kremer's *Culturgeschichte*. Several of the essays in it are well written, but though it may perhaps pass as a *Geschichte*, it is not what the English call a *History*.

STANLEY LANE POOLE.

NEW NOVELS.

Miss Misanthrope. By Justin McCarthy. (London: Chatto & Windus, 1877.)

Children of Nature. By the Earl of Desart. (London: Tinsley Brothers, 1877.)

Ida Milton. By Graham Stephenson. (London: Tinsley Brothers, 1877.)

Thomas Brown's Will. By Adolphus Pohl. (London: Tinsley Brothers, 1877.)

MR. JUSTIN MCCARTHY is, on the whole, a disappointing sort of a writer. He is so clever and so careful that we are led not only to expect a great deal from him, but to get so much that it becomes an injury to us that we should get no more. The intention of his characters is always so just and right, their execution is always so thoroughly well *motivée*, there are so many sparklets in the way of phrases, sentences, speeches even, about them that the book in which it all occurs seems continually on the point of being quite excellent. This quality it never actually attains to, either as a whole or in detail. The final impression, therefore, is one of disappointment, but of disappointment mingled with respect. The author, it is easy to see, is not of right athletic stuff; but his weakness has been so well and subtly trained, and he knows the measure of himself so exactly, that he shows for the moment in the ring to far greater advantage than rivals not a few who are much more vigorously endowed than himself. That there should be a slight savour of midnight oil about his pages is hardly, in these days of cheap thought and reckless handiwork, an unpardonable thing. The odour is, after all, of the slightest, and it is not now so common as to be anywhere offensive. Of all this *Miss Misanthrope* points the moral, and that not unpleasantly. It rejoices in a more distinctly individualised type of heroine than *Dear Lady Disdain*, but it is scarcely so good a novel. It is, however, a very creditable piece of craftsmanship in its way, and its dullness is only a matter of pages or chapters. It is bright and kindly; it is well apprehended and almost as well done; and there are evidences everywhere of a quite uncommon reticence and sobriety that are commendable indeed. The dialogue is unusually apt and plausible, if it is never strong with the strength of utter precision and truth. As was to be expected, it contains not a little caricature of the well-bred, thin, good-tempered order—of Du Maurier in words, as it were. And with many quiet felicities of phrase there is now and then a hint of something sufficiently like epigram to be exceedingly acceptable. As a story it counts for little. Mr. McCarthy has only velleities of plot; his function is to be, more or less guardedly, psychological. Some of his studies are successful enough—as, for instance, that of

Miss Misanthrope herself, who is gracefully and acutely imagined, and handled with a great deal of dexterity, and with something which, if not exactly force, is very much like it: as, to take a still happier example, that of Mr. Money (the name, by the way, is suspiciously suggestive of Brassey), whose portraiture seems to me quite the best thing in the book. The hero is a weakling, but he is well meant, and it is not possible to be hard on good intentions. As for the species of postaster who is made to be at once the fool and the villain of the drama, he is at best a poor, shambling, half-witted sort of creation, and one that cannot be approved of from any point of view whatever. The aptest sketch is that of the gifted lady who has to resign her blue china because her regard for it is imperilling the safety of her immortal soul.

If the Earl of Desart's intention, in writing *Children of Nature*, were the production of a work that should be a bad—a very bad—novel, and a disagreeable—a very disagreeable—book, it must be said that he has succeeded quite admirably. London society is in a very miserable way indeed, if what he has chosen to utter concerning it be true. Accepting his view of it, one is fain to confess that it deserves no better novelist than the one that in him it seems to have got. Society, as the Earl of Desart pictures it, is an agglomeration of all the smaller vices with a few of the more dubious virtues. To be within its pale is apparently to forfeit all claim to consideration from the outer world. Everybody is abominably loose, everybody is atrociously vulgar; everybody speaks the wretchedest English, and talks the nastiest nonsense conceivable; everybody is blessed with an ignoble soul and a set of traditions—moral, practical, and intellectual—that jump but too well with it. And that is all that can, or need, be said about them. The only good thing in the book appears to be a parody of Miss Broughton, which, in its way, is not lacking in spirit. All the rest, like the knight's honour, is emphatically naught.

It is to be conjectured that the Graham Stephenson who is responsible for *Ida Milton*: or, *To Be or Not to Be* is of the softer sex. It is barely possible to understand why she should have written *Ida Milton*, and it is altogether impossible to discover why she should have printed it. It is a wild work. *Ida Milton*, it seems, is under a curse. She falls in love at first sight with an idiotic Fellow of Merton, who reciprocates the feeling, but is prevented from giving it timely utterance by the warnings of a friend. *Ida* is naturally incensed, and goes forth to avenge herself upon the world of men. This she does with such striking success that in the course of a single chapter one aspirant is driven to bettering himself at a University; a second takes to drink so seriously as to die of it; a third expires of disappointment and a consumption; and a fourth, the only son of his mother, is led to seek and find a soldier's grave in the trenches before Sebastopol. All comes right in the end, of course, and the Fellow of Merton is at last allowed to marry *Ida*, and take orders, but not before such a quantity of nonsense has

been talked as is actually appalling. Here is a specimen: it is the idiotic Fellow of Merton who speaks, with reference, of course, to the ferocious *Ida*:—

"You do not know that snake-like she strove to twine her beauty and her fascination about my weakness, that she might sting me and delight herself with my writhings. You do not know that she has clung tremblingly to these arms, and dropped warm tears upon these hands, that she might draw my ignorant footsteps into her net, and then mock at my feeble and presumptuous credulity. But I was warned beforehand, and robbed her of her triumph."

Here is another, the human interest of which came home to the writer of these lines with a great deal of force:—"I shall be all right when I have got rid of these books, and had some tea." These words, which occur early in the second volume, are really prophetic. If *Ida Milton* were universally read their application would be universal too.

There is not much, saving a certain quality of extreme badness, which is noteworthy in *Thomas Brown's Will*, but there would seem to be a point or two of interest in the personality of its author. This gentleman, who is quite too evidently a German and a commercial person, appears to have taken himself so seriously as to have determined that he is capable of writing well and wisely *de omni re scibili et quibusdam aliis*. As a consequence he has taken the opportunity afforded by the evolution of a novel of indulging in the composition of an interminable series of essays, the dullness and pointlessness of which, as contrasted with their brevity, are little less than phenomenal. There is nothing like a human being in the book, and not the ghost of a story. It is a dreary dance of shadows, quite too inexpressibly tedious to be tolerable to anyone, even for the sake of its absurdities, which are glaring and manifold. W. E. HENLEY.

CURRENT LITERATURE.

Armenia and the Campaign of 1877. By C. B. Norman, late Special Correspondent of the *Times* at the Seat of War. (Cassell, Petter and Galpin.) Captain Norman landed in Armenia full of prejudices in favour of the Turks. Experience, however, not only modified, but completely reversed his ideas, and it is extremely interesting to follow the process by which this result was attained. Very conscientious, very active, and very observant, it is impossible not to feel that Captain Norman may be trusted. He possesses, moreover, the advantage of a military training and much previous acquaintance with Orientals, which circumstances add great weight to his testimony. Among other things, Captain Norman gives valuable information concerning the composition, organisation, pay, &c., of the Turkish and Russian armies. All soldiers are gathering as much as they can about the effects of modern rifles in action, and Captain Norman naturally chronicled all that he observed on that point. At the battle of Taghir he noticed some Turks opening at a distance of 1,500 yards. They paid, however, no attention to their sights, "firing wildly in the air, giving what elevation they considered necessary." They also wasted their ammunition most recklessly. In the middle of the action eight Turkish battalions defended a portion of the position.

"Very few of the enemy showed themselves, and these only at a distance of 800 yards. Yet a ceaseless rattle from the Henry-Martini told the tale that ammunition would soon run out unless the officers could restrain the men from such reckless waste of what

later on would be such priceless material; but instead of this the officers seemed to encourage them."

Notwithstanding this extravagance, one regiment at all events had gone into action with only fifteen rounds per man! At the battle of Zewin the Russians attacked the Turkish shelter-trenches ten times, each time with the utmost gallantry, but could never, so deadly was the fire, get within 200 yards of their object. As in Europe, the Turks and Russians showed great readiness on occasion to decide the issue with the bayonet. An instance of this was afforded on November 9, when General Heimann endeavoured at daybreak to carry Erzeroum by a *coup de main*. An advanced *lunette* was, indeed, captured by surprise, and the garrison made prisoners, but the Captain Pasha, taking the alarm, advanced with half a battalion of a newly formed regiment and discovered that the work was in the hands of the enemy.

"Without giving the matter a thought, he fixed bayonets, and straightway charged them. A sanguinary hand-to-hand fight took place inside, but such was the impetuosity of the onslaught that the Russians were fairly driven out of the work, not before they had removed the garrison, consisting of 20 officers and 500 men."

Of the scandalous misconduct of the Turkish Government with regard to the treatment of the sick and wounded Captain Norman speaks with generous indignation, and brings forward ample proof in support of his indictment. We cannot do better than conclude this brief notice with the following extract:—

"Armies without a single doctor are sent 100 miles from the nearest hospital, and sick and wounded men are left to drag their weary limbs as they best may to the nearest harbour of refuge; no preparations are made for their transport, no escort sent with them to obtain shelter or food at the various villages *en route*; they are left unprovided with money to procure themselves even the commonest necessities of life."

The Duties of the General Staff. By Major-General Broussard von Schellendorf. Translated from the German by W. A. H. Hare, Lieut. R.E. (C. Kegan Paul and Co.) Since the close of the Franco-German War, few military works have appeared which are more deserving of close and attentive study in this country than Von Schellendorf's account of the duties of the General Staff of the German Army, and Lieut. Hare has done good service in providing a translation for English readers. All that relates to the organisation and duties of a General Staff which has successfully conducted two such important campaigns as those against Austria in 1866, and against France in 1870-71, must necessarily be of deep interest to the military student; no one is better qualified to write on these subjects than the chief of the General Staff of the Guard Corps, and he treats them with a fullness which leaves little to be desired. A brief historical sketch of the development of the General Staff of the Prussian Army leads to a critical examination of the existing state of the General Staffs of other European armies. Great importance is attached to the independent position which the German General Staff occupies in the organisation of the army, and this circumstance is said to have been one of the principal causes of its brilliant achievements in recent campaigns. In England there is no Chief of the Staff and no "General Staff regarded as a special body of officers;" whether this be right or wrong—and, in this country, there is much to be said on both sides of the question—it cannot be denied that there is much truth in the argument (p. 28) that "the same person who is charged with the necessary preparations in time of peace, should be entrusted with the execution of the operations in war." The peace formation and administration of the German Army, as well as the office duties which fall to the lot of General Staff officers attached to army corps and divisions, are described

in great detail, and there are some interesting remarks on the German system of recruitment. The most important chapters of Von Schellendorf's book are, however, those devoted to "Manœuvres" and "Reconnaissances;" they are full of practical hints and suggestions, the result of many years' experience in peace and war, and no officer can read them carefully without adding something to his stock of knowledge. While cordially recommending Lieut. Hare's translation to the attention of officers of all branches of the service, we cannot help regretting that the publishers should have considered it necessary to fix such a high price for a work illustrated by no maps or diagrams.

The Essays of Montaigne. Translated by Charles Cotton. Edited by W. C. Hazlitt. (Reeves and Turner.) The plan upon which Mr. Hazlitt has proceeded in this very handsome edition of Montaigne is, we think, a little open to exception. He says in his Preface that the besetting sin of Florio and Cotton was a "propensity to reduce the language and phraseology of their author to the language and phraseology of the age and country to which they belonged." Now, in the first place, we venture to think that the sinfulness of this sin is a matter of some doubt. Literal rendering of work so saturated with peculiarities as Montaigne's is apt to be the greatest of all possible treasons, and though both Florio and "heartly, cheerful Mr. Cotton" undoubtedly took liberties at which our nineteenth-century translators would be aghast, it is very questionable whether they did not thereby achieve by the only way possible their end, which was, we suppose, to give the merely English reader as nearly as might be the same advantage as the French. Again, if Mr. Hazlitt was, on principle, dissatisfied with this proceeding, he should surely have translated the essays *de novo*, without reference to Cotton at all. However, he has not thought fit so to do, but has contented himself with correcting the infidelities of Cotton, and adding matter from the French edition of 1854. One thing he has done of the goodness of which there can be no doubt. He has verified and retranslated all the quotations which have usually, both in French and English editions, been in a very evil plight. The composite version is by no means bad of its kind, though it almost inevitably lacks raciness and character. We wish Mr. Hazlitt had adopted the useful plan more common in France than in England, of prefixing a competent critical Introduction to his book. A translation of Montaigne is almost necessarily addressed to a public which is by no means superior to such a thing, and the author is one of whom it is as well to have some general idea before sitting down to his study. However, such as the book is we are very glad to welcome it, and hope it will have a large circle of readers. These readers may, at any rate, comfort themselves with the thought that they have got the great essayist entire and ungarbled. A Bowdlerised and improved Montaigne is perhaps the most absurd of all such absurdities.

Dublin Doggerels, by Edwin Hamilton (Dublin: Smyth), are exactly what they very honestly describe themselves to be. Some of them are burlesque descriptions of places in or near the Irish metropolis; others are parodies or reminiscences of more serious poetry; and most of them are not below the level of the less good work in the old *Comic Almanacs*. Read separately in manuscript and by a select circle, they might not be unamusing, for the author is not destitute of a certain dry humour. Dryness, however, without body is apt to be a little wiry, and this, we must confess, is too often the case with these *Doggerels*. The last piece, moreover—a burlesque poem on "Ariadne," which appears to have obtained the Vice-Chancellor's prize at Dublin University—is decidedly below the not very lofty level of its fellows. The university of Swift and Moore would seem to have been rather hard-up for poetical youth when it decorated Mr. Hamilton.

MR. W. M. HALBERT, the author of *An Exposition of Economic and Financial Science* (Remington), has been unfortunate in his estimate of the qualities necessary for treating his subject. Political economy is a theme full of interest; but perhaps there is nothing which so imperatively demands clear language on the part of its expositors. This demand can hardly be said to be answered by an author who writes "among one of the most learned and able of our recent economists," "making their facts and opinions unexclusively his own," "to few are given that prophetic glance," "no one can but admire," and of whose sentences this may serve as a specimen:—"Complex as the enquiry into such a cause or con-causes must necessarily be, as the oscillations of so mutable a thing as credit must be ever oscillating between a positive and a negative pole, or from a maximum to a minimum stage or condition: still it is principally into this condition we wish to enter upon, and, if it is possible, give an exposition on this part of our subject, endeavouring to give an outline of those laws under which these phases appear as applicable to all time." Mr. Halbert's "part of his subject" is the doubtless interesting question of the recurrence in cycles of commercial depressions, &c. We cannot say that his collection of facts is at all exhaustive, or that his inferences from them are at all conclusively presented.

NOTES AND NEWS.

UNDER the title of *Tropical Nature*, Mr. Alfred Russel Wallace has in the press a new volume of essays, which will shortly be published by Messrs. Macmillan and Co.

A PAPER of Mr. Ruskin's, completed just before his illness, will appear in the *University Magazine* for April.

THE course of lectures recently delivered by Mr. R. Bosworth Smith at the Royal Institution on "Carthage and the Carthaginians" will very shortly be published by Messrs. Longmans in the shape of a connected History, with much additional matter, and with illustrations and many maps and plans.

WE hear that the Secretary of State for India in Council has subscribed for fifty copies of Mr. Low's *History of the Indian Navy*.

MR. W. T. THORNTON, C.B., has in the press a volume entitled *Word for Word from Horace*, being a literal versification of Horace's Odes. It will be published by Messrs. Macmillan and Co.

THE same publishers are about to add a volume of selections from the poems of Mr. Matthew Arnold to their well-known *Golden Treasury Series*.

CESARE CANTÙ, the *Rassegna Settimanale* states, is publishing three episodes of contemporary history—(1) *Monti*; (2) *Il Conciliatore e i Carbonari*; (3) *Manzoni*.

WE understand that Mr. J. A. Symonds, whose health has compelled him to establish himself for some time at Davos in the Grisons, is employing his leisure in printing a volume of original verse, which will be published by Messrs. Smith, Elder and Co.

MESSRS. WM. COLLINS, SONS AND CO. have in the press, and will publish shortly, an edition of *Bacon's Essays, I.-XXXI.*, with Life, Introduction, and Notes, by the Rev. Henry Lewis.

MESSRS. BELL AND SONS write to inform us that Mr. E. O. Beasley's translation of Lessing's *Laocoon*, lately referred to by a correspondent as out of print, will be included in an edition of Lessing's works which will shortly be added to Bohn's Standard Library.

WE understand that Mr. A. W. Bennett, Lecturer on Botany at St. Thomas's Hospital, is engaged on an introductory handbook of Cryptogamic Botany, to be published in the "Inter-

national Scientific Series;" and that he will be extremely glad of any recent original memoirs, English or foreign, bearing on any branch of the subject, which the authors may be inclined to send him.

ABOUT this time last year we noticed the commemoration of Johns Hopkins University, Baltimore, U.S. The *Baltimore Evening Bulletin* contains a full account of the proceedings which took place at the second of these anniversaries, on the 22nd of last month. Addresses were delivered by the President of the University, Professor Gilman, and by Professor Remsen, who fills the Chair of Chemistry. Our readers will not have forgotten that Johns Hopkins University was founded with the special object of securing a home for mature study and scientific research side by side with active teaching. It appears that the total number of students is still small, but that by means of the "Fellows" and "Seminaries" the intentions of the founder are already beginning to bear fruit. The speech of Professor Remsen gives a long list of the subjects, both in history and physical science, in which original work has been performed during the past year. We should like to quote at length from this Report, but space only permits us to observe that all the fellows or endowed students, twenty in number, "submitted to the faculty at the close of the academic year satisfactory reports of their perennial work." Of the value of their labours only a specialist in each case could speak. We could wish that the attention of the University Commissioners in this country were properly drawn to the success of this interesting experiment, in which the advancement of knowledge is regarded as the one supreme aim of academical life both among the Professors themselves and the elder students.

THE *Scholastic Register*, a monthly journal devoted to the interests of the scholastic profession, has recently passed into new hands. The current number, the first of a new series, is now before us. Besides various articles, some of which are contributed by well-known educationalists, it contains a full record of the various changes and other events that have taken place at the public schools and universities. But the specialty of the *Scholastic Register* is to be a series of examination papers adapted to the curriculum of the Oxford and Cambridge Local Examinations. The papers will be drawn up by gentlemen whose names will be appended as a guarantee of their authenticity.

THE number of candidates for election into the Royal Society has this year reached fifty-six, and the list was closed on the 7th inst.

THE second edition of Sir Joseph Hooker's *Student's Flora of the British Islands* will shortly be published by Messrs. Macmillan and Co.

MESSRS. GRIFFITH AND FARRAN announce *Commercial Products of the Sea; or, Marine Contributions to Food, Industry, and Art*, by P. L. Simmonds; and new editions of *Rosamond Fane* (by Mary and Catherine Lee); Mrs. Trimmer's *History of the Robins*; and *Granny's Story-Box*.

MR. THOMAS ARNOLD is preparing for the press a catalogue of his extensive collection of works on Tobacco, its Usages, Cultivation, Manufacture, &c., comprising upwards of five hundred separate works.

MR. BUCHANAN writes to us that he has no intention of severing his connexion with the *Contemporary Review*.

THE committee of the Index Society have had several specimens of MS. Indexes brought under their notice which are too extensive for their present purpose; but it is proposed to give some account of these in the Appendix to the society's annual Reports. One member has compiled an Alphabetical Index of the names of about 90,000 persons who have married members of families described in Dictionaries of the Peerage, Baronet-

age, and Landed Gentry; giving the dates of the marriages, the name of the person married, and other details. It is obvious that such a work would be of great service to all engaged in genealogical enquiry, as it gives information not otherwise to be obtained. The MS. is arranged in a tabular form; and from the first column all individuals whose names can be found in their alphabetical place in the Peerages are excluded. The figures (1), (2), &c., affixed to the names, indicate that the person in question was the first, second, or third husband (or wife) of the person named in the same line. Extinct titles are underlined.

PROF. MAX MÜLLER is to deliver the first series of seven "Hibbert Lectures" on the "Origin and Growth of Religion, as illustrated by the Religions of India." The lectures will be delivered at the Chapter House, Westminster Abbey, on successive Thursdays, beginning April 25, at five o'clock. Admission will be by ticket.

A HUNGARIAN translation of Prof. Max Müller's Strassburg lecture, "On the Results of the Science of Language," has just been published at Budapest, under the title *Müller Miksa, A nyelvudomány eredményei szerző jóváhagyásával fordította Edelspacher Antal*.

THE *Augsburger Zeitung* of March 8 gives a full account of Prof. Max Müller's review of Noire's philosophy published in the February number of the *Contemporary Review*.

THE American Philological Association, which includes most of the active students of language in America, has made two Reports on the reform of spelling. The last contains a scheme for thorough phonetic spelling, including some new letters, and some practical suggestions for introducing the new spelling to the public. These reports have been accepted, and papers in the *Transactions* of the Association may now be printed in the amended spelling. Some newspapers seem to have accepted the scheme, and the *Independent* has undertaken to publish a number of essays, on condition that they are to be printed according to the new style. Prof. F. A. March, the well-known Anglo-Saxon scholar, has given his adherence to the new scheme of spelling.

MESSRS. LONGMANS announce *The Philosophy of Reflection*, by Shadworth H. Hodgson, and *Conditions of Social Well-being*, by D. Cunningham.

THE Library of Harvard University is about to begin the issue of several bibliographical works, including Mr. Scudder's Catalogue of Scientific Serial Publications, of which the subscription is filling up; a brochure on the Sumner Collection, enumerating such books and manuscripts bequeathed to the library by the late Charles Sumner as have bibliographical or other curious interests; a bibliography of Michelangelo, with copious notes, prepared by Charles Eliot Norton, Professor of the History of Arts in the University; a catalogue of the collection of ballads and folk-lore in the library, which Professor F. J. Child has fostered for years, until it has become probably the finest in the world, and which will be annotated by the Professor; and a list of the bibliographical apparatus used in the catalogue department of the library, with notes on the particular scope and uses of the several books. This last will be prepared by Mr. Winsor, the librarian, and he will unite the experience derived from his present charge and his former one, the Boston Public Library, and will receive the co-operation of Mr. Cutter, of the Boston Athenaeum.

ON the 2nd inst., Dr. Friedrich Delitzsch, Extraordinary Professor at the University of Leipzig, who is known as the translator of George Smith's *Chaldean Account of Genesis*, and whose name is among the first in the small number of German Assyriologists, delivered his inaugural lecture on "Cuneiform Researches and the Bible." He holds

the first and only Chair of Assyriology in Germany, newly founded at Leipzig by the Saxon Government.

THE Geschichtsverein of the city of Luzern announces the forthcoming publication of an archaeological map of the Canton.

PROF. AYER, Rector of the Academy of Neufchatel, has been honoured with a gratifying distinction by the French Ministry of Public Instruction. His *Comparative Grammar* has been prescribed for the special study of the aspirants to professorships in the French Lycées.

THE *Nuova Antologia* for February contains a continuation of Prof. Malfatti's historical studies of the ninth century: under the title "An Episode of the Pontificate of Pope Nicolas I.," he gives us a careful sketch of the condition of the Roman Curia and of the political causes which influenced the attitude of Nicolas in the question of the divorce of Tidberga, wife of King Lothar. There is also the beginning of a study by Signor Zumbini of the *Africa* of Petrarch: the writer's object is to show that Petrarch's now forgotten poem was animated by his spirit of patriotism, and owed its popularity to its connexion with the movement which took shape in the rise of Rienzi.

THE *Rivista Europea* has a useful review by Signor Cosci of the progress of historical studies in Italy since 1859. Signor Bertolotti publishes the documents relative to the trial in Rome of the Abate Morandi, who was accused of astrology under Urban VIII.; they give a curious picture of the beliefs and practices current at that time. Signor Neri also publishes some extracts of great historical interest from the correspondence of Ferdinando Raggi, who was agent of the Genoese Republic at the Court of Rome from 1665 to 1669. Signor Ademollo collects notices of the circumstances attending the deaths of the Popes during the present century: he does so for the purpose of contrasting them with the death of Pius IX., so as to show how much more comfortably and decorously a Pope can die now that he has lost the temporal power.

WE are glad to see that the publishing firm of Brigola at Milan have undertaken the work of issuing an index to Muratori's great collection, *Rerum Italicarum Scriptores*. The index is to be a folio volume of 1,000 pages, and is to harmonise as much as possible in print and paper with the original volumes. There are to be four indexes—one of names of persons, another of institutions, a third of places, and a fourth of documents. The value of such a work as this to students, if it be carefully done, is incalculable, and the industry and zeal which is always displayed in Italy in all historical work leads us to expect that it will be conscientiously compiled.

THE *Deutsche Rundschau* for February has an article by Paul Heyse on Giacomo Leopardi, who is treated as the poet of pessimism, and is gently ridiculed for the inconsequence which, in common with all pessimists, he shows when it comes to be a question of his individual worth, importance or enjoyment. In the *Deutsche Revue* Herr Bahringer criticises Mr. Herbert Spencer. He points out that Mr. Spencer regards the world as the product of an absolute power, yet insists that this power is hidden in spite of its manifestation: he also objects to Mr. Spencer's attempt to reduce the psychic and moral part of man to a level with the physical, and contends that in professing to resolve one into the other Mr. Spencer really assumes the question.

OBITUARY.

ITALY has to regret the loss of one of her most accomplished jurists and statesmen, Count Paul Frederick Sclopis di Salerano, a native of Turin, in which city he died on the 8th inst. Born in 1798, he distinguished himself at an early age in the university of his native city, and was

nominated in 1825 to an office under the Minister of the Interior of the Kingdom of Sardinia. Thence he passed into the career of the Magistracy, and was appointed a member of the Senate of Piedmont, at that time the Supreme Court of Justice. He filled subsequently the office of President of the Superior Commission of Censure, 1847; became Keeper of the Seals and Minister of Justice and Ecclesiastical Affairs in 1848, at which time he sat in the Piedmontese Chamber as deputy for Turin. In 1849 he was called to the Senate, of which he became Vice-President. Meanwhile, Count Sclopis had taken part, in 1837, in compiling the Civil Code of Sardinia; as Keeper of the Seals, in 1848, he had presided over the Commission upon the Laws of the Press, and, as President of the Council of Contentious Diplomacy, he had taken an active part in the debates touching the seizure of the *Cagliari* by the Neapolitan Government. His last diplomatic function was to represent the King of Italy in 1872, as one of the arbitrators at Geneva between the Governments of Great Britain and of the United States of America on the so-called *Alabama* question. Count Sclopis has also earned for himself a distinguished place among men of letters. His earliest publication was the *History of the Ancient Legislation of Piedmont* (1833), which was followed by his *History of Italian Legislation*, in three volumes, commenced in 1840 and completed by him in 1857, and which has been re-edited by him at Turin in 1864. In 1851 he published an *Essay on the States-General and other Political Institutions of Piedmont and Savoy*, and in 1853 his *Historical Researches into the Political Relations between the Dynasty of Savoy and the British Government*. He was President of the Academy of Turin since 1864, member of the French Academy of Moral and Political Sciences since 1869, Member of the Institute of International Law since its foundation at Ghent in 1872, and also Honorary President of the Association for the Reform and Codification of the Law of Nations since its foundation at Brussels in the same year. He had received from his sovereign the highest mark of his favour in being nominated a Knight of the Order of the Annunziata in 1868. His duties as a member of that order, which required his presence at Rome at the interment of the late King, the founder of the Italian monarchy, may have contributed to shorten his life, which, although it has been prolonged beyond the usual limits of "the days of man," had not ceased to be valuable to humanity, while it has been terminated too soon for his numerous friends among men of letters, who found at all times a cultivated society and a sympathetic welcome in his hospitable mansion at Turin. TRAVERS TWISS.

MR. CUTHBERT WILLIAM JOHNSON died at Waldronhyrst, Croydon, on the 8th inst. He was born at Widmore House, Bromley, Kent, on September 28, 1799. Though not bred in the practical pursuit of agriculture, he devoted himself from an early period in his life to furthering its scientific study, and published a very large number of volumes of the highest value to those engaged in cultivating the soil. The most important of his works on this subject was *The Farmer's Encyclopædia and Dictionary of Rural Affairs* (1842); this was followed in 1845 by *The Farmer's Medical Dictionary*. His pamphlet entitled *Observations on the Employment of Salt in Agriculture* passed through thirteen editions in little more than the same number of years. In 1836 he was called to the bar, and in the following year published a treatise on the *Law of Bills of Exchange*, which was reprinted in 1839. In 1852 he edited the *Public Health Acts, 1848-51*, and illustrated it by many useful tables and notes. A volume from his pen descriptive of the *Objects and History of the Thames Improvement Company*, appeared in 1839, and a *Life of Sir Edward Coke* in 1837. In 1843 he printed the judgments of

the various courts of law on the notorious church-rate case at Braintree, and in the same year edited Mr. Veley's report of the case. He contributed many papers and prize-essays on special branches of rural industry to the *Quarterly Journal of Science* and the *Journal of the Agricultural Society*, and was a frequent contributor to the pages of the *Mark Lane Express*, *Farmer's Magazine*, *Journal of the Bath and West of England Society*, and kindred journals. His labours in promoting the improvement of the pursuit of English agriculture abundantly justified the honour of the Fellowship of the Royal Society, which was conferred upon him in March 1842.

MR. O. W. GOODWIN's death, which took place at Shanghai January 17, in the sixty-first year of his age, is a great loss to Egyptian study. Mr. Goodwin was elected to a Fellowship at St. Catherine's College, Cambridge, in 1838, and held it till 1847; on the establishment of the Supreme Court at Shanghai he was appointed Assistant-Judge, and in 1876 Acting Chief Judge. His acquirements were as varied as they were profound. He edited the *Anglo-Saxon Life of St. Guthlac*, the *Anglo-Saxon Legends of St. Andrew and St. Veronica*, a *Greek Fragment upon Magic*, the *Copyhold Enfranchisement Act*, the *Succession Duty Act*, and the *Probate Act*; though he is probably best known to the world in general by his essay on *The Mosaic Cosmogony* in the famous *Essays and Reviews*. It was as an Egyptian scholar, however, that he gained his chief laurels. Here his penetration, accuracy, caution, and solid knowledge placed him in the front rank of Egyptian decipherers. Among his numerous labours in this field of research may be mentioned his contributions to Lepsius' *Zeitschrift für ägyptische Sprache*, the *Records of the Past*, and the *Cambridge Essays* for 1864, in which he had an exhaustive article on "Hieratic Papyri." It should be added that he was also acquainted with both Chinese and Japanese.

PROFESSOR ERNST GROSSBACH of Bamberg, and later of Würzburg, died at Luzern on February 27, in his seventy-fifth year. Since 1834 he has held the chair of Philosophy and German Literature in the Lyceum, and his popularity as a lecturer for a long series of years attracted hearers from all parts of Switzerland. The clearness, simplicity, and finished beauty of form of his lectures on Aesthetic and Literary History led many to request their publication, believing that they would constitute an excellent handbook for the higher schools. But Dr. Grossbach would never give his consent. With the exception of a critical dissertation on the life and system of Spinoza, a summary *Geschichte des Naturrechts*, an oration on the hundredth anniversary of Schiller's birthday, his *Das Faust-Fragment*, and various articles in serials, the modest old scholar would never commit anything to the press. He had not an atom of pedantry. He was exceedingly loved in Luzern, and even during the past winter, in spite of his illness, gave several lectures to select private audiences, and took part in the meetings of the *Naturforschende Gesellschaft* and of the local branch of the *Fünfförte Geschichtsforschende Verein*.

NOTES OF TRAVEL.

News has been received from British Guiana that Mr. O. Ellis and Mr. Boddam-Whetham were to start last month on a journey into the interior as far as Boraima, and that Mr. E. F. im Thurn had already gone to the head-waters of the Essequibo on an ornithological expedition.

THE new number of the French Geographical Society's *Bulletin* contains a paper, translated by M. Ch. de Rouvre from the Portuguese, on the River Cunene, which flows through the province of Benguela in Western Africa, and which has not yet attracted much attention at the hands of explorers. The leaders of the Portuguese

African expedition, as we have mentioned before, at one time desired to include the exploration of this river in their scheme of operations, but received orders from Lisbon to abandon their intention.

AN International Geological Congress is to be held in Paris, and its sittings will probably commence on August 19.

A NEW monthly periodical, entitled *Annales de l'Extrême Orient*, and devoted to matters relating to Asia and Oceania, is to be started shortly at Paris, under the editorship of M. le Comte Meyners d'Estrey. The programme is a somewhat extensive one, for it includes geography, history, ethnography, philology, archaeology, science, literature, bibliography, fine arts, industry, commerce, &c. The chief object of the new magazine is professedly to make the public acquainted with the results of the explorations and scientific work in Asia and Oceania of Dutch travellers and others whose languages are but little known, and whose writings are consequently seldom consulted; it is also intended to obtain information direct from the Indian Archipelago, Australia, Japan, China, Indo-China, &c. In the opening numbers the editor proposes to furnish some articles on the recent explorations of the Dutch in New Guinea, Sumatra, &c.

ALL who are interested in the work of exploration will be glad to learn that the Royal Geographical Society have in the press a new edition of their valuable *Hints to Travellers*, which has been carefully revised by Mr. Francis Galton, F.R.S. This work, we believe, was originally drawn up in 1854, by a committee consisting of Captain (afterward Admiral) Fitzroy and Mr. Henry Raper, R.N.; and revised and enlarged editions were issued in 1865 and 1871, under the editorship of Admiral Sir G. Back, Admiral Colclinson, and Mr. Galton. The latter of these is now quite out of print, and the Council of the Society have resolved to take the opportunity of republishing the work in an altered and more handy form.

WE hear that Père Horner, of the French Mission at Zanzibar, contemplates undertaking a fresh journey of exploration in the interior of Africa in the course of a few months.

MAGAZINES AND REVIEWS.

THE March number of the *Cornhill* may almost be called a model number. The novels of which it contains chapters are both good, the only point which even a severe criticism would urge being that they are a shade too much alike in style, and that they so tend to confirm the impression of sameness which modern life makes upon those who have to live it. But the plots and atmospheres are by no means the same, nor is either unoriginal. The experienced novel-reader is already in a position to anticipate some interesting complications in the history of the Despard family in "Within the Precincts;" while he has had time, in the twenty-one chapters that have already appeared, to grow very fond of Sissy in "For Percival." Passing to the other pages of the magazine, we find the right proportions given to the right kind of subjects—history, travel, literature, and talk, and the treatment of all up to the old *Cornhill* level. The battle of Fornovo, told by "J. A. S.," Mr. W. G. Palgrave's eloquent description of "The Three Cities" (Hong Kong, Canton, and Macao), and the article on Aulus Gellius, by "J. C. C.," are the most striking papers in the number. The last especially is a study of literary society in the second century which makes the reader wish to know more, both of the second century, and of this semi-anonymous "J. C. C." It would not be expected of a *Cornhill* writer that he should touch on the many points in which Gellius interests the grammarian and the student of history and law; but as a sketch of Gellius in his lighter moments—his moments of gossip, of literary chat, of anecdote—

and as a sketch of the forgotten but interesting men who were his friends, nothing could be more lively. It does not seem, however, to have been very carefully revised. To say that Herodes Atticus reckoned among his ancestors "the hero of *Salamis*, the illustrious *Miltiades*," is startling; "the florid diction of contemporary diction" does not sound well; and one or two of the references are wrong.

Macmillan's Magazine contains the second of Lady Augusta Cadogan's pleasant articles on French society, called "La Grande Dame de l'Ancien Régime," which should be compared with the paper on "The Influence of Women" which forms the new instalment of the second series of "French Home Life" in *Blackwood*. Besides this, *Macmillan* has various papers on the topics of the day; one on Lord Shelburne, by a competent critic of our eighteenth-century history, Mr. E. J. Payne; and one on "German Views of Oxford and Cambridge," by Dr. Walter C. Perry. This last article, which is a recast and expansion of some remarks lately published by Dr. Perry in the *Deutsche Rundschau*, is of considerable interest as showing what ideas of the present state of the English universities prevail in even the highest scientific and academical circles in Germany. Dr. Perry is moved to write by some remarks lately made by Prof. Helmholtz in his opening address as Rector Magnificus at Berlin. The subject of the address was the "Academical Freedom of the German Universities;" and the desirability of such freedom was illustrated by references to its absence at Oxford and Cambridge under the sway of political and religious party. Prof. Helmholtz—who frankly owned when taken to task by Dr. Perry that he was writing from his recollections of a visit to Oxford in the pre-reforming era—makes many inaccurate statements, among others that "the college tutors may not deviate one hairsbreadth from the dogmatic teaching of the English Church without exposing themselves to the censure of their archbishops, and losing their pupils." Dr. Perry has little difficulty in showing that, although party still counts for a great deal and does much to prevent the wide working of the universities in the direction of culture, still 1854 and 1871 have not been without their effects. The moral of the whole story is that the feverish reforming activity which has consumed the universities during the last twenty-five years—"perpetual motion and no progress"—has not made much impression on the world, even the academical world, across the sea. It would perhaps have been well, however, if so important a personage as Prof. Helmholtz had taken a little more pains about all his details before publishing a criticism which is in the main sound and valuable.

THE *University Magazine* contains (amid much padding of a dismal quality) the second of Mr. Rossetti's two lectures on Shelley. This lecture professes to be a critical account of Shelley's chief poems. Mr. Rossetti takes Shelley's dominant idea to be human perfectibility, and traces its different developments through the poems with considerable ingenuity. A specially good account of *Alastor* is given. We know from Peacock precisely what Shelley meant by the title: *Ἀλάστωρ* is the evil spirit which haunts a man who chooses to live apart from his kind. Very few critics, however, have brought this out, and Mr. Rossetti deserves credit for doing so. Perhaps the *Revolt of Islam* is taken a trifle too seriously. The poem contains beauties in plenty, and there is certainly room for a detailed criticism of it; but the general crudeness and ineffectiveness of the narrative, despite such fine cantos as the fifth and twelfth, prevent it from being a "whole" in Goethe's sense of the word. Prometheus in *Prometheus Unbound* is taken to represent not simply man, but the human mind (*νοῦς*), while the grand idea in *The Cenci* is shown to be a sort of purified Stoicism. Specially interesting and original is the account of the *Triumph of Life*, as meaning the triumph of the sordid cares and common-

place temptations of life over the soul of man. Mr. Rossetti's criticism will give the reader a new insight and interest in that great fragment; but it must be confessed that, accepting such an explanation, the mention of Plato and Aristotle in the poem is not easy to explain. We wish that Mr. Rossetti had worked out his theory of the poem rather more fully. The summing-up at the end of the article hits the right point when it says of Shelley that he "imported into poetry to an unexampled extent modern ideas;" and, in estimating the nature of our debt to Shelley, some interesting remarks are made on the indivisibility of Shelley's work and character, as helping to explain the kind of affectionate enthusiasm now so often felt for him. Miss Helen Zimmern's article on "A Student of the Fifteenth Century" is an account of a certain John Butzbach, extracted from a MS. autobiography in the University of Bonn. It gives a not uninteresting account of the adventures of an unlucky German boy in the pursuit of knowledge. The famous Alexander Hegius, tutor of Erasmus, comes into the story, as young Butzbach went off to Deventer to become one of his pupils. Finally he attained the object of his ambition by being made a priest, and ended his life as prior of the monastery of Laach.

In the *Contemporary Review* Prof. Green continues his examination of Mr. Spencer's theory of an independent matter. Having shown in his previous paper that the object is not, as Mr. Spencer contends, marked off under the antithesis of vivid to faint states of consciousness, the writer proceeds to demonstrate that such vivid states do not at all enter into the objective world as such. Mr. Green's contention is that perception does not arise out of a mere sequence of single feelings, but is a consciousness of relations. It does not even include a sensation, though it includes a relation to a present sensation, and so is distinguished from a representation. Mr. Green takes what will probably seem to most readers unnecessary pains to show that perception does not necessarily rise and fall with the vividness of the sensuous impression. He fails, however, to tell us how we are to distinguish that "present feeling," a relation to which marks off perception from mere imagination. Passing to Mr. Spencer's other way of representing object as something beyond all states of consciousness, which representation is shown both to be inconsistent with the first mode and to fall in its turn into incompatible forms, Mr. Green reasons with cogency from the stand-point of Idealism against the admissibility of any such unknowable or manifested matter or force. Mr. Spencer's conception is said to be reached by a fictitious abstraction, since it is the negation of all states of consciousness, and so is supposed to be absolutely independent of consciousness. The essay, which is a long one, and by no means easy reading, illustrates that skill in unfolding new views in the process of destructive criticism with which the writer has already made us familiar. We think, however, that Mr. Green's extremely detailed mode of criticism is apt here, as in the case of Locke (whose language is no doubt far looser than that of Mr. Spencer), to lead to an exaggerated view of the amount of radical incoherence involved in the theory which he examines. It is hardly fair, perhaps, to tax a writer who analyses mind into the two co-ordinate categories of feelings and relations between feelings, and who ultimately identifies cognition with consciousness of relations, with recognising nothing but single states of consciousness. A thoughtful and impartial reader will probably be disposed to estimate the amount of fundamental opposition between Mr. Green's theory of perception and that of the "physical psychologists" to whom he opposes himself, as less than the writer thinks. Mr. Green himself says that it is very much a question of names whether we call consciousness of change or any other relation a feeling, and by so doing

appear to join hands with J. S. Mill, who clearly marks off the consciousness of the most fundamental relations, e.g. of a resemblance between sensations, from other feelings or states of consciousness (*Logic*, Book I., ch. iii., sect. 10 and 11).

REPORT OF THE SCOTCH UNIVERSITIES COMMISSION.

THE Royal Commission appointed in April, 1876, to enquire into the constitution, management, &c., of the Scotch universities has this week issued its Report. The recommendations presented for the consideration of the Crown, as comprised in a summary of considerable length, number sixty in all. A large proportion of them deal with the separate constitution of the four universities, so far as regards the Senatus Academicus and the corporate officials, and also with the proposed creation of a General Universities Court, with powers of appeal and supervision over the institutions already in existence. As is forcibly suggested by the entire tenor of the recommendations, the Scottish universities are more distinctly State bodies than the old universities of England. They are largely dependent upon Parliamentary grants for the means of their active existence, and consequently they are subjected to control and reform from without in a more comprehensive manner than we have any experience of on this side the Tweed.

The most interesting portion of the Report is that treating of the curriculum of the students and the organisation of the teaching-staff. On these points we fancy Oxford and Cambridge would feel peculiarly sensitive of any external interference; but in Scotland it is notorious that academical reformers have long been anxious to obtain authoritative sanction for changes which the universities are unable to effect of their own motion. On the one hand, it was not to be expected that the Professors should themselves initiate reforms, however desirable, by which their own emoluments would be directly diminished; and on the other, no real improvement can be achieved without an application to Parliament for the funds necessary to endow new Chairs, and furnish those now existing with adequate subordinates and apparatus. The Commissioners have set themselves to overcome the various difficulties that lay in their way with commendable thoroughness. In the first place they recommend the institution of a "first examination," which shall be incumbent upon all students who intend to enter the Arts course. The earlier Commission of 1859 deliberately avoided the adoption of this suggestion for reasons sufficiently well known; but the lapse of time has now convinced everybody that it is only by such a measure that secondary education in Scotland can be placed upon a proper basis, and the Professors themselves relieved from the necessity of teaching the elements to raw schoolboys. It is ingeniously suggested that the "first examination" might be combined with that for the election of bursaries or scholarships. The next proposal is that the Arts student, immediately after passing this examination, should be allowed to devote himself entirely to one of five lines of study—viz. (1) Literature and Philology; (2) Philosophy; (3) Law and History; (4) Mathematical Science; and (5) Natural Science. This suggestion seems to be partly copied from the Final Examination system at Oxford and Cambridge, and partly from the famous bifurcation scheme in the Report of the Devonshire Commission on Scientific Instruction. But it seems to us that the Commissioners have not sufficiently taken into account the early age at which students not uncommonly enter Scotch universities. If it be deliberately proposed that a youth who has passed an elementary examination in general subjects at the age of sixteen should be allowed to obtain a degree in Arts on the strength of his subsequent proficiency in Law or Chemistry, we can only reply that this result is very different from that realised at the

English universities, or contemplated by the Devonshire Commission. The next recommendation will meet with more general approval—"that there shall be only one class in honours, in which the successful candidates shall be arranged in alphabetical order."

With regard to the professorial staff—which, it must be recollected, is practically coextensive with the entire body of teachers—the Commissioners indulge in a large measure of augmentation. There are to be three new Professorships at Glasgow, four at Aberdeen, and one at Edinburgh, while one of the two Principals at St. Andrews is to undertake the duty of teaching either History or English Literature, as he may prefer. In addition, at all the universities provision is to be made for giving instruction in French and German, and several lectureships are to be founded in subordinate departments of study. We have not space to enumerate all the proposed new Chairs; but it may be observed that in the case of each of the four universities the crying wrong is to be redressed by which none of them at present has a Professor of History. We can find no reference to the Chairs of Theology, which it had been rumoured were to be thrown open to the three great Presbyterian bodies into which Scotland is divided.

The Commissioners then proceed to address themselves to the special wants of the Science Faculty, in this matter again treading in the steps of the Devonshire Commission. They propose that assistants or demonstrators should be allotted to the several Professors on a liberal scale, and that both a capital sum and an annual allowance should be supplied to them for the purchase of apparatus and materials. Altogether, it may be estimated that their recommendations involve an immediate capital outlay on this head of 1,500*l.*—apart from the erection of buildings, of which no estimate can be given—and the expenditure of as much again every year.

Herein, we are afraid, lies the weak point of the whole scheme. No source is suggested, or could be suggested, from which the money is to be derived except that common milch-cow, the Consolidated Fund. From the same source, we presume, are to come the funds from which the annual income of each Professor is to be guaranteed up to a minimum of 800*l.* We entertain no unkind feelings towards the Scottish universities, but we are bound to draw attention to this marked difference between the tendency of academical reform in England and in Scotland. Here we have universities rich with the accumulated wealth of centuries, which is admitted not to be at present devoted to its most profitable use. In Scotland the universities are stunted of their full development by want of money, and want of money alone. In conclusion, it is not unreasonable to ask the question why the Scottish student should have his education given him below cost price at the expense of the taxpayer of the United Kingdom, while the student at University College and King's College, London, or at the Owens College, Manchester, is left to pay for his own instruction as best he can.

JAS. S. COTTON.

GERMAN LETTER.

Gotha: February 28, 1878.

Schliemann's book about Mycenæ has met with due recognition in Germany. The importance of the discoveries enables us to swallow all the pompous talk about Agamemnon and Clytemnestra, and Mr. Gladstone's extraordinary Preface. The more accurate accounts of the somewhat similar discoveries of Spata have probably by this time dispelled the doubts which Mr. Murray expressed in these columns as to the antiquity of the gold articles. Those doubts were by no means unfounded, nor can we help regretting that one of our most distinguished scholars, to whom we are always ready to lend an attentive ear, should have engaged in such a useless discussion. The importance of the discoveries at Mycenæ

consists in the fact of articles bearing a hitherto unknown stamp having been found side by side with articles already familiar to us. There is much that puzzles us still, and for the present we must be content with knowing that we have stumbled upon a stratum of the civilisation of a Greek people identical with the earlier population of Asia Minor, whose industrial art was dependent on the Assyrian-Babylonian. Herr Köhler's lecture in Athens was probably based on this view; but it surely cannot be right to apply the name of Carians to this people.

Immensely superior to the numerous works of the present day on the history of art is the last work of Anton Springer. The eminent historian has of late distinguished himself in the political field by the penetration and fervid eloquence he has displayed in defending the interests of Germany and public right against the Russophiles. He has now by his double biography, *Raffael und Michelangelo*, made an important contribution to the collection entitled "Kunst und Künstler des Mittelalters und der Neuzeit" (Leipzig: E. A. Seemann), edited by R. Dohme. The first book, *Bis zum Tode Julius II.*, is completed. I cannot here enter on its importance in the field of scientific research, especially as the explanatory notes are not to be published until the close; the chief merit of the work is already apparent, and that is the clear and vivid manner in which these two great artists and their creations are represented to us. The author displays a thorough knowledge of the times and people, joined to a nice understanding of the individual minds of his heroes; and the vigorous and beautiful language harmonises with the wealth and clearness of the thoughts. A number of careful illustrations give additional value to the book; the series of drawings, for instance, in the beautiful chapter on Raphael's Madonnas will greatly interest most readers: while the penetration of the historian is apparent in the description of the *stanze* as in the review of the Roman works. Julius II. stands prominently forward as "wahrer Papst der Renaissance," and the title of honour usurped by Leo X. is restored to him. The only thing that strikes one as strange is the stress laid on the relation of Michelangelo's early works to the antique, whereas precisely in these, as in the *Bacchus and Ampelos*, in spite of the antique form, one is disagreeably impressed by a leaning to the ugly which is characteristic of Michelangelo's harsh nature.

A selection of poems from the posthumous works of David Friedrich Strauss has been published under the title of *Poetisches Gedenkbuch* (Bonn: E. Strauss), with a preface by the editor, Ed. Zeller, the author's friend and countryman. The intention of the book is expressed in the opening lines:—

"Diese schlichten kleinen Lieder,
Stille Seufzer meines Herzens,
Sind für meine lieben Freunde,
Sind für wenige Vertraute,
Für die Menge sind sie nicht."

Those who have an ear for delicate rhythm will be struck by the melodious ring of these simple verses, and this it is which, apart from the personal interest, lends them such a charm. We must not, of course, expect in the stray leaves of a scholar's diary to find the poet's inmost soul revealed to us, but the beautiful form and the clear and serious thoughts justify our designating many of these poems as classical.

A curious contrast to the above are Emanuel Geibel's *Spätherbstblätter* (Stuttgart: Cotta). The born wandering-musician is he, from whose bow the tunes flow in one unbroken stream, not always new and original, sometimes even very insignificant, but invariably melodious and pleasant to the ear. Upon no single occasion, either in love or hate, has Geibel overstepped the bounds prescribed by tradition to the feelings of a sensible and well-bred man; but his sentiment is deep and

tender, and he has true culture; both nature and history have furnished him with pictures and thoughts brilliant and vigorous in their colouring. The picturesque old town of Lübeck, the poet's home, with her towers and gateways, her blue waters and her lovely beechwoods, and the shores and islands of Greece with their vines and cypresses, were the source whence he drew all his most charming inspirations. To them we likewise owe the most original pieces in the collection—the charming idyll "Oharmion," and the beautiful songs at the close. The weakest part of the book are the "Sprüche;" particularly fine, on the other hand, are the "Distichen aus dem Wintertagebuche." The form is throughout melodious and correct, and on that account Geibel, though wanting in any remarkable poetical power, is especially to be recommended to foreigners as a worthy representative of modern German culture.

The most popular work among the latest additions to our polite literature, and a favourite gift-book this year, is Georg Ebers' *Homo Sum* (Stuttgart and Leipzig: Hallberger). The first two novels by the learned Egyptologist suffered from a contradiction between the ancient dress and the modern sentiment. In the new work the heroes are Christians of the fourth century—hermits, it is true, and people whose ideas of Christianity assume a somewhat eccentric and exaggerated form; but these ideas have been familiar to us from our youth up; the dress also of the later Roman civilisation is known to us, and not so essentially different from our own as to appear strange. In consequence the poetical powers of the author for the first time have full play. The strange character of Mount Sinai, as also the individual figures of the Christian-pagan world, are clearly and vividly portrayed; the author is particularly successful in the painting of graceful *genre*-pictures, such as the opening scene, the herdsman at the well playing with the goat, or the discus-match between the old recluse and the youth. The merits and defects of the book cannot be better described than by comparing its various scenes with the rather too highly-finished though careful paintings of Adriaen van der Werff.

Another pretty novel is *Stufenjahre eines Glücklichen*, by Louise von François. The general plan is not entirely satisfactory, and here and there we come upon faults of drawing which, without being ungallant, we may attribute to the unsteadiness of a female hand; but at the same time we are struck by an essentially feminine delicacy of observation and talent for description. The sentiment and tone are vigorous and healthy, and a vein of geniality runs through the whole.

Emil Kuh's *Biographie Friedrich Hebbels*, (Wien: Braumüller) is a curious book. Hebbel was an extremely gifted but an unharmonious poet, and as clever as he was disagreeable. He was swayed by the most barbarous egotism, and yet exercised such power over others that they submitted and sacrificed themselves to him without resistance. The writer of this biography, who unfortunately died before its completion, is himself a remarkable instance of the reverence and devotion paid to Hebbel. The work is carefully executed, and as a psychological study extremely interesting. It gives us the history of the poet's childhood as written by himself, together with minute descriptions of persons and things in Copenhagen, Vienna, Hamburg, and other cities; that of Young Germany being the only one that strikes us as rather inadequate.

Having extolled the merits of the first two volumes of Th. v. Bernhardt's *Geschichte Russlands* (Leipzig: Hirzel), I must not forget to mention the appearance of a third, which treats of the years 1815 to 1819. At length the real subject of the work is taken in hand, but on such an extensive scale and with such copious digressions relative to the affairs of France and Spain that one hardly has courage to go on with the book, and despairs of ever seeing it finished. Belonging to the same collection, "Staaten-

geschichte der neusten Zeit," which already comprises so many interesting works—such as Reuchlin's *History of Italy*, Springer's *History of Austria*, Pauli's *History of England*—a new work is forthcoming to which we look forward with great curiosity—H. von Treitschke's *Deutsche Geschichte* at the time of the German federation—on account of the singular ground the author takes, both as a politician and an historian. An essayist of the most irresistible eloquence, he nevertheless owes his political influence to the good faith with which on all sides a scientific man and a pupil of Dahlmann's is met; on the other hand, the scientific weakness of his line of argument has until now been attributed to the zeal of the partisan. We are, therefore, curious now to see what sort of an historian the pamphleteer will prove. C. ALDENHOVEN.

SELECTED BOOKS.

General Literature.

- CHAMPEAUX, A. de. *Tapestry*. Chapman & Hall. 2s. 6d.
CHAVANNE, J., A. KARFF, F. v. LE MONNIER. *Die Literatur ü. die Polar-Regionen der Erde*. Wien: Hösel. 6 M.
DU CHATELET, Marquise de. *Lettres, réunies, etc.*, par Eugène Assol. Paris: Charpentier. 3 fr. 50 c.
JEVONS, W. S. *Primer of Political Economy*. Macmillan. 1s.
QUINET, E. *Vie et mort du génie grec* (inédit). Paris: Dentu.
WHYTE-MELVILLE, G. J. *Riding Recollections*. Chapman & Hall.
WILSON, A. J. *Resources of Modern Countries*. Longmans. 24s.

History.

- COSMAC, Comte de. *Souvenirs du règne de Louis XIV.* Tome 6. Paris: Renouard. 7 fr. 50 c.
EUVIANE sacrae Constantinopolitanae, ed. P. Comes de Riant. I. Société de l'Orient-Latin. 144.
GINOULHIAC, Mgr. *Les origines du Christianisme*. T. 1^{er}. Les Documents. Paris: Durand. 6 fr.
GONCOURT, E. et J. de. *Portraits intimes du XVIII^e siècle*. Paris: Charpentier. 3 fr. 50 c.
HUGO, Victor. *Histoire d'un crime*. Tome 2. Paris: Calmann Lévy. 7 fr. 50 c.
LAURIA, G. A. *Napoli nella fine del XVIII. secolo*. Napoli: Detken & Bocholl. 6 fr.
TADIE, H. *Les origines de la France contemporaine*. 3^e partie. La Révolution. T. 1^{er}. Paris: Hachette. 7 fr. 50 c.
THIBERT, A. *Les grandes hérésies du V^e siècle*. Nestorius et Eutychès. Paris: Didier. 7 fr. 50 c.
ULLOA, P. Colà. *Intorno alla storia del reame di Napoli di Pietro Colletta*. Napoli: Detken & Bocholl.

Physical Science and Philosophy.

- BERNARD, Claude. *La science expérimentale*. Paris: J.-B. Baillière. 4 fr.
KELLER's Lake Dwellings of Switzerland, &c. Trans. John E. Lee. Longmans. 42s.
LABAULX, A. v. *Das Erdbeben v. Herzogenrath am 24 Juni 1877*. Eine seismologische Studie. Bonn: Strauss. 2 M. 40 Pf.
PANTHEIM, General Sketch of its History. Vol. I. Deacon. 12s. 6d.

Philology, &c.

- CHAVIER, F. *Idéologie lexicologique des langues indo-européennes*. Paris: Maisonneuve. 7 fr.
MARK, K. F. H. *Uebersichtliche Anordnung der die Medien betreffenden Aussprüche d. Philosophen Lucius Annaeus Seneca*. Göttingen: Dieterich. 3 M.
BOSSIGNOT, J. P. *Des services que peut rendre l'archéologie aux études classiques*. Paris: Labitte. 10 fr.

CORRESPONDENCE.

DUNCKER'S "HISTORY OF ANTIQUITY."

Balliol College: March 9, 1878.

I have no wish to find fault with anyone who points out mistakes, or what he thinks to be mistakes, in any work of mine. But I should like to say that the "downright mistake" of writing *Kaldini* for *Kaldai* is an exact copy of the German original, which was not corrected by Prof. Duncker when he read over the proofs. In spelling *Khufu*, &c., with *Ch*, I followed the ordinary transliteration of Greek words. It must be borne in mind that Duncker draws from Greek as well as Egyptian sources, and it would have been awkward to use two letters, *Ch*, *Kh*, according as the word, or form of the word, was Greek or Egyptian. Even as it is, the variety of the names is sufficiently confusing. Grote writes *Chalkis*, and not *Khalkis*, and I think that I have observed that Prof. Sayce writes *Karchemish*, which, I suppose, represents *Karkhemish*. In spelling *Schasu* with *Sch*, I was aware of my error, but having once printed the word, so spelt, by an oversight, I thought it better to go on doing so, on the principle that error is better than confu-

sion. The same spelling will be found in *Abacha* on p. 120, and in some names on p. 163. I may add that Prof. Duncker not only revised and enlarged the MS. translation of the Second Book of the History, but also read and corrected the printed sheets with very great care. He has kindly consented to read the proofs of the second volume, which, though delayed by the appearance of a new edition of the original, will, I hope, be ready by the end of the year.

EVELYN ABBOTT.

Queen's College, Oxford: March 11, 1878.

Mr. Evelyn Abbott has overlooked the fact that I did not make him the original author of the mis-spelling *Kaldini*, but quoted it as an example of the errors that might have been avoided in the translation, like the faulty transliteration of proper names, had the aid of an Oriental scholar been called in. It is of little consequence whether the author and translator were conjointly responsible for such mistakes, or the translator only. Nor is it by any means the only mistake of the kind. Thus we have *Ubaratulu* for *Ubaratutu* (p. 239), *Milihiru* for Smith's *Milisihi*, which should be *Meli-Sipak* (p. 262), *Beth-Sida* for *Beth-Zida* (pp. 291, 295, where, by the way, *Saggadhu* is rendered "Prosperity" instead of "High head"), *Kummukh* for *Kummukh* (p. 519), *Musasir* for *Musasir* (p. 520).

I was not aware that *Khufu* is a Greek word; the case would have been different had the form *Oheops* been used, though Mr. Abbott is not consistent even in his transliteration of the Greek χ , as *Edorakhus* with *kh* (p. 239) shows. To make the confusion worse, however, Mr. Abbott sometimes writes single *h* instead of *ch*; thus *Istar-nanchundi* appears on the same page (253) as *Halludus*, *Kudurnanchundi* on the same page (251) as *Bil-hiliana*, while we find *Chullu* on page 520, and *Hammurabi* (*Khammuragus*) on page 261 and elsewhere. But Mr. Abbott is equally inconsistent in his transliteration of the Greek κ . Thus we have *Eudokus* (p. 239), *Kobos* (p. 561), *Rhyndakus* (p. 529), *Kalykadnus* (p. 534), but *Cotys* (p. 561), *Celenderis* (p. 538), *Celaenae* (p. 526).

In *Carchemish*, the medial guttural represents η (c) not π (*kh*), as in *Meshech* (which is written *Mesech* on p. 512).

Two wrongs hardly make a right, and I do not see that the spelling *Abacha*, &c., is justified by the mis-spelling *Schasu*. Besides, what is to be said of the curious form "Rumanisch" (p. 524)?

A. H. SAYCE.

GRATZ.

School Hall, Bury St. Edmund's: March 7, 1878.

Allow me to correct Dr. Murray's derivation of the word "Gratz," in your last number (p. 189), by mere change from "grad" or "gorod." It is from "gradetz," the diminutive of "grad," and is as distinct from it as our "fortress" is from "fort." "Gratz" is, indeed, only a German corruption of "gradetz."

A. H. WRATISLAW.

JOSEPH BONOMI'S WORK.

St. Stephen's Club: March 9, 1878.

THE ACADEMY is so invaluable as a students' record that I take leave to supply a reference which has been singularly omitted in all the notices of our late venerable and distinguished friend, Mr. Bonomi. In none of these is there any mention of his most laborious work, that of which he was most proud—the transcription of the Ritual inscribed in the Belzoni Sarcophagus (at the Soane Museum) published, with a description by Mr. Samuel Sharpe, in 1864. The hieroglyphic script was drawn on stone by Mr. Bonomi's own hand; and the whole (about forty pages quarto) is so perfect in delicacy of drawing and refinement of expression of the original that it is

matter of regret that his master-hand was not employed to design the moveable open-hieroglyphic type which has since come into use. If I remember rightly, he did design the closed (black) type which was used by Longmans, before the Berlin open type obtained the preference of Egyptologists. W. J. COCKBURN-MUIR.

GRIMM'S LAW.

52 Thornhill Road, N.: March 9, 1878.

As the writer of the article in the *Westminster Review* referred to with approval by Dr. Murray, I need hardly say that I agree with much of his letters on this subject. But it is only fair to point out that the modernness of the High German changes was (as stated by Prof. Max Müller in his *Lectures on the Science of Language*) strongly maintained by Grimm himself, who ascribed them to the seventh century of our era; in the first part of the *Deutsche Grammatik*, published in 1822 (half a century before my article), Dr. Murray will find some of the reasons adduced in his letters, as well as others equally cogent, applied to prove, not only the lateness of the High German sounds as compared with the Low German, but the lateness of the Low German sounds as compared with the Sanskrit. Both these facts were, and are, fully recognised by almost all German philologists; so that, however unsound their theories to account for the changes, and however misled by mistaking symbols for sounds, Grimm and most of his compatriots do not deserve Dr. Murray's reproaches on the chronological point. That the General Teutonic consonants present, on the whole, greater differences from those of the other Aryan languages than these do among themselves, and that a similar proposition is true of the High German consonants when compared with those of the other Teutonic languages, are facts which it is Grimm's (and Rask's) merit, not defect, to have observed and insisted on.

The only point on which I entirely disagree with Dr. Murray is his theory that the High German consonant-changes are the result of the adoption of Low German by a Slavonic race. Dr. Murray asserts that his solution cannot be disproved; here I join issue, and undertake to show not merely that his theory is superfluous, but that it is in contradiction with some of the facts (which he has not stated with entire fulness and accuracy), and fails to account for others. But to do this would require more space than the ACADEMY can well spare; I will, therefore, here confine myself to pointing out a fact overlooked by Dr. Murray, who has consequently presented part of the subject in a light made false by contrast. This is, that almost all his remarks on the High German consonant-changes from original Teutonic apply with equal force, though with differences of detail, to the General Teutonic consonant-changes from original Aryan.

1. "The changes between General Teutonic and Old High German are not the same as those between Sanskrit and Teutonic." But some of them are the same, O. H. G., and Gothic, *t*, for instance, corresponding respectively to Gothic, and to Sanskrit, *d*; the theory of mispronunciation by speakers of another race is as much, and as little, called for in the one case as in the other.

2. "The O. H. G. changes, compared with the General Teutonic, are later, derived, and dialectal." But the General Teutonic changes, compared with the Sanskrit and original Aryan, are also later, derived, and dialectal; it is quite possible that the Gen. Teut. changes took place in a population no larger than that in which the O. H. G. ones did, and General Teutonic is as certainly a mere "dialect" of Aryan as High German is of General Teutonic.

3. "Grimm's Law, as concerns the relations between Gen. Teut. and its O. H. G. dialect, is a misapplication altogether." This is only partially true, and is true to nearly the same extent of the

relations between General Aryan and its Teutonic dialect; High German has as much right to form a third limb of the law as General Teutonic to form a second, the difference being one of degree only, not of kind.

4. The O. H. G. changes are "perversions" and "mispronunciations." But the Gen. Teut. changes are equally perversions and mispronunciations; the Gothic *fadar* and *brōpar* are at least as much "perverted" from the original Aryan *patar* and *brātār* as the O. H. G. *vatar* and *bruoðar* from the original Teutonic *fadar* and *brōpar*. I object, however, to the terms themselves; to call phenomena bad names hardly tends to promote a scientific spirit in investigating them.

As for Mr. Douse's arguments, they involve to such a large extent assumptions and a method which I believe to be entirely false, that I will not here attempt a refutation which would require many philological principles, and some of those of scientific investigation generally, to be discussed from the foundation. But I would remark that it is much to be desired that those who study pre-historic phonology would prepare themselves by a proper study of historic phonology; the investigation of the unknown can be scientifically conducted only on the principles obtained from that of the known. These principles, and the data of the case, combine to show that the General Teutonic Lautverschiebung is really a series of changes separated by considerable intervals of time, some of which have occurred in other Aryan languages; and that the High German Lautverschiebung only adds a few more, also of different dates, some of which have likewise occurred (subsequently to the General changes) in other Teutonic languages. To cease considering each so-called Lautverschiebung as an indivisible simultaneous group of changes is an essential preliminary to their rational explanation; and I can only regret that Dr. Murray, like many other English philologists, is not acquainted with the important discoveries in pre-historic Teutonic phonology (by which I mean the historical relations of the sounds of the oldest Teutonic languages among themselves, and to those of original Aryan) made in Germany and elsewhere in recent years. In conclusion, that my criticisms may not weaken the effect of Dr. Murray's many excellent remarks, I would strongly call the attention of all investigators of the subject to the first two paragraphs of his first letter, and the one numbered 2 in his second, whose arguments have not been disposed of by Mr. Douse.

HENRY NICOL.

RECENT ORIGIN OF HIGH GERMAN.

Ecclcs: March 2, 1878.

There is a portion of the subject treated by Dr. Murray in his letters to the ACADEMY, which is of singular importance, not only to philologists, but also, and even in a greater degree, to students of ethnology; and, as one of this latter class, I should like to be permitted to add some facts to those he has quoted.

For some years it has been a growing conviction among some ethnologists that the peculiarities which differentiate High German from Low German must be of comparatively recent origin, and nothing perhaps but the great authority of a name like Grimm's has prevented an open revolt against his conclusions on this subject. A Hessian himself, it is a strange fact in this controversy that his own people, who are now a High-German-speaking race, should in early times, as he himself in fact allowed, have been called Catti, the Low German form of the name Hessian: evidence *pro tanto* that they then spoke Platt Deutsch—evidence which is confirmed by the fact which Tacitus tells us, that the Batavi, the ancestors of the modern Dutch, were a colony of the Catti. The language of the Franks, as tested by such factors as the Malbergian glosses, was Low German. Yet the Franconians of to-day, who are descended from the same stock as the Salians and Ripu-

arians of early times, speak a High German dialect; while the Flemings, who are probably very pure Franks, still speak Low German. The Suabians are typical High Germans; yet they belonged in early times to the same great Suevic stock to which the Angles, Lombards, and Saxons belonged. The Lombards themselves, if we examine the names of their chiefs, were apparently typical Low Germans when they first settled in Lombardy, and speedily became High Germans after settling there. On this subject I would commend to Dr. Murray's notice, as containing some facts most valuable for his purpose, the second of two recent tracts on the Lombards by Dr. Friedrich Bluhme, entitled, "*Die gens Langobardorum. Zweites Heft: Ihre Sprache.*" All these facts, and more that might be quoted, point to one result only, that so clearly expounded by Dr. Murray—namely, that High German is a comparatively recent form of the Teutonic speech, a form which has encroached most rapidly upon the older form of the language since the sixteenth century. An admirable work on the gradual displacement of Platt Deutsch from early times is before me, by Kinderling, on the history of the Nether-Saxon or Platt Deutsch, until the time of Luther (Magdeburg, 1800). I doubt whether the change is to be dated quite so late as Dr. Murray puts it—namely, the eighth century, and my own view is that it largely occurred in the sixth and following century.

Now, as to the cause of this change. Here I can only go a certain distance with Dr. Murray. It is of course a familiar fact that ethnologically the South Germans are not pure Germans at all: their physique, complexion, and other idiosyncrasies point them out as decidedly a mixed race, a race compounded of German invaders with indigenes of some kind or other. This is put beyond doubt when we examine those great storehouses of ethnological data as yet so little explored—namely, the codes of the early German races. If we examine the Suabian, Burgundian, and Alemannic codes, as has been well pointed out, we shall find the servile class, and the class of *liti*, or *coloni*, treated very differently and with much more tenderness and forbearance than among the Frisians, Saxons, Franks, &c. This points to the indigenes having been a much more powerful and important element in the population in the South German area than in North Germany, and would even point to their having been the majority of the population, overlaid and ruled by a mere German caste. This I believe to have been certainly the case. Who, then, were these indigenes? Dr. Murray suggests they were Slaves. I confess to feeling it impossible to accept this view. We have no evidence whatever that Slaves existed in South Germany until much later times, and it certainly would require a very new reading of our authorities to suppose that in Roman days this area was occupied by Slaves; nor do we find High German peculiarities in the German area beyond the Elbe, where the Slaves were predominant until comparatively recent times. The greater part of South Germany—that part occupied now by the most typical High Germans, the Suabians, and the German-speaking Swiss—was a well-settled Roman province. Vindelicia, Rhaetia, &c., were as much Romanised as Pannonia or Gaul, and are strewn with the proofs of Roman occupation as far north as the Rhaeticus limes, which separated it from Germany proper. It was doubtless occupied by the Romans as early as the days of Domitian, and remained theirs more or less until Alaric and his Goths took possession of it. I have no doubt myself that a form of rustic Latin was spoken all over the district, and the Romanch dialect of the Alps is doubtless a relic of this old tongue. My view, then, which only differs in a minor detail from that of Dr. Murray, is that the peculiarities of High German are due to its being the adopted language of a Romanch-speaking people, and that before the fourth or fifth century it did not exist at all; that far from holding the position of a sister-

to Platt Deutsch in the hierarchy of languages, it is but a bastard daughter, corrupted in form and pronunciation by its having been adopted by an originally non-German-speaking race.

HENRY H. HOWORTH.

THE "POLITICS."

1 Marlow Road, Kensington: March 11, 1878.

May I point out one or two inaccuracies in Mr. O. Browning's review of the three books of Aristotle's *Politics*, translated by Mr. Bolland, with essays by myself? The title of the volume is not "*Aristotle's Politics*." By W. E. Bolland and A. Lang." I do not know how much that title may promise, but it is entirely an effort of Mr. Browning's memory or fancy. Mr. Bolland did not translate "the first four books," but Books I., III., IV. (or VII.). Book VIII. (or V.) was not included—which Mr. Browning regrets—because it is not one of the three which passmen take up at Oxford. This is explained in Mr. Bolland's Preface. May I add "for information," as none of my critics have spared me the trouble, that the essays are intended, among other illustrations of the connexion of Greek and "primitive" culture, to elucidate the modern theory of the growth of the family within the already existing *γένος*, in opposition to the theory which makes the *γένος* grow out of the family? A. LANG.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 18.—5 P.M. London Institution: "The Youth of a Planet," by E. A. Proctor.
8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigments," by T. Bolas.
8 P.M. British Architects.
8 P.M. Victoria Institute: "Was the name *Jehovah* known to all Semitic Nations?" by Prof. Swainson.
TUESDAY, March 19.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
7.45 P.M. Statistical: "Famines of the World," by C. Walford.
8 P.M. Society of Arts: "Egypt: its commercial Changes and Aspects," by B. T. Cobb.
8 P.M. Colonial Institute: "New Zealand and the South Sea Islands," by Sir Julius Vogel.
8 P.M. Civil Engineers: Discussion on "Railway Appliances at the Philadelphia Exhibition."
8.30 P.M. Zoological: "Contributions to the Ornithology of the Philippines, VI.," by the Marquis of Tweeddale; "Reports on the Collection of Birds made during the Voyage of H.M.S. *Challenger*, VIII.," by P. L. Sclater.
WEDNESDAY, March 20.—7 P.M. Meteorological: Discussion on "Winter Climate of some English Sea-side Health Resorts;" "Notes on a Waterspout," by Capt. W. Watson; "Globular Lightning and Waterspouts in Co. Donegal, Ireland," by M. Fitzgerald; "Observations of Rainfall at Sea," by W. T. Black.
8 P.M. Society of Arts.
8 P.M. Geological.
8 P.M. British Archaeological: "Early Earthworks on West Stow Heath," by H. Prigg; "On the newly-discovered Cavern at Eltham," by E. P. Loftus Brock.
THURSDAY, March 21.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: "On Marco Polo," by Col. H. Yule.
7 P.M. Numismatic.
8 P.M. Linnean: "Venation of *Conium maculatum*," by J. Gorham; "New Arrangement of the Classes of Zoology," by B. Clarke; "Fungi of Queensland," by the Rev. M. J. Berkeley and C. E. Broome.
8 P.M. Chemical: "On Nitrosamines," by Dr. Witt.
8.30 P.M. Royal. Antiquaries.
FRIDAY, March 22.—8 P.M. Quekett.
8 P.M. Society of Arts; "Depreciation of Silver," by Col. J. T. Smith.
9 P.M. Royal Institution: "Recent Experiments on Fog Signals," by Prof. Tyndall.
SATURDAY, March 23.—3 P.M. Royal Institution: "Natural History of the Ancients," by the Rev. W. Houghton.
3.45 P.M. Royal Botanic.

SCIENCE.

The Physical Basis of Mind; being the Second Series of Problems of Life and Mind. By George Henry Lewes. (London: Trübner & Co., 1877.)

(First Notice.)

IN the present volume there are four essays, and the first deals with the "Nature of Life." There are, Mr. Lewes tells us, three chief modes in which the one existence or matter of things is manifested, Force,

Life, and Mind; the last two being special complications of the first. The speciality of the movements and decomposition with which the biologist deals lies in their production by matter in the state of organisation. The sum of the properties of matter in this state is called Vitality, while Life is the series of reactions resulting when the molecular equilibrium of an organism (*i.e.*, any organised substance capable of manifesting this series) is disturbed by the matter outside it. This relation of Organism and Medium is thus the most fundamental of biological data. Besides the External Medium, within the organism itself the nutritive fluids and their temperature and electrical condition constitute what Claude Bernard calls the Internal or Physiological Medium. The organism is neither passive nor spontaneous, but is ever adapting itself to fluctuations in the external medium, and generally by readjustments of its internal medium. "Organised activity is a simultaneity of opposite tendencies, as organised matter is a synthesis of compositions and decompositions, always tending towards equilibrium and disturbance, storing up energy and liberating it." But Mr. Lewes gives another account of the organism, which, like one of two versions in an old chronicle, is interwoven more or less picturesquely with the first, so that the interested reader the less suspects the awkward gaps that may lie between the two. All organisms above the very simplest are a synthesis of three terms, Structure, Aliment, and Instrument. By Structure, we are casually told, is meant Protoplasm, which receives this at first sight inappropriate name to keep prominent the fact of its complicated molecular structure, notwithstanding the absence of definite configuration. Aliment or Plasmode is the nutritive material of the internal medium; and Instrument, when present, is material formed or evolved from the plasmode by the protoplasm, and engaged, directly or indirectly, in the preparation or distribution of aliment. (It is hardly needful to remark the substantial resemblance between Mr. Lewes's three terms and the Bioplasm, Pabulum, and Formed Material of Dr. Beale.) Many of the properties and functions of the instrumental part of the organism are explicable by mechanical or chemical laws; but the power of forming new organised matter, which belongs exclusively to protoplasm, is a fundamental property so far unique and unexplained. Further "a microscopic lump of protoplasm" is itself "the simplest form of life." If, then, we proposed to distinguish, as Mr. Lewis does, as Aristotle did, between Life or "the special manifestations" of an organism and the causes of these manifestations; and if we maintained that one particular kind of substance, protoplasm, was the *sine qua non* of all life, and sufficient—in a proper medium, of course—to life in its simplest form; might we not fairly consider the properties of this protoplasm as *the* cause of life, and call it vital or living matter in a sense that would not apply either to the alimental or instrumental portions of an organism? Yet Mr. Lewes is very severe with Dr. Beale for doing this, although he applauds "the striking definiteness of his conception." Dr.

Beale says that everything in the organism except its protoplasm is *dead*: Mr. Lewes, that "epidermis, nail, horn, hair, and bone, so long as these form constituents of the living organism, are *living*." Plainly, then, two very different things are meant, and the only real question is whether each deserves a name and how far the name given is appropriate. Suppose we only knew collective humanity, but not its constitutive unit, and that then somebody discovered that talkative, tool-making animal swayed by egoistic and altruistic impulses that we call man, in what a new light would social phenomena appear! And what should we think of the expositor of scientific method who told the discoverer that he had been misled by the "analytical artifice" in calling the single man human; because an isolated man is not equal to the manifestations resulting from a collection of men with their productions and their influence on each other? Nay, what should we think of him if he had said:—You might as well have called cooking-utensils human, since they are a never-failing accompaniment of social phenomena? Yet this is pretty much Mr. Lewes's *reductio ad absurdum*, when he tells Dr. Beale he might as well "endow the phosphates with Vitality on the ground of their indispensable presence in all vital phenomena." But when did Mr. Lewes find phosphates "manifesting the cardinal phenomena of Life, Assimilation, Evolution, Reproduction, Mobility, and Decay," as he allows a microscopic lump of protoplasm does? There are then (1) Protoplasm, having of course a molecular structure, but not what is ordinarily called organisation and manifesting Life writ small; (2) Organisations of protoplasm, including "plasmode" and formed material, and manifesting a somatic Life, so to put it, depending on the co-ordination of lives such as that in (1). Both these furnish the biologist with distinct problems, while their relation to each other is a further problem still. Anyone, therefore, who helps us to a new conception bringing out with "striking definiteness" this peculiarity of (1) and at the same time embodying real fact and enabling us to see the one in the many deserves our thanks rather than a lecture on the relations of analysis and synthesis.

Mr. Lewes calls his own view of Life Organicism, contrasting it on the one hand with Vitalism, or the theory of a distinct vital force, and on the other with Materialism, which "refers Life to some inorganic agent, physical or chemical:" the former he condemns as gratuitous, the latter as inadequate, because overlooking the special complications of organised beings. But if the properties of protoplasm result entirely from its molecular constitution, with what show of reason can Organicism be called radically different from Materialism? Either diagrams representing the configuration and energy of the organism at any given moment and the variation produced in these by any given change in the medium are conceivable or they are not: if they are, biology is surely no more *radically* distinct from physics than astronomy is; if they are not, then there is room for the extra-physical "vital force" which Mr. Lewes rejects.

In the last chapter of this essay the author proposes some improvements in the Darwinian hypothesis. Besides the external struggle between different organisms, there is, he maintains, an analogous internal struggle between the several tissues and organs of the individual organism. This internal struggle is due primarily to the inherent indefiniteness in the chemical composition of organic substances and the consequent variability in "what, for want of a better term, may be called the *organic affinities*." "As the presence of fused iron in the crucible partially abstracts the combination of sulphur and lead, so the presence of connective tissue partially obstructs the combination of muscle-protoplasm with its pabulum;" and a slight change in the internal medium may alter the balance between the two—*i.e.* may be favourable to one organic affinity and unfavourable to the other, and thus entail a corresponding alteration of structure and so of function. But there soon comes a limit to the ascendancy of any single tissue or member: as in the external struggle, so here—the mutual antagonism of rivals is an effectual bar to the potential indefiniteness of multiplication that belongs to each by itself. Of the three factors supposed to be concerned in evolution, (1) variations consequent on the internal struggle, (2) variations in consequence of the external struggle, and (3) the process of selection, Mr. Lewes regards (1) as the primary and most important, and (3) as but a metaphor, a short-hand expression of the results. But this is surely too strong. In (3) the working of limited food-supply, &c., finds expression; (1) and (2) could exist without this, but there would be no selection. It is this Ricardian Law of Rent in a new guise that makes landlords of a selected few. The conception of Organic Affinity also in his opinion curtails the range of Darwin's Theory of Descent:—

"All the complex organisms are evolved from organisms less complex, as these were evolved from simpler forms; the link which unites all organisms is not always the common bond of heritage, but the uniformity of organised substance acting under similar conditions" (p. 113).

In support of this position he urges that it would explain such facts as the existence of phosphorescent organs in very widely different orders and their absence in nearly-related forms, or the possession of electric organs by seven species of fish belonging to five widely-separated genera. But Mr. Lewes overlooks what has been done in this direction by Mr. Spencer, Prof. R. Lankester, and others.

The second and longest essay is devoted to the "Nervous Mechanism." It mainly consists of a polemic against what Mr. Lewes calls "the false persuasion of knowledge" on this subject, or, as he also styles it, the "superstition of the nerve-cell." But the attack is out of date, and therefore unfair and misleading. It would be hard to find a first-rate text-book that is behind Mr. Lewes in recognising the central irradiation of excitations, the possession by fibres apart from cells of the property of "neurility," and the impossibility of ascribing the nervous energy of an organism to its nerve-cells.

alone, or even to its nerve-tissues alone. The attack is also indiscriminating. Instead of contenting himself with exploding the now almost forgotten notion that nerve-centres, like the batteries in a telegraph, are the sole sources of energy, and the fibres only conducting wires, Mr. Lewes attempts to degrade the centres to mere junctions where stimulations are reflected. So that, for example, if the skin-nerves happened "to pass directly to the muscles underneath, they would move those muscles without the intervention of a centre;" the muscles only needing to be so anastomosed that "their separate energies should be combined and co-ordinated." And, as if to give point to all this, a whole chapter is devoted to an account of experiments by Engelmann, Foster, and others, showing the very probable existence of non-nervous tissues that are automatic. But what has that to do with the automatism of nerve-centres? That a snail's heart pulsates without ganglia does not prove that in the case of structures connected with ganglia the ganglia are not alone automatic. On Mr. Lewes's theory it would be impossible to account for the difference between the tetanic contraction that follows normal central stimulations and the solitary twitch that is all a direct shock to the motor nerve produces. The movements of the iris in the excised eye, as observed by Brown-Séquard, appear, however, to make for him, and he describes them accordingly; for here is a nerve-muscle tissue still moving when taken right out of the body. But the Swedish physiologist, Holmgren, who has given much attention to this phenomenon, has shown the supposed automatism of the iris to depend upon the retina, which, as is well known, contains a layer of ganglion-cells. *Apropos* of this the following remark, which Mr. Lewes makes elsewhere, comes in oddly:—

"Look at the cells of the retina—no one will assign motor functions to them—yet they are the same as those of the cerebellum and the anterior horns of the spinal cord" (p. 272).

Holmgren, we see, does assign motor functions to them, and in doing so disposes of so much of Mr. Lewes's arguments against the automatism of nerve-cells. He has, however, still a weighty argument in an experiment of his own, which, if true, might overturn everything. He says:—"In frogs with very irritable tissues I have found not only the pupil contracting, after the whole cranial cavity has been emptied, but even the eyelid close on irritating the conjunctiva." In a note it is added, "The experiment often fails." That is not surprising; indeed, this so-called experiment is commonly used to test whether the brain has been thoroughly destroyed or not.

Throughout this essay there is abundant reference to the latest work in nervous anatomy and physiology; but somehow Mr. Lewes's scientific erudition is rather one-sided. Thus, there is not a word about such work as Meynert's, Gudden's, or Flechsig's in anatomy; nothing of the able investigation of Ludwig's scholars, Woroschiloff, Owsjanikow, and others; though from these his readers would have learnt something of the amazing complexity of the "nervous mechanism." But the drift of his exposition

is to reduce it to a sort of lake of semi-fluid material, which being disturbed in one part is disturbed in all, and is ever fretted into a fluctuating pattern of stationary waves, the resultant of old waves reflected from the shore (what is the shore?) meeting new ones arising at the centre. According to Mr. Lewes, "there is no consciousness (in the restricted meaning of the term) unless the whole organism is involved." This is, perhaps, the simplest way of getting a "physical basis" for the supposed unity of consciousness, and Mr. Lewes's exposition of it in the next essay is very taking. Still it would not be the only way, even were it established that the nervous system is so continuous that an excitation in one part affects the whole. In proof of this continuity Mr. Lewes mentions the development of the cerebro-spinal axis from one continuous canal. But this surely proves too much; for the whole organism was once continuous; and, besides, might one not with more reason urge that in a complex organism the consensus of its constituent "organites" never could be absolutely complete? There may be thousands of these constituent units of the nervous centres that have never matured at all, and thousands more so far isolated from the rest as never to be indirectly excited. A further support for his position Mr. Lewes finds in the very questionable assumption that the neuroglia is also nerve-substance, and not, as generally held, merely connective tissue. Nay, so bent is he on securing this continuity that he even thinks the physical state of the central organs may suffice.

"In a semi-fluid substance, such as neurine [a term Mr. Lewes misappropriates for nerve-substance] continuity may be perfect without solid fibres: the amorphous substance and the plasmode may as well transmit waves of molecular motion from one part of the tissue to another, and, therefore, from cell to cell, or from cell to fibre, as a figured substance may. When the posterior root enters the grey substance of the cord, there is no more necessity for its fibres passing directly into the cells of that grey substance in order to excite their activity than there is for a wire to pass from the bell to the ear of a servant, who hears the vibrations of the bell through the pulsations of the intervening air upon her tympanum" (p. 271).

No wonder he thinks there is no rational interpretation of the cell, and concludes that "possibly the cells are the nutritive sources of the fibres." But the following is a yet more singular proof of the lengths to which Mr. Lewes's continuity doctrine has carried him:—

"If the eye is fixed steadfastly on a particular colour during some minutes, the retina becomes exhausted, and no longer responds to the stimulus of that colour: here the stimulation is, of course, centripetal. But if, instead of looking intently on the colour, the mind (in complete absence of light) picture it intently, *this cerebral image is equally capable of exhausting the retina*; and unless we believe that colour is a cerebral, not a retinal, phenomenon (which is my private opinion), we must accept this as a proof of a centrifugal excitation of a sensory tract."

Now, as is well known, in the first case, if the colour be red, for example, and after a time be replaced by white, this will appear green: has Mr. Lewes found after shutting his eyes and thinking intently of red that on opening them white appears green?

JAMES WARD.

SOCIÉTÉ DES ANCIENS TEXTES FRANÇAIS.

Miracles de Notre Dame, par personnages. Publiés par G. Paris et U. Robert. Tome II. (Paris: Didot.) *Aiol*, chanson de geste. Publiée par J. Normand et G. Raynaud. (Paris: Didot.) The first of these volumes, which contains the text only of eight miracle-plays, the second fifth of the collection, may be dismissed for the present with an enumeration of their titles (*S. Guillaume du Desert*, *L'Evesque a qui N. D. s'apparut*, *Un Marchant et un Larron*, *La Marquise de la Gaudine*, *L'Empereur Julien*, *Un Prevost que N. D. delivra*, *Un Enfant que N. D. resuscita*, *La Mere du Pape*), and a reference to the ACADEMY of March 10, 1877 (vol. xi., p. 210). Of the romance of *Aiol*, the text has recently been published in Germany by Dr. W. Förster, who has chosen to consider himself aggrieved by the society not confiding their edition to him; but as it is without introduction, notes, and glossary, the present editors' work is really original. The poem, which exists in but one manuscript, and contains about eleven thousand lines in assonances, relates the adventures of Aiol in reacquiring for his father the unjustly forfeited family honours and estates, and in bringing home a Saracen princess, whom he captures on his travels, converts, and marries; much of its story is commonplace, but the hero and heroine are agreeable and well-drawn figures. It is divided by the versification into two parts, the first and smaller being in ten-syllable lines, the other in twelve; the editors show that the first part is the older, and was originally in the Central French dialect, while the second has been much altered and expanded by a Picard writer of the beginning of the thirteenth century. The original decasyllables present a remarkable feature, shared by very few other poems, in having the caesura at the sixth syllable instead of the fourth; this gives such lines as *Le glouton egarda | si fist autel*, and, with the additional unaccented syllable at the caesura, *Alquant s'en retourner | qu'en ont pitié*. The editors, who have had the valuable aid of M. G. Paris, discuss in their excellent Introduction the often difficult questions raised by the poem, whose hero they identify with Hélie, Count of Maine, who died in 1110; their Glossary is very complete, containing all the words which might perplex a modern reader; and the MS. reading is given wherever they have altered the text. Altogether this important book is a very satisfactory presentation of a work which enjoyed considerable celebrity at home and abroad, and offers abundant and varied interest to all concerned with early French literature.

HENRY NICOL.

SCIENCE NOTES.

ASTRONOMY.

Lohrmann's Moon Charts.—After delays and vicissitudes extending over half a century Lohrmann's charts of the moon have at last been published. Lohrmann was the first observer who undertook the difficult task of furnishing an adequate representation of the topography of the moon's visible hemisphere, based upon actual measurements. Provided at the "Mathematische Salon" at Dresden, where he was engaged, with instruments of sufficient power for the prosecution of his intended work, he began his labours in 1821, and published in 1824 the first part of his *Topographie der sichtbaren Mondoberfläche*, in which he gave a full account of the methods employed in the observations and computations, and a description of the four sections of the map which accompanied the part. The whole chart was intended to consist of twenty-five such sections, forming, when put together, a disc of three Paris feet, or of more than thirty-eight English inches, diameter. Though the obvious merits of Lohrmann's work, in comparison with what had been done before him, were acknowledged, and though its completion was much desired by some astronomers, Lohrmann was hampered by externa

difficulties and the want of adequate support in going on with the publication of the other sections, and a general chart on a smaller scale, published in 1838, was all that had become publicly known of his later labours, when, in 1840, he suddenly died, at the age of forty-four years. Meanwhile Mädler had, in 1830, begun his similar but independent work at Berlin, at the private observatory of W. Beer (a brother of Meyerbeer), and had, in the autumn of 1836, published his complete "Mappa Selenographica," drawn on the same scale as Lohrmann's, but produced by lithography instead of being printed from copper-plates. Mädler had also given a full description of his work in his book *Der Mond*, and had likewise published a general map on a small scale. However desirable it appeared that Lohrmann's work should not be withheld from publicity, so that the results of his and of Mädler's labours might serve as checks upon each other, the obstacles in accomplishing the undertaking were of the gravest kind, as there were at first neither the services of a competent observer of the moon to be had for properly editing the whole work, nor was there any prospect of the necessary support for its technical execution and for its publication, since Lohrmann had published the first part at his own risk and expense. Under such circumstances the work would have been practically lost to science, if two gentlemen, Barth and Opelt, persuaded of its high value, had not considered it a matter of honour to do their best to make it accessible to the scientific world. Barth, a former head of the publishing firm of that name at Leipzig, supplied the funds for going on with the engravings, and Opelt, an old friend of Lohrmann's at Dresden, who had before made the calculations for deducing from the measurements the selenographical positions of the lunar spots, superintended the proceedings. In 1851 J. Schmidt, the present director of the observatory at Athens, but at the time still at Bonn, undertook the writing of the explanations, and the general editing, and the steady progress of the undertaking seemed at last secured, when the death of Barth in the same year brought it again to a stop. Repeatedly resumed, after being repeatedly interfered with by other calamities and obstacles, the work has at length, after so many vicissitudes, been accomplished. Lohrmann's original pencil-sketches could not be found. The twenty-five sections of the chart have been carefully drawn by him with pen and ink, and the colouring is indicated by tinting and by numbers. The engravers have worked according to these drawings, which are now deposited at the Leipzig Observatory. But as the copper-plates have been prepared in the course of half a century by five or six engravers, and as, moreover, the original drawings tinted by Lohrmann himself fail in many parts to express the proportion of brightness correctly, the result is a sensible inequality in the tints of the plates, which could not well be mended. In Schmidt's description of the twenty-five sections he has pointed out in his running commentary the chief failings and mistakes in the plates, and he has thereby done good service. But, whatever the shortcomings and errors of Lohrmann's work may turn out to be, the work will retain permanent value as a salutary check upon Mädler's contemporary labours, and it will accordingly be welcomed by all who are interested in selenographical studies.

Determination of the Diameters of the Satellites of Mars at the Observatory of Harvard College.—The announcement of this determination has naturally raised the question, What methods have been employed for effecting it? The answer to which has been furnished by Prof. Pickering, the present Director of the Observatory, in his Annual Report. Among the different fields of scientific work for his excellent 15-inch refractor, he has selected photometry as that to which the greater portion of the time of the telescope will be devoted. In attacking the general problem, it was necessary to invent a suitable instrument, to have it constructed

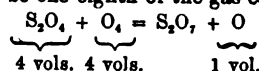
and attached to the telescope, and to learn its capacities and defects, before useful observations could be obtained. Early in August of last year a photometer was made by attaching to the eye-piece of the telescope a Nicol prism and double-image prism. By the last of these, two images of any object are formed; and, by turning the Nicol prism through an angle given by a graduated circle, the relative brightness of the images may be altered in any desired proportion. Accordingly, if turned towards a double-star the faint image of the bright component may always be reduced to equality with the bright image of the faint component. Various double-stars were thus measured, and the satellites of Jupiter were compared with each other. When the news of Prof. Asaph Hall's discovery of the satellites of Mars arrived, a problem of unusual difficulty offered itself for the new photometer. The first attempt to measure the light of the satellites was made on August 27, by allowing Mars to shine through a very small hole placed in the focus of the telescope, and comparing this with the satellite. To obtain a hole sufficiently minute and circular was a matter of no small difficulty. Several gentlemen made the effort, and Mr. Van Woerd, Superintendent of the American Watch Company, at length completely solved the problem by the construction of a hole one eighteen-hundredth of an inch in diameter, and so nearly circular that the various diameters, including errors of measurement, only differed one hundred-thousandth of an inch. Even this hole, however, represented a satellite seventy miles in diameter, and shone out as a bright star when Mars was placed behind it. Many comparisons of this and other holes with the satellite were obtained as described above. But the loss of light by the polarising prisms rendered it a matter of extreme difficulty to see the satellite with the photometer on, even when it was easily visible with a common eye-piece. As it was, moreover, desirable to obtain measures by several different methods, a wholly different photometer was next tried. A small auxiliary telescope was attached to the large instrument, and by means of prisms the light of Mars was reflected so that its image formed by the little telescope should be seen by the side of the image of the satellite formed by the large telescope. The satellite seen with 15-in. aperture was still fainter than Mars, seen with a telescope having an aperture of less than a quarter of an inch. It was now easy to reduce the light of the small telescope with two Nicol prisms, so that Mars should appear not brighter than its satellite. To obviate any error due to the inequality in the light of the backgrounds on which Mars and its satellite were seen, artificial light was thrown into the small telescope, and, after various trials, almost perfect equality of the two backgrounds was obtained. There appeared then two stars on fields which were first rendered equally bright, then matched in colour, and the image of Mars was then brought to precisely the same brightness as the satellite. Many comparisons of both satellites with Mars were thus made. It was noticed under these favourable opportunities for comparison that the outer satellite did not possess the red colour of Mars—a curious result, and having an important value in any theory of the cause of the peculiar colour of the planet. Still a different method was tried for comparing the two satellites directly with one another. One or more plates of thin glass were successively interposed between the eye and the inner satellite; and its light was thus so far reduced as to render it equal to, or fainter than, that of the outer and smaller satellite. These observations have not yet been wholly reduced, and, therefore, only approximate results can be given. If the satellites reflect light in the same proportion as the planet, the light of the outer satellite compared with that of the holes indicates a diameter of about 5.9 miles; while the

second method gives about 5.4 miles. The light of the inner satellite indicates a diameter of 6.2 miles. The direct comparison of the two satellites gives the ratio of their diameter as 9 to 10. As the darker colour of the outer satellite somewhat diminishes its light, Prof. Pickering considers it probably safe to reckon the diameter of the outer satellite as about six miles, and that of the inner one, seven. In allowing the plausibility of the probable correctness of these approximate deductions it is presumed that all necessary precautions have been taken in guarding against erroneous and fallacious inferences, and that the various constants involved in the reductions have been determined with the requisite critical care and circumspection.

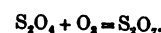
Atlas coelestis eclipticus Eduardi Heis.—In order to provide observers of the zodiacal light with convenient means for tracing the outline of the light, the late Prof. Heis has constructed the simple atlas which has now been published posthumously under the above title. It consists of eight maps, showing the stars down to the fifth magnitude, along and near the zodiac, and seems well adapted for its intended purpose.

CHEMISTRY AND MINERALOGY.

Persulphuric Acid.—Berthelot has prepared a new acid of sulphur (*acide permulphurique*), corresponding in composition with perchloric and permanganic acid, by the discharge of electricity of high tension through a perfectly dry mixture of equal volumes of sulphurous acid and oxygen; sulphuric acid combines neither with oxygen nor with ozone under similar conditions. The electrolysis of concentrated sulphuric acid also yields the new acid in a state of solution. It can, moreover, be prepared in a state of solution by cautiously mixing a solution of hydrogen peroxide with sulphuric acid, concentrated or diluted with not more than one equivalent of water; when two equivalents are present no reaction takes place. In the last-mentioned case the reaction appears never to be complete, a portion of the hydrogen peroxide always remaining unchanged. The anhydrous persulphuric acid is most readily prepared by allowing the discharge to take place for eight or ten hours through the tubes constructed for such processes, by which time their interior is found to be covered with drops of a viscous liquid; at 0° it becomes solid and is crystalline; in places it has a granular structure, in others thin transparent needles are seen traversing the length of the tubes; brilliant scales are also observed attached to the glass. The acid resembles anhydrous sulphuric acid; the latter substance, however, forms opaque crystals which are shorter, much finer, and narrower than these. At 10° persulphuric acid has a vapour-tension of several centimètres, and sublimes spontaneously from one part to another of the tube in which it is preserved. Its composition was determined both by synthesis and analysis. After the two gases had entered into reaction the residue was removed from the tube by means of the Sprengel pump and measured: if the change takes place in accordance with the following equation, the residue should be one-eighth of the gas consumed:—



In two experiments the numbers 8.2 and 7.9 were arrived at in place of the ratio 8:1. Four volumes of sulphurous acid and three of oxygen, therefore, appear to combine to form persulphuric acid:—



The acid was analysed by several methods: by using a standard solution of tin chloride, estimating the change by means of potassium permanganate, and subsequently determining the sulphuric acid as barium sulphate; again, by employing a standard solution of ferrous sulphate, and afterwards observing the amount of a standard solution of permanganate required to complete the oxida-

tion; also by the use of potassium iodide and hyposulphite, as well as by the employment of sulphurous acid and potassium iodide. Each process gave numbers which indicated the formula S_2O_3 , as that of the new acid. At 0° , or at temperatures near zero, the acid may be preserved for some days; it is not a stable compound, however, and after the lapse of fourteen days commences to spontaneously decompose; the aqueous solution very rapidly undergoes decomposition; when dissolved in concentrated sulphuric acid the change is retarded; in this case also oxygen is slowly evolved, and at the end of six weeks the new acid is completely destroyed. An application of heat causes it to separate into sulphuric anhydride and oxygen. It develops dense fumes in contact with air, atmospheric moisture being absorbed and hydrated sulphuric acid formed. Dissolved in concentrated sulphuric acid it appears, as has already been stated, to have the power for a time of resisting decomposition; the solution, after the lapse of the first twenty-four hours, appears, from the results of volumetric analyses, to have undergone no appreciable change. When placed in contact with baryta water a portion of the acid apparently escapes decomposition and barium persulphate is produced; the salt, which could not be analysed, is soon converted into ordinary sulphate, oxygen being evolved. Persulphuric acid does not oxidise arsenious acid or oxalic acid in the cold, and in this respect it closely resembles hydrogen peroxide; it shows a marked difference from that body in other reactions in that it is unable to form perchromic acid and does not reduce potassium permanganate. The author concludes his very interesting paper with some speculations on the relations of the oxides of sulphur to those of other non-metallic and of metallic elements, and promises to employ his method in the investigation of the higher oxides of other substances (*Compt. rend.* lxxvi., 20).

The Crystallisation of Lime, Strontia and Baryta.—Brügelmann describes the chemical and physical characters of these oxides when in a crystallised condition (*Ann. der Chemie und Physik*, ii., 466). The crystals are formed when the nitrate of the metal, enclosed in a porcelain flask or retort, is submitted to the very high temperature of a furnace fed with coke. All three of the oxides form crystals belonging to the regular system, and they are invariably found to be cubes; in the case of lime, crystals having an edge one millimetre in length have been observed. As a rule the residue, left when a nitrate is treated in the manner described, has a vesicular or foliated appearance, and is apparently an entirely amorphous mass; a low power, however, is sufficient to show that it is made up of crystals. An examination of crystals of each of the three oxides in polarised light confirmed the observation that they all belong to the regular system. The lime produced from the nitrate is far less readily subject to change when exposed to the action of moisture or carbonic acid than that obtained by heating marble. The crystals can be exposed to the air for many days without undergoing change, and to water or moisture for several hours before they fall to powder. That the materials in the hands of the author were pure oxides is proved by his analyses, which showed them to consist respectively of 99.64 per cent. lime, 99.4 per cent. strontia and 99.32 per cent. baryta.

Revision of the Atomic Weight of Antimony.—J. P. Cooke has determined anew the atomic weight of this metal, and has devoted to that purpose much time and great care. He first found the weight of antimony sulphide, Sb_2S_3 , obtained from a known amount of antimony, taking the atomic weight of sulphur as 32. The red variety was dried at $180^\circ C.$, and the grey modification, in most instances, at 210° . A mean of thirteen experiments where the sulphide was dried at 180° furnished the number 119.94, and a mean of eleven others where the compound was heated to 210° gave 120.295 as the number representing

the atomic weight. In each case the author convinced himself that no free sulphur was present, and he took precautions to eliminate every possible source of error. In a second series of no less than seventeen estimations where antimony chloride, $SbCl_3$, was employed, the atomic weight of the metal was found to be 121.94, a number which closely corresponds with that obtained by Dumas and Dexter. In this case, it should be stated, the atomic weight of chlorine was taken to be 35.5, and that of silver to be 108. As each of the two series of experiments made by Cooke furnished numbers which correspond closely *inter se*, while the final results differ considerably, the author set himself to determine the atomic weight of sulphur. By reducing silver sulphide at a low red-heat with dry hydrogen he found sulphur to be 32.158 if silver is 108, and 32.137 if silver is 107.93. Stas held the atomic weight of sulphur to be 32.074 if silver be regarded as 107.93. In a fourth series of examinations, Cooke determined the amount of bromine in antimony bromide, $SbBr_3$, and obtained the number 120 as a mean of fifteen analyses. When he employed antimony iodide he again arrived at the number 120, if the atomic weight of iodine be taken to be equal to 127 and that of silver 108; or 119.95 when the atomic weights of those elements are respectively held to be 126.85 and 107.93. The correct number appears to be 120, and the disparity appears to have arisen from the fact that it is impossible to prepare antimony chloride absolutely free from oxychloride (*Amer. Jour. Sc.*, 1878, xv., 41).

Quartz and Tridymite.—Sandberger describes some curious crystals of quartz from the Friedrich-Christian Mine at Shapbach, which enclose spherules or partial spherules (hemispheres), white and opaque, of the size of a millet seed, and consisting of silicic acid. When examined under the microscope in polarised light they proved to be small masses of opal surrounded with little crystals of tridymite. The tridymite is here found associated with copper pyrites and dolomite and other minerals, and the observation is of interest as affording confirmation of Verba's statements regarding the occurrence of tridymite in quartz (*Jahrbuch für Mineralogie*, 1878, 47). While studying the minerals of the Rocher du Capucin, near Mont Dore, last autumn, Des Oloizeaux remarked the occurrence of crystals of hypersthene, tridymite and zircon in the druses of the trachyte of that locality. He found that the tridymite readily undergoes change. Blocks of stone, hewn in the preceding spring, contained crystals of that mineral which had become altered, white and partially destroyed, the hypersthene remaining unchanged. In one locality he found a geode filled with crystallised or rather crystalline, doubly refractive quartz, much fissured and easily friable, resembling that from Radicofani, associated with which were a number of crystals of tridymite (*Jahrbuch für Mineralogie*, 1878, 46).

Plain Words about Water.—This is the title of a pamphlet by Prof. Church published for the Committee of Council on Education (Chapman and Hall). It has for its object to present a short account of water in relation to the nourishing of man's body. The brochure has been written with the view of being practically useful to persons unacquainted with scientific terms, and is one of a series of small books the preparation of which the Lords of the Committee of Council on Education have sanctioned with the object of making the Food Collection at Bethnal Green better known, as well as to bring home to everyone some of the most important facts about the sources, constituents, and uses of food. Prof. Church's pamphlet treats of water as part of the human body, water as our daily food, of water supply, how to try or test waters, and how to purify waters. The little work is written in a plain homely style which all will understand, and deals with domestic subjects the importance of which cannot be overrated,

especially by those who do not enjoy the advantage of such drainage as we have in London. One quotation will suffice:—

"In a country town in a back lane was a small yard with several cottages. At the end of the yard stood a pump. From this was drawn occasionally a scanty supply of a liquid miscalled water. At last it failed. The explanation was soon found. The owner of the adjoining house had cut off the supply of water from a water-closet, putting an earth-closet in instead. Since that change the water in the yard pump fails, except in very wet weather."

Pandermite.—Vom Rath has given this name to a lime borate which occurs in the form of rounded nodules, associated with gypsum, in a bed of clay slate at Panderna, on the Black Sea. The new mineral resembles a snow-white finely-grained marble, and appears to have a composition expressed by the formula $2CaO, 3B_2O_3, 3H_2O$, and to be nearly related to the borocalcite of Toscana and Iquique (*Jahrbuch für Mineralogie*, 1878, 75).

SANDBERGER communicated to the last *Naturforscherversammlung* a paper on the occurrence of traces of heavy metals in the minerals of the rocks enclosing metallic veins. Several specimens of olivine, hornblende, augite and mica were observed to contain, in the form of silicates, traces of the metals which entered largely into the composition of the metallic minerals traversing or associated with them. In the picryte from the Carpathians and serpentine derived from it a small amount of nickel and a still smaller quantity of cobalt was met with; copper occurs in the olivine of Naurod and of the Ulenthal, and in the palaeo-picryte of the Fichtelgebirge and of Dillenburg; the latter mineral contains, moreover, a trace of bismuth. In hornblendes and augites copper and cobalt were found; specimens from Andreasberg were examined and the presence in them of traces of lead, antimony, arsenic and nickel were recognised. Some micas contain as constituents lead, copper, cobalt and bismuth, while in that forming a constituent of the gneiss of Hürstein the presence of arsenic was detected (*Ber. deut. chem. Gesell.*, January 14, 1878, 2233).

THOMS, of Riga, has directed attention (*Ber. deut. chem. Gesell.*, January 14, 1878, 2234) to the occurrence of a white deposit in teak wood (*Tectonia grandis*), consisting essentially of lime phosphate, $PCaHO_4$. His views in regard to this deposit were confirmed, it is stated, by his finding 20.6 per cent. of phosphoric acid in the ash of the wood. A chemist of this country made the same observations sixteen years ago, and they are playfully recorded in a rhyme published at the time:—

"Or, when dyspeptic and exceeding weak,
Will read on salts phosphatic, found in teak."

E. SCHMIDT, of Halle, has investigated afresh Reichardt's mercurialine, the volatile base occurring in *Mercurialis annua* and *perennis*, and finds it in all its characters to be identical with methylamine (*Ber. deut. chem. Gesell.*, January 14, 1878, 2226).

THOSE who take an interest in the very important investigations which have recently so successfully been made, and to which we have already directed attention, respecting the liquefaction of the so-called "permanent" gases, will be glad to know that M. Raoul Pictet has published an illustrated *Mémoire sur la Liquefaction de l'Oxygène, la Liquefaction et la Solidification de l'Hydrogène, et sur les Théories des Changements des Corps* (Genève: J. Sandoz, 1878).

MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(Thursday, February 28.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On certain Definite Integrals," by W. H. L. Russell; "On the Reversal of the Lines of Metallic Vapours," by Profs. Liveing and Dewar; "Contributions to the Physiology of Batrachian Lymph Hearts," by J.

Priestley; "On the Structure of the Stylasteridae, a Family of the Hydroid Stony Corals," by H. N. Moseley.

SOCIETY OF ANTIQUARIES.—(Thursday, February 28.)

LORD CARNARVON in the Chair. Mr. Freshfield read a paper on the effect of Byzantine influence on the capitals of the pillars of certain churches in Italy. The Byzantine style of architecture originated in the reign of Justinian, and the most important existing churches are, in order of date—SS. Sergius and Bacchus, or, as the Turks call it, the Lesser S. Sofia; S. Vitalis at Ravenna; S. Sofia; S. John at Ephesus; then other churches in Constantinople; and, lastly, Eski Djouma at Salonica. The designers of the capitals in these churches seem to have taken the acanthus leaf as a model, and until the middle of the fifth century it is used as in the Corinthian style, with the tips falling over; but at that date it is represented as if clinging to the capital, and in the church of SS. Sergius and Bacchus the falling leaf has quite disappeared, though Greek influence is still visible in the Ionic shape of the capitals in the upper storey of the church. In S. Sofia the leaf has quite lost the acanthus character, and is arranged more like a fern. The same class of capital is also seen at Ravenna, and in a church at Padua, which was once the cathedral, but occurs in no building after the time of Justinian. Mr. Freshfield exhibited photographs of all these churches and of the capitals to which he referred, and calling attention to the great similarity in the design, stated it as his opinion that these churches both in the East and in Italy were designed by the same architect. Some discussion ensued, in which Sir Gilbert Scott, Prof. Donaldson, and Mr. Hayter Lewis took part.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, March 1.)

COLONEL PINNEY, V.-P., in the Chair. The Rev. J. Fuller Russell read some "Notes on Elizabethan Communion Plate, in regard especially to the Substitution of 'Decent Cups' with 'Covers,' for 'Massing Chalices' and 'Patens.'" The author treated at some length upon the prohibition of the eucharistic use of the chalice and paten—"the massmongers' trinkets"—by Parker and Grindall, giving many illustrations of the introduction of cups and covers in their stead. The change in the form of the new vessel was alluded to, and many interesting extracts given from works of the period and churchwardens' accounts. —Mr. J. T. Micklethwaite spoke of the gradual change in the shape of the chalice between the thirteenth and sixteenth centuries, and mentioned the peculiar propriety of the chalice to its purpose, which had more to do with the substitution of the communion cup for it than any necessity for a larger vessel. —Mr. W. M. Flinders Petrie gave an account of a remarkable vertical shaft 142 feet deep, communicating with a large chamber cut in the chalk; this had been lately discovered accidentally on the property of Mr. T. Jackson in Eltham Park. Many theories were presented to account for its use and date, but none seemed quite to fit the case. Various objects of antiquity, including an iron workman's candlestick for driving into the wall, were exhibited. It is proposed to make a thorough examination of the chamber with the object of ascertaining its date and use. —Mr. C. Keyser read a paper "On the Mural and Decorative Paintings in Canterbury Cathedral," and gave a careful account of the past and present condition of these pictorial remains. The chapel of St. John the Baptist received—as so surprising a display of painting of an early period there exhibited deserved—special and detailed notice. Mr. J. G. Waller remarked upon the religious teaching of wall-paintings, and the lessons which they conveyed to the ignorant, of whom they were the book. —Mr. Bernhard Smith exhibited a beautifully-worked dagger for the duel, dated 14 Elizabeth, and a narrow, polished flint celt, lately found in London. —Mr. Hartshorne sent a pair of jungle spurs, of Peruvian work. —Mr. F. J. Skill exhibited a model of a font formerly existing in Rotherham church. —A fine inlaid basket-hilted sword of the time of Charles I. came from the collection of Captain Hartshorne.

PHYSICAL SOCIETY.—(Saturday, March 2.)

PROF. W. G. ADAMS, President, in the Chair. Mr. Sedley Tayler exhibited the colours produced in thin

films by sonorous vibrations. A piece of thin brass perforated with a triangular, circular, or rectangular aperture, and bearing a thin film of soap solution, was placed horizontally on one end of an L-shaped tube: the beam of the electric lamp, after reflection from it, was received on a screen. It was shown that when a sound is emitted in the neighbourhood of the open end of the tube, the film takes up a regular form, which is indicated by the different colours of the reflected light, and each note has its own particular colour-figure; and, further, with different instruments we have different figures. Thus, when a square film was employed, a kind of coloured grating was the result, which was modified by changing the note; and with a circular film, concentric rings traversed by two bars at right angles were observed. —Mr. W. H. Preece exhibited and described the Phonograph. After referring to the manner in which the preceding communication bore on the subject of the telephone, he went on to explain the construction of the two instruments exhibited, which have been made in accordance with the published accounts of the apparatus and details received from the inventor, Mr. T. A. Edison, by Mr. Pidgeon and Mr. Stroh respectively. In the first of these, the receiving and emitting discs are distinct, the former being of ferrotype iron and the latter of paper, whereas in the second form of apparatus both these functions are performed by one and the same disc of iron. They also differ in that in Mr. Pidgeon's apparatus the drum receives its motion by hand; and in that of Mr. Stroh a descending weight is caused to communicate motion by a suitable train of wheels, which motion can be controlled and regulated by an adjustable pair of vanes. In both cases the drum is of brass, traced over by a spiral groove, and the whole is mounted on a screw of the same pitch. The manner of using the phonograph is extremely simple. The drum having been covered with tinfoil, a uniform movement of rotation is given to it, and a fine metal point, firmly fixed to the centre of the receiving-plate, is brought in contact with it, care being taken to place the point accurately over the groove. If now this plate be sung or spoken to, the tinfoil will be indented in accordance with the vibrations communicated to the plate. The emitting-plate having been provided with a resonator, its point is now brought into the position initially occupied by the point of the receiving-plate, and on rotating the drum with the same velocity, fairly identical sounds are given out. It will be seen that Mr. Stroh's apparatus has an advantage over that of Mr. Pidgeon in that it secures a constant rate of rotation; but, on the other hand, the sounds emitted by the paper disc appeared to be more distinct than those from the iron. A number of experiments were performed with the instruments. The sounds were reproduced at times with remarkable distinctness; and when Mr. Spagnolletti and Mr. Sedley Taylor sang "God save the Queen" as a duet through a double mouthpiece, the two voices could be clearly distinguished on its being reproduced. It was shown that even when an indented sheet of tin-foil has been employed to emit sounds, it retains its form with such perfectness that the sounds can be reproduced by means of it a second and even a third time with nearly equal distinctness. Prof. Graham Bell pointed out that the articulation of the instruments was very similar to what he had observed in the earlier forms of the telephone; and he had no doubt, judging from his own experience of that instrument, that the phonograph will ere long be so adjusted as to articulate much more perfectly. He anticipated that the quality of the sound would be found to vary as the rate of rotation was altered, as well as the pitch, and this proved on experiment to be the case.

MUSICAL ASSOCIATION.—(Monday, March 4.)

R. H. M. BOSANQUET, Esq., in the Chair. The memorial to the trustees of the British Museum about the state of the musical library there was read and passed. —The adjourned discussion on Mr. Blaikley's paper on brass instruments took place. Mr. Blaikley gave a summary of his paper, and explained that the cause which makes instruments constructed with conical tubes deviate from the harmonic series, is the necessity of fitting the cones with a tube for blowing. The first three notes of one such combination had the ratios 1, $\frac{1}{2}$, $\frac{1}{3}$; the ratio of the third and second notes being greater than that of the second and first. In double-reed instruments, such as the oboe, this de-

fect is scarcely sensible. The Chairman remarked that Mr. Blaikley's method of determining notes by immersion is new, and likely to supersede the methods in use. The enunciation of the law that the resonance note of a brass instrument is the same as its sounding note is another matter of importance. Lord Rayleigh established the fact in the case of an organ lip-pipe some time ago, and the Chairman himself had recently established it for the oboe and clarinet. But it is not universally the case, for organ reed-pipes follow a different law, and the theory is of interest. Dr. Stone stated that the contrabassoon was successfully constructed with a tube of truly conical bore, but that in bassoons he had found it necessary to use portions of three different cones. —Dr. Stone exhibited a Scheibler's tonometer, made with ordinary tuning-forks; also a clarinet with nineteen notes to the octave; and a bassoon with additional notes. —Mr. Ellis gave an account of his recent researches in tonometry.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, March 5.)

PROF. NEWTON, F.R.S., V.-P., in the Chair. The secretary read a Report on the additions made to the society's menagerie during the month of February. —Mr. Slater exhibited and made remarks on a second collection of birds from Duke of York Island, New Britain and New Ireland, which he had received from the Rev. George Brown; and on a specimen of *Athenae variegatae* and the type-specimen of *Fulica gallinuloides* of King, belonging to the Museum of Science and Art, Edinburgh. —Prof. Newton drew attention to the statement of Leguat that every Solitaire (*Pezophaps solitaria*) carried a stone in its gizzard, and exhibited one of three stones found by Mr. Caldwell, associated with the remains of as many birds of that species in the caves of Rodriguez. —Mr. J. T. Parker described the stridulating apparatus of *Palinurus vulgaris*, which consisted in a peculiar modification of the second joint of the antennae working against the lateral surface of the antennular sternum. —A communication was read from Mr. C. Spence Bate, containing an account of the Crustaceans of the coast of Coromandel, collected by Sir Walter Elliot. —M. A. Boucard read notes on some Coleoptera of the genus *Plusiotis*. —A communication was read from Mr. A. G. Butler, containing an account of a small collection of Lepidoptera, obtained by the Rev. S. J. Whitmee, at the Ellice Islands. —A communication was read from Mr. E. J. Miers, on the *Penaeidae* in the collection of the British Museum. —Mr. G. French Angas read the description of a new genus of land shells belonging to the family *Cyclophoridae*, for which he proposed the name of *Mascaria*; and of nine new species of land and marine shells from various localities, among which was a new *Rostellaria*, which he proposed to name *R. luteostoma*, and a new *Bulinus* from Madagascar, to be called *B. Wateri*. —Communications were read from Dr. G. E. Dobson, containing additional notes on the Chiroptera of Duke of York Island and the adjacent parts of New Ireland and New Britain; and from Mr. Robert Collett, containing an account of *Latrunculus* and *Cratologobius*, two remarkable forms of Goboid fishes found in Scandinavia.

NEW SHAKESPEARE SOCIETY.—(Friday, March 8.)

FRANK A. MARSHALL, Esq., in the Chair. Mr. H. Courthope Bowen read a paper on *As You Like It*. After a few remarks on the methods we should pursue and the object we should have in fixing the date of a play, Mr. Bowen confirmed Malone's opinion that *As You Like It* was written (at least in part) in 1599; he also agreed with Mr. Aldis Wright that the stay of publication in 1600 was probably due to the play's being unfinished. He then sketched, partly from fact and partly from fancy, Shakspeare's external life at this time, and endeavoured by means of the play to catch a glimpse of his inner life, showing that the difference between town and country, and town-folk and country-folk, occupied his mind considerably at this period, during which we know he was establishing himself at Stratford. Mr. Bowen then discussed the faults of the play as a play, pointing out several signs of haste and incompleteness, especially in the bad characters, and in the last scene. He then turned to consider the prominent characters in *As You Like It*, and dwelt much on the perfect skill and knowledge of human nature shown in Rosalind, Orlando, Touchstone, and Jaques. The exiled Duke he considered "an idling sentimentalist."

FINE ART.

THE ENGRAVED WORK OF TURNER AT THE FINE ART SOCIETY.

IN a second room at the Gallery of the Fine Art Society in Bond Street, there is exhibited, at the instance of Mr. Ruskin, that collection of the engraved work of Turner of the existence of which bare mention was made when the drawings were spoken of last week. From an early period of his life, onward to a very late, Turner was accustomed to furnish the engraver with subjects for his art; and probably there never was a painter who brought himself into such intimate relation as did Turner with all the best engravers of his day, or who in so very many cases superintended with minute care the engraving of his work. Of course many of the early prints from Turner's designs were executed at a time when the publications of which they formed a part could not hope to enlarge their circulation by the attractions of a name not then famous. Turner, like any other comparatively ill-paid artist, was simply commissioned to execute such a drawing as chanced to please the publisher, and the design so made was engraved, it may be in such a publication as the *History of Whalley*, or, it may be, as head-piece to an Oxford Almanack for which Turner worked during twelve years of early manhood. But in 1807 his art had assumed so great an importance, and so calmly certain was he of its range and worth, that he began the issue of the *Liber Studiorum*, in parts published at irregular intervals, each part containing five prints, and not four, as Mr. Huish, in momentary error, writes in the instructive notice he has appended to the Exhibition Catalogue. *Liber Studiorum*, unlike any other series of Turner's work, was executed in etching and mezzotint: the leading lines etched generally by himself, with a rare union of power and delicacy, and the mezzotint being added in a few cases by himself, but in most by the mezzotint engravers of already admitted skill, such as Lupton, Dunkarton, Say, and Charles Turner. The visitor should notice the brilliant examples lent by Mr. Ruskin and Mr. Brooke. Of the very first-rate subjects "Severn and Wye" is almost the only one that is absent. In 1819, the publication of *Liber Studiorum*, as writings upon the subject have mentioned, was arrested—not completed; for the rare prints afterwards to be accounted as very precious treasures were in Turner's lifetime disregarded. But five years before the cessation of *Liber*, Turner had begun to be the principal designer for a book of smaller, yet very considerable, worth—a book of line-engravings this time—*Picturesque Views on the Southern Coast of England*, of which one of the most admirable ornaments, the "Lyme Regis," engraved by W. B. Cooke, is to be seen in the Exhibition. This series was, in due course, brought to completion; and it is singular that it is almost the only great venture in popularising the art of Turner by means of engraving which arrived at its legitimate close.

It was now the turn of unaided mezzotint to be tried; and in 1826 Thomas Lupton was engaged to engrave, in his medium alone, the *Ports of England*. This enterprise, though to it we owe such an exquisite mezzotint as the "Scarborough," was commercially unsuccessful, and concluded abruptly—indeed, an author generally intelligent writes, I see, in the current number of the *Portfolio*, as if no issue whatever had taken place till Mr. Ruskin's in 1856; but that late issue was principally of plates worn, and possibly retouched—the prints dating from thirty years earlier (of which Mr. Hamerton would appear to be unaware) alone showing the engraver's work in its earliest and fine condition. The next venture (1827) was to be a great work in line-engraving—the *Picturesque Views in England and Wales*, engraved under the superintendence of Heath. It stopped short when about four-fifths of its intended course was accomplished. For it some of the finest coloured drawings of

the master, in his finest time, had been executed: the great *Flint Castle*, for instance, now exhibiting downstairs—a subject repeated with variations in *Liber*—and Mr. J. E. Taylor's *Llanthony Abbey*, which we had occasion to speak of in noticing the treasures of the Grosvenor Gallery. The *Chain Bridge over the Tees*, engraved by W. R. Smith for the *England and Wales*, and exhibited at the Fine Art Society's rooms, is one of the most accomplished pieces of line-engraving done in the nineteenth century: the skill with which such various distances, such subtle gradations of atmosphere, are realised being beyond praise. In the rendering of landscape art line-engraving cannot go any further than this. The student of the engraved work of Turner has still to take notice of the exquisite prints likewise from some of the most delicate of all Turner's drawings, which recorded his impression of the French rivers—the Seine and the Loire. Furthermore, he has to notice a class of illustration even daintier than these, if also less masculine—the much-prized book-illustrations, of which some contributed to the early editions of Sir Walter Scott's novels are the least known yet not the least noteworthy. But in this class of work the illustrations to Rogers's *Poems* and Rogers's *Italy*, published about forty-five years ago, are confessedly the first; and it is these illustrations, engraved by Goodall, Wallis, Miller, and others, that have made the first editions of the *Poems* and the *Italy* among the earliest acquisitions, nowadays, of the collector of art-books. The large and more lately executed prints after the celebrated pictures—*Mercury and Argus* and *Crossing the Brook*, and the like of these—pretty well exhaust the list of the engraved work with which the visitor does well to occupy himself; and the list is already a long one, ranging from the great free work of the *Liber Studiorum*, so much of which was Turner's own, to the more laborious and mechanical yet not unworthy efforts of the later craftsmen.

FREDERICK WEDMORE.

ART SALES.

ONE of the most important sales that have yet taken place at Messrs. Christie's this season was held very recently, when considerable pictures by modern English masters formed the principal attraction. *A Cornfield on the French Coast*—one of those pictures in which Mr. H. W. B. Davis, A.R.A., has most successfully recorded the characteristics of the Boulonnais—sold for 246*l.*; by W. Linnell, *The Hired Shepherd*, reached 288*l.*; by F. Goodall, *Passing the Cross*, a picture in which the artist had departed from his wonted subjects, and had left the East for Brittany, 262*l.* Mr. Alt's small collection of pictures was sold on the same occasion. *Canterbury Meadows*, a very fair example of T. S. Cooper, sold for 183*l.* *The Mother's First Care*, a popular *tableau de genre*, by T. Faed, sold for 252*l.* There were also considerable examples by W. P. Frith, George Lance, D. MacIise, and other popular artists of the present and of the last generation.

THE Arosa sale, held recently in Paris, consisted for the most part of very interesting slight work by eminent modern artists. The gross sum realised was, therefore, not large—about 4,000*l.*—but the artistic interest of the sale was considerable. A very pretty Corot, *Le Petit Pêcheur*, fell for 200*l.* A still slighter Corot, the *Allée sous Bois*, fell for 76*l.* *A Sleeping Woman*, by Courbet, was knocked down at 120*l.*, which the admirers of that artist held to be extremely cheap. An Eastern picture by Delacroix, *Arabe montant à Cheval*, realised 320*l.* M. Alexandre Dumas, to whom pictures, *bibels* and *bric-à-brac* are known to be dear, became possessed of a pleasant example of Tessaert, *Surah la Baigneuse*, a canvas inspired by the poetry of Victor Hugo. *A Réverie*, by Madrazo, fell for 160*l.*; and a little masterpiece

of Meissonier, *Le Liseur*—a picture formerly in the famous Suermondt collection—reached the sum of 1,080*l.*

NOTES ON ART AND ARCHAEOLOGY.

DR. SCHLIEMANN is now in Paris. He proposes, however, to return to Mycenae and recommence excavations there, as M. Stamatis has been recalled to Athens. As soon as the unsettled state of the country will allow, he intends to resume his explorations at Hissarlik.

THAT the remainder of the celebrated Novar collection of Turner drawings and pictures is to be sold this season—and, indeed, in all probability before Easter—many of our readers are by this time aware; but they will not find unwelcome a seasonable reminder of the nature and extent of this remarkable assemblage of the work of our greatest landscape-painter. Many choice pieces from the collection were sold last year; but they were principally vignettes, and there remain to be sold some twenty or thirty elaborate water-colours of the ripest period of Turner's art. Many were executed, we believe, for the *England and Wales* series of engravings. Their present condition will be a matter of great interest to the amateur; for it is many years since they have been much seen, and that fate should not have befallen them which has befallen too much of Turner's later work in water-colour. These drawings, important as they are, do not exhaust, it may be well to add, the interest of the collection, as it includes six chosen pictures by Turner painted at various periods of his career, and thus representing his art with unusual completeness.

We have received from Messrs. Roos, of Amsterdam, the catalogue of the collections of modern pictures and drawings of the late Mr. P. Langerhuizen, to be sold by them on the 26th and 27th inst. All the best recent Netherlandish and Belgian painters—Gallait, Leys, Rochussen, ten Kate, &c.—and many of the better-known French and German painters, are well represented. Mr. Langerhuizen's important library was recently sold by Frederik Müller.

MR. J. WATSON NICOL is undoubtedly among the most humorous of living painters, and the figures of his pictures are generally so strongly individualised that they approach to what are known as "character parts" upon the stage. In emphasising the individual he verges on the eccentric. The humorous invention known as *When a Man's Single, he Lives at his Ease*—which represents a Jacobean bachelor of comfortable life in the enjoyment of the contentment that succeeds dinner—has been reproduced in etching by M. Lhuillier, and published by Messrs. Deighton and Dunthorne, of 320 High Holborn. The etcher, while preserving what there is of humour in the design, has known how to insist upon what is picturesque; and the etching is thus undoubtedly the work of a very skilled artist. The lines of the composition, which are those of the painter—and the lines especially of the solitary figure—are not, we think, of the happiest; but the lighting of the picture is admirable, at the same time sharp and warm; and the accessories have received from M. Lhuillier, as they are wont to receive from Mr. Nicol, very careful and wise treatment. The eight-legged Jacobean table—by which sits the worthy who is the picture's nominal subject—the wine in the wine-glass, the Venetian decanter, the finely-carved buffet, the brass dish of *repoussé* work, are pleasant details of the furnishing of the chamber of which M. Lhuillier has made the most. The picture was one that demanded for its due translation into black and white the warm effects of light and shade that etching has more easily at command than has line-engraving; and the publishers have done well to entrust the work to M. Lhuillier—an etcher as yet seemingly unspoiled by success; not yet rendered careless by the too-

ready acceptance of his work by a half-informed public.

THE Grosvenor Gallery is open to-day to the public free, after which the present exhibition will be closed.

By a recent decree all the young scholars of the Ecole des Beaux-Arts who obtain the *prix de Rome* are to be exempt from military service, on condition of their passing the regular time at the Ecole de Rome, and fulfilling all their other obligations towards the State.

PAINTERS and sculptors sending works to the French Exhibition will be permitted to add to the names of the works exhibited the names of former works that they may have executed either on or in public monuments. This permission has only just been granted, and in the interest of artists it is wished that it should be made known as widely as possible.

M. OLÉINGER, the French sculptor, has just been commissioned to execute a colossal statue of the Republic, which is to be cast in bronze, and set up at the foot of the Trocadéro, opposite the Pont d'Iéna.

WITH regard to the authorship and subject of the portrait of a Florentine lady, lent by Mr. Willett to the Exhibition of "Old Masters" (see ACADEMY, January 19, February 2 and 9), a discussion was held—too late for us to give an account of its results—at the meeting of the Society of Antiquaries on Thursday evening, March 14. Meantime, Mr. J. O'Connell remarks that, although there can be no doubt about the portrait engraved by Palmerini from Ghirlandajo's fresco being identical with the present work, it is by no means so certain that this portrait represents the same person as the medal inscribed with the name of Giovanna degli Albizzi, wife of Lorenzo Tornabuoni. The note to this effect to which Mr. Willett refers in his letter to the *Times* of January 24, as occurring in Palmerini's catalogue, was not written by Palmerini himself but by Cicognara, underneath the print called *Madonna Laura*, drawn by Ernini, and engraved by Palmerini. It merely says "*Not Laura but Giovanna degli Albizzi*," evidently judging it to be the same person as the medal; but this likeness is disclaimed by Palmerini, who goes through the features of each portrait, pointing out their differences, and also speaks of the paucity of hair on the head in the medal as compared with its abundance in the portrait. The supposition of Mr. Robinson as to the lady represented being Lucrezia Tornabuoni is quite untenable, for that lady was the mother and not the wife of Lorenzo de' Medici as stated by Vasari, and would, therefore, have been an old woman at the time. Neither can it be supposed that Vasari's statement is due only to a slip of memory, by which he substituted the name of Lucrezia Tornabuoni, the mother of Lorenzo de' Medici, for that of Giovanna degli Albizzi, the wife of Lorenzo Tornabuoni; for the passage occurs where he is enumerating the pictures of Botticelli in the possession of the Medici family; and in that possession the portrait of Giovanna would have no cause nor likelihood to be. Prof. Richter's supposition as to the portrait being the work of Ridolfo Ghirlandajo is also set aside by the fact of that painter being a mere child at the date—1488—when it was painted.

THE death is announced of M. Alexandre Viollet-le-Duc, landscape-painter and art-critic, and brother of the more famous Eugène.

In the *Gazette des Beaux-Arts* this month, Cuyp, Paul Potter, Metsu, Jan Steen, and Teniers are the masters criticised by M. Reiset in his eighth article on the National Gallery. M. Ch. Ephrussi contributes a sixth article on Dürer's drawings, enriched by a number of capital illustrations, but including some that we should hardly have ventured to assign to the great German master: for instance, the *Cupid stung by Bees*, a water-colour drawing in the British Museum

copied, according to M. Ephrussi, from one in the Ambras collection at Vienna. M. Duranty, who made some acute remarks on the pictures in the Salon last year, is now going to take us for some "Promenades au Louvre," and first of all in the Egyptian *salles* in order to make a few remarks on Egyptian art. The other writers in the number beside M. B. Fillon, whose article on Molière will be mentioned elsewhere, are M. Alfred Darcel, who occupies himself with Russian art under the guidance of Viollet-le-Duc; M. L. Gonse, who reviews Gustave Eyrie's *Châteaux historiques*; and Le Comte Clément de Ris, who gives an account of the Musée de Puy.

IN the ACADEMY of September 30, 1876, mention was made of the remarkable series of wall-paintings in the Bishop's Palace at Chur, in Switzerland, representing Holbein's celebrated *Dance of Death*, and of the startling hypothesis that Prof. Vogelin had then just brought out concerning them. Since that time the Antiquarian Society of Zürich have published a work by Prof. Vogelin containing reproductions of these interesting old paintings and a fuller statement of his supposition that they were painted by Holbein himself, who executed them, he imagines, on his way back from Italy after his early travels, and only afterwards conceived the idea, probably at the suggestion of some bookseller, of multiplying them by means of wood-engraving. This hypothesis, which, it must be admitted, looks plausible enough at first sight, and is supported by Prof. Vogelin with eighteen different proofs, is not, however, as we before surmised, based on very sound deductions; and in the two last numbers of the *Kunst-Kronik* it is attacked and entirely falls to the ground before the conclusive reasoning of Dr. Alfred Woltmann, the distinguished biographer of Holbein. Dr. Woltmann, when he published the first edition of his work, stated that he had not examined the Chur wall-paintings personally, but since then he has done so, and he now gives a detailed description of them in the *Kunst-Kronik*. According to him, these works were executed "by a clever Swiss painter working under good school traditions." Some of them, he says, have suffered greatly, many have partly perished, yet the cleverness with which they have been enlarged from small copies, especially in the reproduction of costume and landscape backgrounds, in which they often differ from the originals, is unmistakable. That much of Holbein's delicacy is lost is not surprising, but for the most part the painter has happily adapted himself to the Holbein character, only the heads being somewhat heavier than in the woodcuts. When the painter could not carry out Holbein's design, he occasionally adapted a motive from Dürer.

THE *Portfolio* this month gives first an etching from a picture by Mrs. Allingham, entitled *Spring Days*, a portrait of a charming young lady walking in the wood and picking wild flowers; and then, in strong contrast to this pretty modern work, a reproduction of Rembrandt's magnificent etching, the portrait of Ephraim Bonus. The portrait, *Ephraim Bonus*, of which the very rare first state, with the black ring, was exhibited last year at the Burlington Club, was etched by Rembrandt from the painting in the possession of Jan Six—a remarkable fact, for it has been asserted that Rembrandt never etched from his own pictures. This, according to Mr. P. G. Hamerton, is a solitary instance. All lovers of Rembrandt know the fine portrait of the thoughtful Jew doctor, standing for a moment to reflect as he descends the stairs from his patient's sick-room. It is, as a matter of course, admirably reproduced by M. Amand-Durand. The present instalment of the Life of Turner shows the great painter haggling over money transactions with his publishers and engravers, and behaving altogether in a very mean manner, even charging two guineas for the loan of a drawing which the recipient imagined had been freely given him as a present.

THE STAGE.

MR. IRVING'S impersonation of the character of Louis XI., of which we shall have occasion to speak in detail in our general review of the theatres, is likely to be classed among his most successful efforts. The play, as will be remembered by those whose memory of the stage extends backward to the period of the late Mr. Charles Kean's performances, is constructed directly with a view to bring into relief the darker features in the character of the king. Its story is not in itself interesting; nor can its leading personage be said to gain the sympathies of the audience. Mr. Irving's triumph is therefore due mainly to the art of the actor. The key of the performance is distinctly melodramatic; but it is nevertheless highly imaginative; and the successive scenes of the play exercise over the spectator a fascination which is scarcely lessened by the sombre and occasionally even repulsive nature of its incidents. The version, which is neatly written in blank verse, is the work of Mr. Boucicault, and is in fact identical with that in which Mr. Charles Kean was accustomed to appear. The manuscript copy—for the play has never been printed—has been placed at the service of the management by Mrs. Charles Kean.

It is unfortunately impossible to accord much praise to a new drama by Mr. Palgrave Simpson and Mr. Claude Templar, which, under the title of *The Scar on the Wrist*, has been produced at the St. James's Theatre. The title of this piece, in which Miss Ada Cavendish, fresh from Shaksperian triumphs, represents the heroine, does not, it is true, promise anything but a melodrama; but few people with a robust appetite for entertainments of the stage object to a melodrama when it is a good play of its kind. *The Scar on the Wrist* is certainly not a good play of its kind. Its story is composed of very familiar elements, which have not been employed with the skill and tact that might have been expected from the reputation of at least one of the authors. The proceedings of its personages inspire little interest, and the incidents which are introduced with a view to startle or harrow the spectator are sometimes absurd enough to provoke unseasonable laughter.

HERR NEVILLE MORITZ, the Hungarian tragedian, who has recently appeared as Othello at morning performances at the Queen's Theatre, will make his appearance at that house this evening in the character of Shylock in the *Merchant of Venice*.

A NEW comedy, entitled *La Belle Seur*, in three acts and in verse, has been produced at the Troisième Théâtre Français. Its reception has not been very favourable. The author is M. Mary Lafon. *Le Ballon Morel*, at the Théâtre Français, is merely a spectacular play, the heroes of which, like the chief persons in M. Jules Verne's famous piece, travel round the world and see strange and picturesque sights.

MUSIC.

A *Concise History of Music, from the Commencement of the Christian Era to the Present Time*. For the Use of Students. By H. G. Bonavia Hunt, Warden of Trinity College, London, and Lecturer on Musical History in the same College. (Cambridge: Deighton, Bell & Co., 1878.)

THE present work is, as appears from the title-page, one of the series of "Cambridge School and College Text Books." With a vivid recollection of the only other musical work of the same series—Mr. H. C. Banister's book on "Music," which is one of the best and most trustworthy I know—I opened Mr. Hunt's book anticipating that I should find

a worthy companion volume to Mr. Banister's. I regret to say that I have been bitterly disappointed. In his Preface the author says that his book is intended as a text-book; but for a text-book the very first requisite is accuracy; and I am bound in all honesty to say that a book containing in the same space so many gross blunders as the present I never met with in my life. Exclusive of the examination papers and indexes at the end, the book contains 156 small pages; and in these I have marked, as I read, over seventy mistakes, most of them very glaring. It would try the patience of my readers too much to enumerate them all; but to justify the strong language employed with regard to the volume it is needful to quote several.

First let us take a selection from what, but for their number, might perhaps be called printer's errors. On page 13 we read of "*il nuovo musica*"—a curious specimen of Italian. On page 22 Zachau's name is given as "Zackau;" and on page 30 we find "Reüter" for "Reuter." On page 41 Prince Lichnowsky, Beethoven's patron, is called "Liebnowsky." On page 43 Spohr's fourth symphony is called "Die Wiehe der Töne;" while we further find such mis-spellings as "Mercadente" for "Mercadante" (p. 55), "Gaffureus" for "Gafurius" (p. 82), the "Masurga" of Luscinius for "Musurgia" (p. 134—repeated on p. 137), "Novella" for "Novello" (p. 152), and "Wachter" for "Wachtel" (p. 153).

These are, perhaps, bad enough, considering that the work is a text-book; but they are absolutely nothing compared with what is to be found in the matter of wrong dates and incorrect facts. Here, again, I shall only quote as specimens a portion of those I have noted. The dates of the birth and death of Giovanni Gabrieli are given (p. 14) as 1540–1612, instead of 1557–1613. Again, there is perhaps nothing easier to ascertain in musical history than the dates of the composition of Handel's chief works; yet Mr. Hunt gives 1712 instead of 1713 for the *Utrecht Te Deum* (p. 23), 1743 instead of 1741 for *Samson* (p. 24), 1747 instead of 1746 for *Judas Macabaeus* (p. 24); and in his chronological tables (p. 78) he not only repeats the errors as to the *Utrecht Te Deum* and *Samson*, but allots *Saul* and *Israel in Egypt* to 1739, whereas both works were written in 1738. Further, the date of Schubert's Mass in C is given as 1815 instead of 1816 (p. 46); that of the production of Gluck's (Italian) *Alceste* as 1767 instead of 1766 (p. 78); and the death of Hector Berlioz is said (p. 105) to have occurred in 1849, the true date being 1869.

As to facts, a few examples of the kind of blunders to be met with throughout the book will suffice. On page 33 Mozart's six sonatas for piano and violin, dedicated to the Princess of Orange, are described as "six sonatas for various instruments, with harpsichord accompaniment." If Mr. Hunt had taken the trouble to consult Köchel's catalogue he could have found out all about them. On the following page we are told that the same composer wrote twelve masses. The real number (as Köchel could have taught Mr. Hunt) is fifteen, besides some that are incomplete or of doubtful authenticity. On page 43 we read that Spohr produced at the

Philharmonic concerts his symphony in D flat! Spohr never wrote a symphony in D flat at all; and anyone professing to write a history of music ought to know that the symphony produced at the Philharmonic was that in D minor. At page 43 Weber's *Preciosa* is spoken of as an opera, which surely anyone with the slightest acquaintance with the music must be perfectly aware it is not; and on page 47 Schubert's *Rosamunde* is also described as an opera—a title to which it has no more claim than *Preciosa*. But, worst of all, Schumann's music to Goethe's *Faust* is pointed out (p. 119) as one of the "landmarks in the development of opera." By no stretch of language can Schumann's *Faust* be possibly called an opera. Again, in the enumeration, with dates, of Meyerbeer's operas (p. 48) we find the following:—"L'Etoile du Nord (originally in German), 1844." The date of *L'Etoile du Nord* is 1854, not 1844; it was originally in French, the libretto by Scribe; but it contains six numbers from an earlier German opera, *The Camp of Silesia*, which was produced in 1844; and readers will now easily see how Mr. Hunt has managed to confuse matters. On page 56 we are told that one of Balfe's most prominent productions is "*The Castle of Amyon*," a posthumous work." Balfe never wrote a work with any such title at all; the posthumous work referred to is probably the *Talisman*. On page 58 we read of "F. H. Cowen, composer of the *Rose Maiden*, the *Corsair*, and other operas." Neither the *Rose Maiden* nor the *Corsair* is an opera. On the same page we learn that Spohr set Goethe's *Faust* to music. This is certainly news to us; the libretto of Spohr's opera is not founded on Goethe's poem at all. In the "Art Summary," among writers of sonatas for the piano we find the names of Weigl and Kreutzer. Mr. Hunt may be challenged to find one single sonata for the piano by either of those composers. On page 147 we learn that the basset-horn "might be considered obsolete, but for its recent employment by Wagner." Wagner has never employed it in a single one of his scores. On the following page another startling fact is communicated in the following words:—"The presence of the trombone in many of Handel's scores is due to Mozart, who greatly improved the chorus accompaniments in this respect." The only score of Handel's into which Mozart introduced trombones was the *Messiah*, and even there they are not used except in the introduction to the overture, and in the accompaniment of the short quartetts, "Since by man came death," and "For as in Adam all die." In not one single chorus in any one of Handel's works did Mozart ever add trombones at all.

I have marked at least twenty or thirty more blunders quite as outrageous as those I have quoted, but forbear to tire the reader's patience by enumerating them. The book appears to be a mere compilation from all kinds of sources; and the editor almost seems to have taken everything he read for gospel. It is but seldom he ventures on any original remarks; when he does, the result is (to say the least of it) surprising. Two quotations will suffice in support of this statement. Here is one:—"In the domain of chamber music, Schubert's most striking composition

is, perhaps, the octet for stringed and wind instruments" (p. 47). The inference is irresistible that the writer knows neither the two piano trios, the quartetts in D minor and G, nor the great quintett in C. The other opinion to be quoted is still more extraordinary:—

"In the great majority of his works, whether in his symphonies or in his organ sonatas, Mendelssohn disregards the requirements of the set forms of composition, and for that reason is scarcely to be regarded as a safe model for the young composer" (p. 51.)

One would have thought that every musician knew that if ever, since the foundation of the world, there lived a composer whose works were perfect models of correctness, purity, and elegance of form, that composer was Mendelssohn. This is admitted even by those who deny his claim to a place in the first rank of tone-poets. So absurd a statement as the above has seldom been made in print.

It would be superfluous, in conclusion, to pass any opinion as to the general value of Mr. Hunt's book. The extracts quoted will sufficiently speak for themselves.

EBENEZER PROUT.

THE programme of last Saturday's concert at the Crystal Palace included Beethoven's symphony in A (No. 7), splendidly played by the band; Sullivan's clever overture to *The Sapphire Necklace*, which has been more than once before heard at the Palace, and the ballet music from Verdi's *Don Carlos*, as the orchestral numbers. Mdlle. Marie Krebs gave a fine performance of Chopin's concerto in F minor, and Mdlle. Sophie Löwe and Signor Foli were the vocalists. This afternoon Prof. Macfarren's *Lady of the Lake* will be performed, an opportunity being thus given for the first time to Londoners of making acquaintance with the work.

At the Adelphi Theatre, on Tuesday evening, Mdlle. Marie Fechter made her first appearance in England as Marguerite in Gounod's *Faust*. The ordeal was a severe one, because Mr. Rosa has accustomed us to no ordinary degree of excellence; but it is no more than justice to the young lady to say that she passed through it triumphantly. Of her voice it would be rash to speak positively after one hearing; the impression produced by one performance (an impression to be taken with some reserve) is that it is of no great power, but well trained, and of very sympathetic quality. Mdlle. Fechter's great success, however, was made by her acting: a more charming impersonation of the heroine of Gounod's opera can scarcely be imagined. As Faust, Mr. Joseph Maas more than confirmed the good opinion expressed after hearing him in the *Golden Cross*; while the parts of Mephistopheles, Valentine, Wagner, Siebel, and Martha, were without exception excellently given by Messrs. Celli, Ludwig, and Dodd, Miss Josephine Yorke and Mrs. Aynaley Cook. The ensemble of the work was worthy of Mr. Rosa, and no higher praise could be given to it.

THE first of three quartett concerts was given by Mr. Carrodus and Mr. Edward Howell at the Langham Hall yesterday week, the 8th inst. Mozart's quartett in G (No. 1), the posthumous Andante and Scherzo from Mendelssohn's Op. 81, and Beethoven's quartett in C minor, Op. 18, No. 4, were given by an excellent quartett party, consisting of Messrs. Carrodus, V. Nicholson, Doyle, and E. Howell. The programme also included Molique's Three Melodies (Op. 36) for violin and pianoforte, played by Messrs. Carrodus and Henry Thomas, and two songs given by Miss Julia Elton.

MDLLE. MARIE KREBS gave the first of two pianoforte recitals at St. James's Hall on Wednesday afternoon; with a very interesting programme

including Bach's Prelude and Fugue in C major, Rameau's Gavotte with variations, Beethoven's "Waldstein" Sonata, Bennett's "Lake, Millstream, and Fountain," and smaller pieces by Chopin, Rubinstein, Krebs, Tchaikowsky, Schloezer, and Liszt. The second recital is announced to take place on Wednesday week, the 27th inst.

THE result of the competitions for the prizes offered by the Société des Compositeurs de Musique last year has just been announced. The prize of 200 francs for a five-voice madrigal is awarded to M. Henry Cohen; that of 300 francs for a fantasia and fugue for the organ to M. Emile Bernard; and that of 500 francs for a sonata for two pianos to M. Georges Pfeiffer; while a second prize of the same amount for a string quintet has not been awarded at all; two competitors received honourable mention, but neither was thought worthy of the prize.

ERRATUM.—In last week's ACADEMY, p. 224, col. 1, for "Hünter" read "Hünter."

NEW PUBLICATIONS.

Bosanquet (C.), <i>Lenten Meditations</i> , part i., 12mo	(S. Low)	1/6
Bosanquet (C.), <i>Lenten Meditations</i> , part ii., 12mo	(S. Low)	2/0
Bowers (G.), <i>Months in the Midlands</i> , coloured illustrations, fol	(Bradbury)	12/6
Bowman (H.), <i>Thoughts on the Christian Life</i> , 6th ed., 12mo	(Hunt)	3/6
Bradshaw's <i>Railway Manual and Railway Guide</i> , 1878, 12mo	(Adams)	12/0
Brown's <i>Regulation Register</i> , 1,000 Names, fol	(Simpkin, Marshall & Co.)	5/6
Bulwer (Lytton), <i>My Novel</i> , vol. i., library ed., 8vo	(Routledge)	7/6
Cameron (Mrs. H. L.), <i>Deceitless Eve</i> , 3 vols., cr 8vo	(Oake & Windus)	31/6
City of London Directory, 1878, roy 8vo	(Collingridge)	10/6
Cobb (J. F.), <i>The Watchers on the Longships: a Tale of Cornwall</i> , or 8vo	(W. W. Gardner)	3/6
Colonial Office List, 1878, 8vo	(Harrison)	6/0
Dudgeon (R. E.), <i>Human Eye, its Optical Construction</i> , or 8vo	(Hardwicke)	3/6
Encyclopædia Britannica, part xxvii., 4to	(Black)	7/6
Foreign Church Chronicle and Review, 1877, 8vo	(W. W. Gardner)	5/0
General Sketch of the History of Pantheism, vol. i., 8vo	(Deacon)	12/6
George Clifford's Loss and Gain, cr 8vo	(Religious Tract Society)	2/0
Hay (M. C.), <i>Nora's Love Test</i> , 12mo	(Maxwell)	2/0
Hetherington (W. M.), <i>History of the Westminster Assembly of Divines</i> , 4th ed., or 8vo	(Hamilton)	6/0
Horn (J. S.), <i>National School Register</i> , 1,144 Names, fol	(Simpkin, Marshall & Co.)	5/0
Jenson (W.), <i>Lucretia</i> , or 8vo	(Simpkin, Marshall & Co.)	2/6
Keller (P.), <i>Lake Dwellings of Switzerland</i> , and other Parts of Europe, 2nd ed., 2 vols., roy 8vo	(Longmans)	42/0
Lade (G.), <i>The Heart and its Troubles</i> , or 8vo	(Homoeopathic Pub. Company)	3/6
Leverack (Sergt.), <i>Straight Street; or, the Church and the World</i> , or 8vo	(Longley)	6/0
Laxton's <i>Builder's Price Book</i> , 1878, 12mo	(Simpkin, Marshall & Co.)	4/0
Lever (G.), <i>Fortunes of Glencore</i> , or 8vo	(Routledge)	3/6
Lightfoot (J. P.), <i>St. Paul's Epistle to the Philippians</i> , 4th ed., 8vo	(Macmillan)	12/0
Macdonald (J.), <i>Food from the Far West</i> , or 8vo	(Nimmo)	5/0
McGowan (J.), <i>Brought to Bay; or, Experiences of a City Detective</i> , or 8vo	(Simpkin, Marshall & Co.)	2/6
Mahaffy (J. P.), <i>Rambles and Studies in Greece</i> , or 8vo	(Macmillan)	10/6
Newton (R.), <i> Rays from the Sun of Righteousness</i> , or 8vo	(Wesleyan Conference Office)	2/6
Phillips (A.), <i>Benedicta</i> , 8 vols., or 8vo	(Macmillan)	31/6
Pretyman (J. R.), <i>Dissemination</i> , 2nd ed., or 8vo	(Longmans)	5/0
Prescott (W. H.), <i>Conquest of Mexico</i> , new ed., roy 8vo	(Bickers)	7/6
Roe (Mrs.), <i>Uncrowned Queens</i> , 12mo	(Simpkin, Marshall & Co.)	3/6
Rossetti (W. M.), <i>Lives of Famous Poets</i> , or 8vo	(Moxon)	10/6
Russell (W.), <i>Military Life</i> , or 8vo	(Routledge)	3/0
Scott (Sir W.), <i>Waverley Novels</i> , vol. v., illustrated: <i>Antiquary</i> , vol. i., 12mo	(Black)	3/6
Scott (Sir W.), <i>Waverley Novels</i> , vol. xxi.: <i>Anne of Geierstein</i> , illustrated, library ed., 8vo	(Black)	8/6
Smith (B.), <i>Examination Papers in Arithmetic</i> , with Answers, 18mo	(Macmillan)	2/0
Stevens (A.), <i>History of Methodism</i> , vol. i., or 8vo	(Wesleyan Conference Office)	5/0
Stokes (H. P.), <i>An Attempt to Determine the Chronological Order of Shakespeare's Plays</i> , 12mo	(Macmillan)	4/6
Tilcomb (J. H.), <i>Before the Cross</i> , 12mo	(Religious Tract Society)	2/6
Transactions of the Obstetrical Society of London, vol. xix., 8vo	(Longmans)	15/0
Venables (A.), <i>Sketch of his Life</i> , &c., by W. F. H. King, or 8vo	(W. W. Gardner)	3/6
Walford (E.), <i>County Families of the United Kingdom</i> , 18th ed., roy 8vo	(Hardwicke)	50/0
Walton (I.), and C. Cotton, <i>Complete Angler</i> , or 8vo	(Warne)	3/6
Ward (Mrs.), <i>Jasper Lyle: a Tale of Kafirland</i> , 12mo	(Routledge)	2/0
Wendling (E.), <i>Le Verbe: a complete Treatise on French Conjugation</i> , 8vo	(Hachette)	1/6

Wheaton (H.), *Elements of International Law*, (English edition), 8vo (Stevens) 28/0
Wilson (A. J.), *The Resources of Modern Countries*, 2 vols. 8vo (Longmans) 24/0

TABLE OF CONTENTS.

	PAGE
LOW'S HISTORY OF THE INDIAN NAVY, by CLEMENTS R. MARKHAM	225
MRS. CARR'S NORTH ITALIAN FOLK, by J. A. SYMONDS	226
MATTHESON'S GROWTH OF THE SPIRIT OF CHRISTIANITY, by CARON CHEETHAM	226
MRS. MOULTON'S SWALLOW FLIGHTS, by PHILIP BOURKE MARSTON	227
PIERCE'S DICKENS DICTIONARY, by the Rev. Dr. LITTLEDALE	228
VON KREMER'S HISTORY OF ARAB CIVILIZATION, II., by STANLEY LANE POOLE	228
NEW NOVELS, by W. E. HENLEY	230
CURRENT LITERATURE	230
NOTES AND NEWS	231
OBITUARY: COUNT SOLOPIS, by SIR TRAVERS TWISS; CUTBERT W. JOHNSON, O. W. GOODWIN, and PROF. GROSCHNIGER	232-3
NOTES OF TRAVEL	233
MAGAZINES AND REVIEWS	233
REPORT OF THE SCOTCH UNIVERSITIES COMMISSION, by JAS. S. COTTON	234
GERMAN LETTERS, by DR. C. ALDENHOVEN	236
SELECTED BOOKS	236
CORRESPONDENCE:— Duncker's "History of Antiquity," by H. Abbott and the Rev. A. H. Sayce; Gratz, by the Rev. A. H. Watkinson; Joseph Bonomi's Work, by W. J. Cookburn-Mair; Grimm's Law, by H. Nicol; Recent Origin of High German, by H. H. Howorth; The "Politics," by A. Lang	236-7
APPOINTMENTS FOR NEXT WEEK	237
LEWIS' PHYSICAL BASIS OF MIND, I., by JAMES WARD	237
THE EARLY FRENCH TEXT SOCIETY, by H. NICOL	239
SCIENCE NOTES (ASTRONOMY, CHEMISTRY AND MINERALOGY)	239
MEETINGS OF SOCIETIES	241
THE ENGRAVED WORK OF TURNER AT THE FINE ART SOCIETY, by FRANK WEDMORE	243
ART SALES	243
NOTES ON ART AND ARCHAEOLOGY	243
STAGE NOTES	244
HUNT'S CONCISE HISTORY OF MUSIC, by EBENEZER PROUT	244
MUSIC NOTES, NEW PUBLICATIONS	245-6

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LITERATURE.

The Sonnets of Michael Angelo Buonarroti and Tommaso Campanella, now for the first time Translated into Rhymed English. By John Addington Symonds. (London: Smith, Elder & Co., 1878.)

FIFTEEN years ago the poems of Michelangelo were printed for the first time in their integrity. Their editor of 1623, the great painter's grand-nephew, had a regard for his uncle's fame, and he amiably rewrote his verses for him, smoothing what was rugged, correcting what was obscure, taming to bland propriety what was violent, rendering safe and innocuous whatever might seem to threaten danger. From the true text, edited by Signor Guasti, the translation of Mr. Symonds is made. The sonnets of Campanella—a selection from poems written by the afflicted philosopher in his Neapolitan dungeon—appeared almost at the same moment as the poems edited by the younger Michelangelo. An admirer and disciple of Campanella—Tobia Adami—put forth in Germany in 1622 a little volume of his master's verses, accompanying them with a prose commentary. So rare had this quarto become that it was only after a search of twenty-five years that Orelli procured a copy, from which he printed his own edition of 1834.

We already enjoyed a foretaste of the contents of the present volume in the article on Michelangelo's sonnets contributed by Mr. Symonds to the *Contemporary Review*, and that on Campanella's poems contributed more recently to the *Cornhill Magazine*. The translator has made a real, a definite, and, I think, an enduring addition to the spiritual wealth of English readers. The workmanship of these English sonnets is excellent, firm and clear, without being mannered or over-curious; only in some instances Mr. Symonds might have cared more to enrich his rhymes, and have avoided the facile consonance of terminations. His conception of a translator's duty is that an English translator should write in English, and that verse is selected for some other purpose than that of causing refined torture. He therefore does not, in a vain effort to achieve something impossible, wring and rend the English language until it writhes and screams like a tree in tempest. A poetical athlete or gymnast breathless after a foiled *tour de force* is a striking spectacle; Mr. Symonds does not present that spectacle; he has preferred to aim at something which he can achieve, and to achieve it.

Points of contrast between the genius

and work of Michelangelo and the genius and work of Campanella are more numerous and striking than the points of resemblance. A common antagonism to the degenerate spirit of Italian literature, says Mr. Symonds, is "the link which binds Michael Angelo, the veteran giant of the Renaissance, to Campanella, the audacious Titan of the modern age." The essential difference between the intellectual positions of the two may be expressed by saying that the one was a spiritualist, the other a naturalist. To Michelangelo nature seemed to lie below man, and above man stood God; man is the rival, the conqueror, the lord of nature; all the glory of creation is summed up in man; but human beauty and human love are ennobling because they are beams from the divine source of light, from God Himself. To Campanella man is a worm, a louse on the body of that great sentient being, Earth; the Earth itself is but an inhabitant in the body of the Universe; and throughout the Universe lives God, the universal mind. With Michelangelo the highest law of his being is concentration; a pouring of his whole self into the most select efforts and aspirations of ideal manhood. Whatever influence could evoke from the rude mass of his character some new line of heroic beauty became precious to him; he would submit himself to such an influence with more than fortitude, with ardour; he would go forward with the energy of a large, passionate nature to meet the divine beam of beauty, the divine beam of love; he would assist in making deep their sacred stigmata. But for him the divine narrowed itself to a beam, a ray. To Campanella it was a wide-diffused Presence; and the highest law of his being was expansion, not concentration. From his prison at Naples he stretched forth spiritual arms to embrace the universe. One of the mystics of the new philosophy of Nature, hardly less one of its martyrs than Bruno or Vanini, he was sustained during his long years of trial by faith and irrepressible hope. For the world, Michelangelo, the prophet, announced from his solitude in the Sistine Chapel a judgment: Christ who had hung upon the cross was to reappear as a strong justiciary, in order that at last, in another state of being than this, and by supernatural means, the will of God might prevail over the evil and over the good. Campanella saw Christ present in earth, now and here; and Christ's new name is Freedom; kings and priests are banded together against him; hypocrisy, tyranny, sophistry, the offspring of ignorance, toil together to enslave the conscience, the intelligence, and the energies of man; but God and Christ are in the world, powers of beneficent revolution, the inspirers of new philosophy; and by union with God in Nature, and in the study of Nature, shall not we ourselves assist in the resurrection to life of the whole world?

And therefore it is a small thing to suffer for a little while, for a day, for a year, for a score of years. Campanella watched the planets as they moved past his prison bars, and he could divine that the new millennium was at hand. From the bell (*campanella*) of his brain he rang out its tocsin to the world. Was the year 1603 to be the year of grace? It passed, and the dungeon for

a time seemed darker than before. But he was again caught up into the wind and light of his hope. He calls upon the peoples and the cities—to Genoa, to Venice, to Poland, to the Swiss—to forsake their shames and slaveries, to rejoice in true liberty and magnanimity. Could he but be assured that his own death would bring advantage to the race of men, the pain of death were light! Philip has plunged him in a worse prison—the Omnipotent keeps silence; and yet Philip can do but as God allows, and God does no ill. Very heroically Campanella writes upon the sufferings of Jesus: he who had seven times endured the torture could well imagine the anguish of the cross; yet to him that anguish seemed worthy to be accounted as nothing in comparison with the joy that was set before the sufferer. Why should painters depict a sorrowing instead of a rejoicing Christ?—

"If Christ was only six hours crucified
After few years of toil and misery,
Which for mankind He suffered willingly,
While heaven was won for ever when He died—
Why should He still be shown on every side,
Painted and preached, in nought but agony,
Whose pains were light matched with His victory,
When the world's power to harm Him was defied?
Why rather speak and write not of the realm
He rules in heaven, and soon will bring below
Unto the praise and glory of His name?
Ah, foolish crowd! This world's thick vapours whelm
Your eyes unworthy of that glorious show,
Blind to His splendour, bent upon His shame."

And now Christ who had been again crucified in the world, and that by his own friends, the Christian Scribes and Pharisees, is again to show himself triumphant. While Campanella held that science and democracy were to preside over renovated Europe, he had no sympathy with the Protestant Reformation, nor with the consolidating nationalities of the North.

"Il s'aperçoit," wrote Quinet in his chapter on Italian Philosophy, "que le midi catholique au déclin a pour héritier le génie du nord et le protestantisme. Pour arrêter cette pente des choses Campanella veut armer le catholicisme de toutes les forces de la liberté démocratique, et le précipiter contre les États nouveaux."

It is unfortunate, though perhaps inevitable, that such a phrase as "*Platonic conceits*" should be applied to the imagery of Michelangelo's poems, for, although the influence of certain literary traditions and of a moment in the history of Italian culture is apparent in the poems, we lose their unique virtue if we regard them as examples of a school or of a style. They are primarily utterances, real and direct, of the strength and sweetness of the soul of a solitary man; there is not an image in any one of them which is not created out of the desire of his heart to interpret to itself its joy, its sorrow, its unrest, its deep repose. The nature of Michelangelo was not one which easily became harmonious; it needed by stern inward discipline or by some high grace from above to be harmonised. Such a man must become the slave of sensible things, if he may not become their master. If he cannot be the Demiurge of a world of ideal beauty, and rule over his new creation, the world of visible beauty will overmaster him and tyrannise him. He has been

"from childhood given
A prey for burning beauty to devour."

But how if beauty come as an emissary from God, and love be, not a fire setting ablaze the "flesh of tow," but a live coal from the altar of heaven? The Platonism in which Ficino and the Academy had instructed Florence, connecting itself with the grace conferred upon him by one or two beloved persons, solved for Michelangelo an urgent, real, and personal problem. The struggle with rebellious matter was appeased; it had been a combat à outrance; the strain and stress were now allayed: he had grown old toiling against a heavy sea; now the motion onward became so blissfully serene and swift that it almost seemed repose: he had been solitary and proud; now the sense of solitude was removed, and with the absoluteness of a strong-willed man he bent to the perfect humility of love: he had been striving to shape himself by devotion to heroic ends; now another sculptor had come to call forth from his stuff of manhood the ideal man that lay hidden within, and his part was only to co-operate by a resolved submission. And when his fiery energy reasserts itself, it is purified, and tends upward with desire the very pain of which is only untransformed rapture. Joy and peace have met together; behind the "sweet untroubled eyes" of the Beloved beams "the pure light of heaven;" love "leaves the heart all soft and infantine" for the rays of God's grace to enter:—

"As one who will reseek her home of light,
Thy form immortal to this prison-house
Descended, like an angel piteous,
To heal all hearts and make the whole world bright.

'Tis this that thralls my soul in love's delight,
Not thy clear face of beauty glorious;
For he who harbours virtue, still will choose
To love what neither years nor death can blight.
So fares it ever with things high and rare
Wrought in the sweat of nature; heaven above
Showers on their birth the blessings of her prime:

Nor hath God deigned to show Himself elsewhere
More clearly than in human forms sublime;
Which since they image Him, alone I love."

Youth had passed and middle-age before Michelangelo made discovery of the highest grace, conferred by one human soul upon another, which it was given him to receive. A renovating spring comes to him at the end of harvest; he fears that an old man can hardly endure so keen a joy; he knows how brief must be an old man's bliss; he dreams of a possible might-have-been:—

"Had I but earlier known that from the eyes
Of that bright soul that fires me like the sun,
I might have drawn new strength my race to run."

Yet all is well; or at least why complain?

"For even now I find
In that glad angel's face, so full of rest,
Health and content, heart's ease and peace of mind.

Perchance I might have been less simply blest
Finding her sooner; if 'tis age alone
That lets me soar with her to seek God's throne."

And then came the death of Vittoria, which, as Condivi relates, almost made Michelangelo lose his senses. Years afterwards he said "that he repented nothing so much as having only kissed her hand, and not her forehead and cheeks also when he went to her at the last hour." We read in the sonnets how her loss was to him as the loss of the unique artificer of his soul.

One refuge remained—the Cross of Christ, and in the sonnets we are allowed to enter into the solemn presence of the greatest spirit of the Italian Renaissance in its hour of prostration at the feet of the divine Sufferer. Into that presence one would enter silently and not amid a company.

EDWARD DOWDEN.

Histoire d'un Crime. Par Victor Hugo. 2^e Partie. (Paris: Calmann Lévy, 1878.)

THE second part of the *Histoire d'un Crime*, which had been promised for December 2, has since then been awaited with great impatience, not wholly unmixed with fear. It was asked whether this delay did not proceed from the fact that the author still had much to add to his book, and whether this second part, instead of being, like the first, the testimony of an eye-witness, written immediately after the events, might not be a literary composition, less accurate and more ornate, made up of recollections selected and arranged. This fear has not been justified. The second volume, like the first, is composed of a series of minute facts, seen or known immediately by the author himself, related with the utmost precision, without declamation, without violence, with a restrained emotion which gives the book an extraordinary power. The first volume brought us down to the night of December 3-4. The second sets before us the daytime of the 4th ("The Massacre"); the night of December 4-5, and the day-time of the 5th ("The Victory"); as well as the various circumstances of the flight of the chiefs of the insurrection who succeeded in making their escape. Lastly, the conclusion ("The Fall") is a brief account of the Battle of Sedan represented as the chastisement of the crime and the moral of this history of December 2. This last portion, except the first three pages, in which Victor Hugo describes in a vein of exquisite poetry his arrival at Sedan in September, 1871, is feeble and declamatory. It is very short, however, and is in strong contrast with the rest of the volume, which will take rank among the finest works of Victor Hugo.

Without wishing to guarantee the rigorous exactitude of every minute fact related by the author, we may confidently state that as a whole the story is strictly true. It shows admirably the trifling character of the resistance, and the inertia and impotence in the midst of which those heroic men fought who, in presence of that great crime, fulfilled their duty to the end. At the same time it enables us perfectly to understand how, deceived by their own heroism and by their faith in the justice of their cause, they could have believed in ultimate success for a brief instant on the morning of the 4th. Even now Victor Hugo seems to believe that they would really have triumphed, had it not been for the massacre of the Boulevard. But his own account shows that this is an illusion; the mass of the people could not and would not fight.

The book before us cannot be analysed, for it consists of a series of details from which the reader gathers a general impression

which is at once very forcible and very clear. Victor Hugo excels in these swift and tragic narratives, in which real life assumes the proportions of an epic. The finest passage in this volume is certainly the account of the taking of the barricade of the Rue du Petit Carreau, and of the death of Denis Dussoubs. He was the brother of a representative of the Left, who was ill and was sorely distressed at his inability to join the combatants. His brother Denis took the representative's scarf, mixed with the insurgents, and in the night of the 4th-5th passed himself off for his brother by a falsehood not far removed from the sublime, and harangued the soldiers, adjuring them as a representative to place their arms at the service of justice and of the law. For sole answer he was shot point-blank. It was believed to be Gaston Dussoubs who had been slain, and thus Denis saved his brother's life by sacrificing his own. On his body was found a letter addressed to a girl whom he loved, the text of which is given us by Victor Hugo. Nothing can be more touching after the tragic story than this page of idyllic tenderness in which, four days before laying down his life, Dussoubs wrote:—
"Je n'aime pas les grandes villes et leur bruit, villes peuplées d'étrangers, où personne ne vous connaît et où vous ne connaissez personne, où chacun se heurte et se coudoie sans échanger jamais un sourire. Mais j'aime nos campagnes tranquilles, la paix du foyer, et la voix des amis qui nous caresse."

The comparison of the *Histoire d'un Crime* with the *Châtiments* will furnish future critics with interesting materials. It will be seen how every line of this poem, the most powerful, the most inspired that Victor Hugo ever wrote, rests on a real fact, on a personal experience, on a precise recollection. One of the finest pieces of the *Châtiments* is that entitled "Souvenir de la Nuit du 4:—"

"L'enfant avait reçu deux balles dans la tête," &c., which describes the lamentations of a poor old grandmother over the corpse of a little boy of seven, killed in Rue Tiquetonne. The scene which inspired Victor Hugo with those noble lines he witnessed with his own eyes, and he describes it in the second volume of the *Histoire d'un Crime*. The prose story is perhaps superior to the poem. It deserves to be quoted; for it is a masterpiece of narration:—

"E. P. [one of Victor Hugo's companions] s'arrêta devant une maison haute et noire. Il poussa une porte d'allée qui n'était pas fermée, puis une autre porte, et nous entrâmes dans une salle basse, toute paisible, éclairée d'une lampe. Cette chambre semblait appartenir à une boutique. Au fond on entrevoyait deux lits côte à côte, un grand et un petit. Il y avait au-dessus du petit lit un portrait de femme, et, au-dessus du portrait, un rameau de buis bénit. La lampe était posée sur une cheminée où brûlait un petit feu. Près de la lampe, sur une chaise, il y avait une vieille femme, penchée, courbée, pliée en deux, comme cassée, sur une chose qui était dans l'ombre et qu'elle avait dans les bras, c'était un enfant mort.—La pauvre femme sanglotait silencieusement.—E. P., qui était de la maison, lui toucha l'épaule et dit: 'Laissez voir.'—La vieille femme leva la tête, et je vis sur ses genoux un petit garçon, pâle, à demi déshabillé, joli, avec deux trous rouges au front. La vieille femme me regarda, mais évidemment elle ne me voyait pas; elle murmura, se parlant à

elle-même: 'Et dire qu'il m'appelait bonne maman ce matin!' E. P. prit la main de l'enfant; cette main retomba.—'Sept ans,' me dit-il. . . Il m'expliqua qu'il y avait un médecin dans la maison, que ce médecin était descendu, et avait dit: 'Rien à faire.' L'enfant avait été frappé de deux balles à la tête en traversant la rue 'pour se sauver.' On l'avait rapporté à sa grand-mère, 'qui n'avait que lui.' Le portrait de la mère morte était au-dessus du petit lit. L'enfant avait les yeux à demi ouverts, et cette inexprimable regard des morts où la perception du réel est remplacée par la vision de l'infini. L'aïeule, à travers ses sanglots, parlait par instants: 'Si c'est Dieu possible!—A-t-on idée! Des brigands, quoi!' Elle s'écria: 'C'est donc ça le gouvernement!'—'Oui,' lui dis-je.—Nous achevâmes à déshabiller l'enfant. Il avait une toupie dans sa poche. Sa tête allait et venait d'une épaule à l'autre, je la soutins et je le baisai au front. Versigny et Bancal lui ôtèrent ses bas. La grand-mère eut tout à coup un mouvement. 'Ne lui faites pas de mal,' dit-elle. Elle prit les deux pieds glacés et blancs dans ses vieilles mains, tâchant de les réchauffer. Quand le pauvre petit corps fut nu, on songea à l'ensevelir. On tira de l'armoire un drap. Alors, l'aïeule éclata en pleurs terribles. Elle cria: 'Je veux qu'on me le rende.' Elle se redressa et nous regarda et se mit à dire des choses farouches, où Bonaparte était mêlé, et Dieu, et son petit, et l'école où il allait, et sa fille qu'elle avait perdue, et nous adressant à nous mêmes des reproches, livide, hagarde, ayant comme un songe dans les yeux, et plus fantôme que l'enfant mort. Puis elle reprit sa tête dans ses mains, posa ses bras croisés sur son enfant, et se remit à sangloter."

One of the most curious chapters in the *Histoire d'un Crime* is the account of a conversation between Victor Hugo and Prince Napoleon on November 16, 1851, in which the latter recommended Victor Hugo to have the President of the Republic arrested, warning him that unless so prevented the President was on the point of executing the *coup d'état*. Victor Hugo rejected the Prince's advice, and defends himself incidentally from the foolish accusations brought against him by those who asserted that he had asked Louis Napoleon for a portfolio. Victor Hugo's best justification is his conduct on December 2. A man risks his life for the cause in which he believes; not to avenge his wounded vanity. Victor Hugo was a hero during those dark days. He had a right to bequeath to posterity a detailed account of his heroism, and at the same time a damning testimony concerning one of the greatest crimes of history.

Has he not made the picture yet darker, and added to the culpability, already so great, of the chief criminal, Louis Napoleon? Was the massacre of the Boulevard which took place in the afternoon of the 4th a premeditated act accomplished in cold blood in accordance with precise orders, to terrify Paris and France; and not one of those spontaneous acts of sanguinary frenzy such as are apt to happen in civil wars—like, for instance, the massacre of the Rue Transnonain in 1837? Victor Hugo asserts the former without giving positive proofs; but it is certain that there are many probabilities to be alleged in support of his opinion: the absence of any barricade on the Boulevards, the fact that some were massacred even in their own houses, the purposeless cannonade directed against the Maison Salandrouze. Nevertheless, although it is well known that Louis Napoleon was in-

different to the distinction between good and evil, it is also known that he was not a monster, that he was not constitutionally cruel; and one can scarcely admit such an act of savagery as coming directly from himself. Of Morny or of Saint-Arnaud one would admit it with less difficulty. There are still living witnesses enough of these events to render it possible, by an impartially conducted enquiry, to arrive at the truth. If the French Government can scarcely undertake it, it would be a task which might tempt a clear-headed and patient historian like Maxime Du Camp. It should be done quickly, for when once public opinion has adopted Victor Hugo's version, true or false it will pass for certain. Genius is believed on its word. Many may seek in the psychological analysis of the character of Napoleon III. valid excuses for his conduct, may prove that before December 2 France was rushing to anarchy and ruin, and that it is the empire which has rendered a reasonable Republic possible; for the great mass of posterity Napoleon the Third and the Empire will remain fast in the pillory to which they have been inexorably condemned by the *Châtiments* and the *Histoire d'un Crime*. G. MONOD.

More Glimpses of the World Unseen. By the Rev. F. G. Lee, D.C.L. (London: Chatto & Windus, 1878.)

THE Rev. F. G. Lee has published a new volume of ghost stories. He is not to be daunted, he says, by sceptical and anonymous writers who talk of his "grovelling superstition" and "debasing gullibility." This sort of language cannot be too severely blamed. On the other hand, Dr. Lee's critics are not more anonymous than the witnesses who testify to his ghosts. He remarks (p. 146) that "the ordinary laws of evidence—possibly old-fashioned and unsatisfactory nowadays—would certainly substantiate several of the more remarkable narratives" in his volume. If they would, it is a pity that their aid has not been called in by Dr. Lee. He probably knows what is the value of tales which the laws of evidence would confessedly not substantiate, and it is not easy to see why he should publish such stories. We shall now look at his facts and his evidence, though the task is rather dry and tedious.

Dr. Lee objects to anonymous criticism. He has no objection to anonymous witnesses. His first story (p. 11) is authenticated by Bishop Hall. The prelate examined a man who was cured of lameness by bathing—after advice thrice communicated in a dream—in a well in Cornwall. One requires to know all about the well. Had its waters any peculiar virtue, or supposed sanctity, or traditional sacredness, derived from a far-off age of well-worship? Dr. Lee does not satisfy our curiosity. The Indian conjuror's trick of the mango-tree (p. 12) is incorrectly reported if our own informants are to be trusted. The "visible growth" of the tree is precisely what the spectators do not see. The mystery, too, is a mechanical one, and has been explained, in its earlier stages, to a friend of the writer of this notice. Colonel Churchill (p. 13) does not say he witnessed the ma-

gical feats of Sheik Bechir. They rest, as far as we can make out, on popular rumour. The dancing ring of the Juggler (p. 15) was published in the *Times*, but the "necromantic" explanation of the trick is mere crude hypothesis. The basket-trick (p. 17) is reported of in a much less marvellous style by cautious Anglo-Indians. The anecdote of a Catholic priest, who stopped the fun by muttering a prayer (p. 18, foot-note), relies on the authority of "it is reported." Bishop Hall gives a long story of *démonialité* (p. 20) on the authority of "Bodin, Reney, Gaulatus, Zuingerus." Dr. Lee has not, it seems, consulted these originals. Now it is necessary to track all such myths. We have found the Beresford ghost (reported in Dr. Lee's former volume), in Henry More, in a series of mediæval sermons, and in William of Malmesbury, not without modifications, indeed, but still fundamentally the same story. A tale of a haunted house (p. 30), which recalls the Drummer of Tedworth, is offered on the testimony of an unsigned MS. in a handwriting of the seventeenth century. Miracles connected with Lourdes are related (pp. 35-40). In three cases of cure out of six, various agencies are said to have been employed, such as nine days' prayers, three hundred masses, applications of clay, and so forth. We are not here discussing the efficacy of prayer, or the power of imagination over disease, a subject which has a hundred times been curiously illustrated. The evidence, in three or four cases, is of the vaguest, if it can be called evidence at all. As to Louise Lateau, it is impossible to master all the literature of that case, and party-feeling on both sides obscures the truth. The story of Donne's wife, as told by Walton, is interesting, and goes, with many other stories, to show that living people may be impressed with a belief that they are in the presence of distant friends. Herr Delitzsch, and the anecdote on page 139, and the unauthenticated reports (pp. 134 and 138) are of the same kind. They do not quite prove anything about angels. After some trivial anecdotes about fulfilled dreams—as if out of many millions of dreams a few could escape fulfilment—we have Lady Fanshawe's Banshee; good, but stale.

A long legend of a vision comes, in a roundabout way, from "a lady at Thame," now dead, who had it from local tradition, or rather, from "a French nobleman well known to the Editor's grandfather." A tale of a dream used by Bret Hart in *Gabriel Conroy* is given without authentication (p. 69). Of a long story of a vision of undertakers, we are told (p. 77) that it "was read over to the lady who furnished it." We are not told, though perhaps we are expected to understand, that the lady who "furnished" the story was one of the two people who saw the ghostly undertakers. The anecdote is related in the first person. The next story (p. 78) describes a dream which was fulfilled, indeed, but in a very inaccurate and casual way. St. Gregory's anecdotes are offered on the authority, of course, of St. Gregory, who had them from various people. A long story comes from an unsigned pamphlet (p. 94), with no publisher's or printer's name. "A mutual friend, or a con-

nexion of the family," supplies a tale in p. 103.

"The Gyb Ghosts" (p. 109) would have delighted Edgar Poe; they *may* be authenticated, but Dr. Lee gives his authority in a lax unbusiness-like fashion. Then we have some haunted houses, "at first hand;" they are good, but lead to nothing. The ghosts, if we understand Dr. Lee, were seen by Mrs. Ravenshaw, who communicated the story. This is almost the first piece of evidence for anything better than a wraith that we have been favoured with. A ghost who borrowed money is told of on mere roundabout hearsay (p. 116). The initials M. C. B. are responsible for a tale of a spectral old lady. The Rev. Arthur Bellamy, B.A., Vicar of Puklow, Bristol, saw the ghost of a lady who had promised to appear to Mrs. Bellamy. This ghost is, on the whole, the most straightforward spectre in the collection. Another (p. 130) was testified to in an American criminal case. Needless to say that Dr. Lee has not produced a report of the trial. An anonymous Reviewer in the *Church Quarterly* saw a wraith (p. 133), and we have already alluded to one or two other wraiths, a sort of spectre for which there is most evidence, but which proves nothing, one way or another.

Dr. Lee's modern tales of angels are beautiful; we should be glad to believe them, but the evidence is hopelessly inadequate. As to his chapter on "modern necromancy," one can show him an example of detected imposture to match every one of his samples of imposture which was not detected. He quotes much of the blasphemous rant of the mediums, but their theology is not worth discussing. It remains to ask, what amount of testimony for what is called the "supernatural" do Dr. Lee's stories supply? He has appealed to "the ordinary rules of evidence," and by them he is condemned. Nevertheless, one may go on believing in ghosts, in spite of Dr. Lee. A. LANG.

Venise. Par Ch. Yriarte. (Paris: J. Rothschild, 1877.)

M. YRIARTE has just published the concluding portion of an illustrated work, the first volume of which was favourably reviewed in the ACADEMY about a twelvemonth since. The new part is entitled *Venise: Histoire, Art, Industrie, la Ville, la Vie*; and the whole is dedicated as a tribute of gratitude to Sir Richard Wallace. M. Ch. Yriarte is Sir Richard's secretary in Paris, and has charge of his collections there; he sends him notice of the works of art or special curiosities that are offered for sale, and of the important auctions, and keeps him generally *au courant* of all the questions in which art is in any way connected with politics. Charles Yriarte is an extremely active man. He made his *début* in the artistic world as an illustrator, and very soon after succeeded in getting the artistic management of the *Monde illustré*, a weekly paper. A lively and popular writer, he is the author of several volumes of tales and of some notes on the Clubs which have attracted some attention, and which, under a discreet disguise, contain some curious portraits of men and women in high life. An indefatigable tourist, he has traversed Spain

—whence, I believe, his family originally came—in every direction; also Italy, the Danubian provinces, &c. From Spain he brought back a big volume of notes on Goya, which was published by Messrs. Plon, and which contained a number of unpublished reproductions of the frescoes and pictures of the Spanish master, who is much more appreciated and admired here than in England. From the Danubian provinces and the shores of the Adriatic he brought back notes and sketches that have appeared in the *Tour du Monde*, and which form part of Hachette's yearly volume for 1877. From North Italy, which he several times visited, he brought back the volume that came out last year, containing the historical part, and the volume before me now.

In the first chapter, headed "La Peinture," the rise of the Venetian school, its great representatives and the artists of its decadence are set before us necessarily very briefly, but very clearly. M. Yriarte does not pretend to the learning that decipherers parchments in the archives. He is more fleet of foot; but in going from town to village, from convent to church, he buys, reads, questions, and verifies, in the light of the originals, all that is published in the way of guides, pamphlets, books, magazine articles and criticisms on the masterpieces of Italian art, and on the masters who created them. I have only one complaint to make as regards this part of his book—and that is, that he did not insist on the illustrations being better done. His publisher is in the habit of publishing scientific or administrative works. He is certainly ignorant of our present resources in the way of draughtsmen, engravers, and *procédés*.

The second chapter, "Le Mouvement Littéraire; la Typographie," is full of interest. In a great number of cases, to reproduce pages of rare or typical books, ornamental letters or headings of chapters, those photographic *procédés*, as we call them, have been made use of which produce negatives of the utmost exactitude. Notably the firm of Yves and Barret have of late succeeded in supplying *L'Art* and the *Gazette des Beaux-Arts* with negatives as clear as woodcuts in appearance, and mathematically far more exact. These material advantages are very great, as a considerable economy is the result. The moral advantages are no less important, as it is impossible for the public to doubt the truth of what is put before them, and they are therefore able to form a clear idea of the defects as well as of the merits of the old styles. M. Yriarte derived most of his examples from the collection of the late M. Firmin-Didot, which has been in part dispersed, and from that of M. Eugène Piot, an amateur of very refined taste. Among the pages thus reproduced I may mention:—"Le Triomphe de Vertumne et de Pomone," from the *Songes de Poliphile* (1499); a portrait of Aldus Manutius, and one of Pietro Aretino from a woodcut of Titian's; a portrait of Cassandra Fedele (1497), a learned lady who spoke before the Emperor Frederic III. on the occasion of his passing through Venice, and spoke like an orator by profession; the facsimile of a page of the *Herodotus* printed in Venice in 1494 by Joan and Gregorio de Gregoriis.

These are followed by a printer's mark, in the most exquisite taste, from the *Ennéades* of Sabellico (1498), and some specimens of Venetian binding borrowed from the library of Firmin-Didot.

The chapter headed "Le Verre et la Mosaïque" is an admirable summing-up of our present knowledge of these materials. "La Dentelle et le Costume" addresses itself more especially to readers of the fair sex. I do not know whether the same fashion prevails in England as in France; but in France our great ladies have taken to works of embroidery in wool, silk, or thread. To be worth anything, however, these embroideries must be done, not from patterns drawn at the shops or published in a fashion-book, but from old needlework. The *Princesse de Beauveau* is especially famous for her imagination and her knowledge of the various styles of old needlework. She has pupils; and it would seem quite natural that such a delicate art, for which Albert Dürer and Titian did not disdain to draw designs, should owe its revival to the skill of a knot of intelligent women of her class. In any case the specimens which M. Yriarte gives of *point coupé*, *point à l'aiguille*, &c., cannot but help in promoting this revival. Your South Kensington and several of your great Manchester manufacturers are so rich in original fragments of needlework that I need hardly dwell more at length on the subject.

For his "Essai de Catalogue des Médailles vénitiennes" M. Yriarte has had recourse to the collections of MM. Hys de la Salle, Dreyfus, and Armand, as well as to the cases of the Cabinet des Médailles. The idea is a good one, as it introduces the world at large to a series of curiosities which they often hear talked of by collectors. Unfortunately the reproduction of these bronzes, which are so simple and vigorous, was entrusted to draughtsmen and engravers who did not understand either their beauty or their charm. In a second edition these caricatures must be replaced by something better. The remark has been made that, for the most part, the famous medallists of the Renaissance who were born in Venice or within her territories were little employed by the Most Serene Republic. It is certain that with the exception of the effigies of the Doges, which were regarded by the Government as a sort of binding obligation, Venice was not given to perpetuating the glory of her heroes by medals or statues; thereby testifying her twofold good sense, seeing that posterity does not always ratify the passions of contemporaries, and that the mania for erecting statues almost invariably results in the disfigurement of public places by blocks of stone, marble or bronze which are simply grotesque. Do not think that in saying this I am alluding to one country more than another.

I shall leave M. Yriarte on the threshold of what he calls "la Ville et la Vie." The quantity of information he gives us on the subject is what was to be expected from an active, eager, communicative young man, who at every turn—in the street, the café, the theatre, the gondola—opens his notebook to jot down some conversation, or distinctive trait, or artistic or historical observation that has attracted his attention. I

have only been to Venice once, and then for too short a time, but the memory can never be effaced: the brilliant and delicate splendour of her atmosphere, the courtesy of her inhabitants, the silence of her thoroughfares without horses and without children (the children are all brought up on *terra firma*), the grace of her very poverty, the complaisance of her learned librarians and the curators of her museums, the facilities of her material and intellectual life, left the sweet and well-ordered impression upon me of a sort of vast convent, similar to the one described by Rabelais under the name of "l'abbaye de Thélèmes."

One must think of Venice often, talk about her in low tones with a friend, and not look at her in photographs. PH. BURR.

The Land of Bolívar; or, War, Peace, and Adventure in the Republic of Venezuela.
By James Mudie Spence, F.R.G.S. (London: Sampson Low & Co., 1877.)

WHEN Canning encouraged the South American insurgents in their struggle for what he and perhaps they fondly believed to be freedom, and when he boasted that he had "called a new World into existence to redress the balance of the Old," he took what we should now pronounce a somewhat sanguine view of a very interesting project. Could he see these Republics at the present time he would be compelled to admit that they offer but a pitiable spectacle to the friends of civilisation and humanity. With the exception of Chili (and the case of Chili, though hopeful, is still a problem to be solved), not one of these rudely-constituted nationalities has shown itself capable of self-government or worthy of independence. Faction, avarice, official corruption, and the grossest political knavery, breaking out periodically in civil war, wantonly provoked and cruelly waged, have been from time to time the characteristics of each and all of these experimental administrations. Of some, indeed, such may even now be said to be the normal condition.

Nor can we exclude Venezuela from the general list in spite of the favourable view taken of "the Land of Bolívar" by Mr. Spence in the book before us; and looking to the events of the past fifty years, we contend that we are justified in the counter-view which we take, not only by these but by the solemn and melancholy words of the neglected Liberator himself, that he found that the people for whom he had striven were strangers to virtue, and that he had wasted his life in ploughing and sowing the waters of the ocean.

Mr. Spence tells us of a Minister of the Republic who once congratulated Congress that there had been *only seventeen* Revolutions within the year. A gleam of satisfaction comes across us when we reflect that over two years have now passed in tranquillity, and we may yet hope that the Venezuelan Government may avail itself of the opportunity, amend the notorious errors of its ways, pay its debts, banish its childish jealousy of the Englishman and other respectable foreigners, and so invite once more the employment of English capital within its limits.

Our author seems of opinion that England has been wanting in her duty to this Republic.

"We did," he says, "a noble thing in aiding the Colonies of South America to obtain their freedom from Spanish despotism; but had we, in addition to this, helped in the construction of railroads, erection of telegraphs, and other mighty instruments of progress, they would have been more blessed in receiving, and we more profited in giving."

Now, there is a little confusion here of both facts and ideas; seeing that the aid referred to was given in days before railroads were known or telegraphs foreshadowed even in England itself, it was hardly possible for us to thus supplement our gift, such as it was, and in the years succeeding the efforts made by us to open up enterprise in Venezuela have met with but scanty encouragement. The curse of concessions, and the ineradicable thirst for extortion, must always operate against legitimate commercial venture.

If we take the case of the Quebrada mines and district, once the private property of the great Bolívar, and now belonging, by purchase, to an English company; if we look through the files of the Caracas newspapers, and then interview anyone acquainted with the process of the Quebrada undertaking, we shall marvel how the generous energy of the Englishman has been blindly but persistently and authoritatively opposed or ignored. Here we have a railway constructed—the only one in the country—actually in work; an important district given the means of developing its resources; and a new and flourishing port established at Tucacas. Now, what said the public press to these results on the inauguration of the railway? Why, that the entire enterprise was due to the President of the day, to his talent, to his liberality, to his public spirit, and even to his engineering skill; while the name of Englishman in the matter was studiously suppressed! It is true that the President on the occasion in question mentioned, and with some spirit, on the spur of the banqueting moment, the numerous obligations under which, from first to last, Venezuela lay to the English, "the saviours of the country," as Bolívar proudly called them after the "crowning fight" of Carabobo in 1821, but it will hardly be believed that the press of the country never dared to report the words that in an impulse of truthful generosity escaped the lips of President Blanco in February, 1877. So long as such a spirit prevails Mr. Spence and Venezuela cannot expect the capitalists of London to look with a kindly eye on Venezuelan investments, and the Venezuelans may turn for aid to Hamburg and Paris, the financial communities which they vainly court.

We regret all this, for we think that even now, with fair play, the capabilities of the country might be called forth, and English money be profitably employed. Those capabilities exist, though possibly not to the extent imagined by Mr. Spence, but we may say in passing that he is right in noting the fibre of the Majuey plant as of probable importance in future commerce; and, knowing Venezuela as we do, and acknowledging its peaceful condition under its present ad-

ministration, we certainly indulge some hope as to its future, and would be loth to class it indiscriminately with the unreasoning bluster of Peru or the insensate barbarism of Guatemala.

Mr. Spence, then, has done good in drawing public attention to Venezuela, and we hope that the result may be profitable to the country interested; but to the Republic of Venezuela itself it is necessary to address a word of warning. We would fain hope it has a fair prospect before it; but it must instil some honesty into its officials, and show more manliness and less petty huckstering in its public acts. The first step towards this is an independent press, which does not yet exist, and the Venezuelans should at once see to the promulgation of public news in a healthy form without fear or favour. We know what has been, and, we presume, would be again, the fate of the writer of distasteful truths in a Caracas paper, and the *Calaboose* of the country is an institution that most are satisfied with hearing of, and with which they have no desire to make acquaintance. Again, because they have succeeded in throwing off the Spanish yoke, it does not follow that they have achieved liberty, and they would do well to be less persistent in their monthing of that sacred word.

And now about the book itself; it is fairly written, and the style of its publication is creditable, but the first volume nearly exhausts the information and the interest; for the second is filled with no less than six weary chapters on the ascent of the Silla Mountain and the Naimatá Peak. Another, recounting the history of certain mining concessions, might well have been omitted, for these have passed into the limbo of things that were, though Mr. Spence is discreetly silent on the subject, and their only practical result seems to be that Mr. Spence is entitled to wear, if he be anxious to do so, the order of the "Busto del Libertador" on his enterprising breast.

Consul Hemming's concession for traction engines, like other privileges of a like character, has no existence, and, among other blunders, we might remark on the establishment of an imaginary Vice-Consulate at Maracaybo; while, unless some very recent change has been effected, it is not quite correct to say that the Vice-Consul at Puerto Cabello does duty unpaid.

Appendix B might have been advantageously left out, for it gives a lugubrious account of schemes begun and never accomplished. These number ninety, though we have heard them put at a higher figure, and the story is the same of all. They are "commenced;" their "construction is ordered;" they are "being carried out," or "in course of survey;" "all difficulties have now been conquered, and the works are proceeding;" and so on, in what we may call monotonous variety: but the fact remains that of all these remarkable works hardly one is near completion, or likely to be so, and the only one actually and creditably accomplished, in spite of innumerable obstacles, is the Bolívar Railway, already spoken of as the work of an English company.

Our author has thought fit to reproduce the carpings of the official mind at the un-

avoidable geographical proximity of Trinidad and Curaçoa. They are "hot-beds of conspiracy," but Mr. Spence not very ingenuously hides the fact that the "conspirators" are not natives of these islands, but banished and malcontent Venezuelans. When Mr. Spence suggests that Curaçoa should be "blotted out of existence," he should be-think him of the answer made by the Viscount Cermenin to the Parisian deputation in 1836 that they "seemed to flatter themselves they had suppressed rain because they had abolished gutters!" The allusion also to the Curaçoa population as "a half-naked mongrel race" is not only in bad taste, but it invites an inconvenient comparison with the lower classes of Venezuela, for when real work is wanted from the native in that part of the world, the "Hollandaise," as he is called, will be unquestionably preferred by the employer who knows what work is. Nor do we understand what Mr. Spence means by looking to Venezuela for the meat-supply of the West Indies, especially after his own experience of what he describes as the "Dread Banquet of Tacata" (vol. i., p. 253).

On the whole we may say, though we object to Mr. Spence's too-flattering description of his tropical friends and their surroundings, that we should do him injustice did we not pronounce his book interesting and worthy a place in this class of literature; and we are specially minded to commend to all future authors his excellent example in giving a full Index, which adds greatly to the value of a useful work.

W. T. MERCER.

Scriptores Rerum Langobardicarum et Italicarum. Sæc. VI.-IX. (Hannoverae, 1878.)

THE laborious studies by Bethmann on the Lombards and their history have long been well known. He was not able to bring his work to a close before his death. But his interesting account of Paulus Diaconus, and his study of other Lombard authorities in the earlier issue of the *Archiv*, vol. x., 1849, have always been the source to which writers on these subjects since his time have referred for their information. Meanwhile Prof. G. Waitz has been known, from notices and papers from time to time in the *Neues Archiv*, to be following up the labours of Bethmann. The result of these labours, in the form of a collection of materials for the history of the Lombards, has been promised for some time. It has now at length appeared within the last few days, and will be heartily welcomed by all students of early mediæval history. It appears as a volume of the *Monumenta Germaniæ Historica*, and in a much handier form than the earlier volumes issued under Pertz. It differs also from the earlier *Monumenta Germ. Hist.* in being a collection, more after the manner of Jaffe's *Monumenta*, of all the historical matter which bears on a single period in one volume.

Instead of having to gather the materials from several folios of Muratori and Ughelli, the *Acta Sanctorum*, the earlier volumes of the *Monumenta*, or in some cases the reproductions of Migne, the student of the history of the

Lombards has now before him in one volume all the most important historical matter, and that in a much more perfect form than before. Together with the *Codice Diplomatico* of Troya and Bluhme's edition of the Laws, this moderate-sized quarto will provide nearly all that is needed for a thorough study of the history of the Lombards.

That history has never been very fully dealt with in England, and in some cases where it has been alluded to, there has hardly been sufficient allowance made for the position of the Lombards or sufficient recognition of what they actually did for Italy. The statements of the Popes, from the "nefandissimi" of Gregory the Great to the "non dicenda gens" of Gregory II. in the beginning of the eighth century, and the "foetentissima gens de cujus natione et leprosum genus oriri certum est" of Stephen IV. at its close, have been perhaps too literally received. No doubt the Lombards were barbarians and acted as barbarians at first. But it was the natural policy of the Popes to make the worst of the Lombards to the end. The aim of Rome was to retain and extend her own personal supremacy. Neither on ecclesiastical nor political grounds was she ever desirous to be permanently friendly to the chief power in Italy, whatever it might be. The kingdom of the Lombards suffered, no doubt, from the same weaknesses as those which afterwards broke up Charles's Empire. But it was not so much internal weakness as the combination of external forces which led to its fall.

It is not possible to enter here into the whole question of the relation of the Lombard rulers to their subjects. But many of the later laws of kings and dukes at least show an earnest desire to legislate wisely for landholders, traders, and the common people alike, and to weld Italy gradually into a united whole. There is the strongest evidence, also, of a fresh and vigorous religious enthusiasm, especially under the later rulers. But perhaps the best evidence of the value of what they had done is to be found in the desire of Charles the Great to be received, as far as possible, as a successor of the Lombard kings, and to retain their laws and institutions. Or, again, in the sincere friendship between Charles and a true-hearted patriotic Lombard like Paulus Diaconus, himself an outcome of the learning and culture of Lombard courts. For while Rome had produced no literature since Gregory the Great, and seemed to be sunk in the deepest ignorance, the Lombard courts of Pavia and Benevento were almost anticipating the Court of Charlemagne. At the court of Pavia, under King Rachis, there were schools and professors. There Paulus Diaconus, whose history of the Lombards is one of the fairest and best of any written in the early Middle Ages, laid a solid foundation of knowledge, not only of Latin but of Greek literature. There Alouin in his youth heard a disputation between Peter of Pisa and a Jew. There, too, Adalberga, the daughter of King Desiderius, received instruction from Paulus Diaconus, who probably followed her when she became Duchess of Benevento, and was by her encouraged to write his Roman history,

which was largely used in later centuries. The attractions of Monte Cassino induced Paulus after a while to enter that monastery, and to Monte Cassino, after five years' apparently happy sojourn at the court of his new friend and patron Charles, he returned to write his great history of the Lombards before his death.

The new edition of Paulus Diaconus' *Historia Langobardorum* is undoubtedly the most important single portion of the collection before us. The labour that has been spent upon this can only be judged by a reference to the above-mentioned studies of Bethmann, and to Prof. Waitz' introductory matter in this edition. A new edition of *Agnellus Liber Pontificalis Ecclesiæ Ravennatis* (by Dr. Holder-Egger) will be also most useful, and this not only for purposes of general and social history. In the criticism of the unique period in the history of art which Ravenna supplies, Agnellus is an authority of the highest importance, as may be seen in the use made of his work by Dr. Richter in his late book on the Mosaics of Ravenna. A selection is made from the Dialogues of Gregory the Great of matter bearing on Lombard history, and the valuable work of Erchempert on the later Lombards of Benevento is republished. Including chronicles, lives, catalogues of kings and dukes, and other original materials, the collection contains about fifty documents. Some matter is now published for the first time; some carefully re-edited from earlier volumes of the *Monumenta*; some re-arranged, as in the case of the *Chronica S. Benedicti Cassinensis*. The *Life of S. Barbatus*, one of the very few lives of this period in Italian history, has received special attention and care from both Bethmann and Prof. Waitz, as the earlier editions were very imperfect. Not only does it throw a curious light on the character of the times, but it affords a remarkable instance of serpent and tree worship.

Towards the end of the seventh century, we are told, the city of Beneventum was besieged by an army from Constantinople. Romuald the duke was in the city, and with him the priest Barbatus remained. The city was on the point of being taken, and all hope was given up, when Barbatus promised that the Lombards should yet be saved if they would give up their evil habits—the worship of a tree and the worship of the image of a viper. The promise was made, the town was saved, and on the very next day Barbatus himself shouldered an axe and cut down the tree with his own hand. Soon after this they elected Barbatus as their bishop. But Romuald and his companions, while they openly professed to obey his preaching, in secret worshipped the image of a viper. At this the wife of Romuald was very grieved. And once, when Romuald had gone out hunting, Barbatus went to her and said that she ought to bring him the image. And she replied, "If I do this, I know of a surety that I shall die for it." But she brought the viper, which Barbatus at once caused to be melted down into holy vessels, which were used when Romuald came to church on Easter Day. When the service was over the bishop charged the prince with having worshipped

the viper in secret. Romuald, full of sorrow, promised to give him the image to do with it what he would. "There is no need of that," replied the man of God; "it has already been turned into holy vessels."

"On hearing this Romuald said, 'I pray thee, most beloved father, to tell me how it was brought to thee.' 'I confess,' said the blessed Barbatus, 'that when I was speaking with your wife in much sorrow concerning your sin I asked and received it from her.' Suddenly one of those that stood by said: 'If my wife had done such a thing, I should have cut off her head without a single moment's delay (nullo interposito momento).'"

The bystander, however, who was so ready to cry, "off with her head," met his reward:—

"To whom the most blessed Barbatus turned and said: 'Because you try to assist the devil, you shall be the servant of the devil.' At once the man was seized with the devil, and began to writhe in anguish. And then the bishop added: 'There shall never be a time when some of your descendants shall not be tormented with a devil.' And even now his descendants are always found to be vexed with an evil spirit."

Of the history of the Lombards as a whole we have as yet no good general study, though there are valuable studies of special portions of it such as those by Abel, Pabst, and Hirsch. We may, perhaps, gather from a passage in the work now before us that Dr. Dahn is about to do for the Lombards what he has already so ably done for the Ostrogoths. Such a history is much to be desired, and Professor Waitz has done a great deal to lighten the work of future labourers in this field. He modestly hopes that his collection will be found valuable "not only by the Germans, but also by the descendants of the ancient Lombards and Italians who have now at length been united into one people." It cannot be doubted that his work will be of supreme usefulness to all students, in whatever country, of the early mediæval history of Italy.

ARTHUR H. D. ACLAND.

NEW NOVELS.

Estelle. By the Author of "Four Messengers." In Two Volumes. (London: George Bell & Sons, 1878.)

Paul Knox, Pitman. By John Bewick Harwood. In Three Volumes. (London: R. Bentley & Son, 1878.)

Her Father's Child. By Mrs. W. R. Snow. (London: Remington & Co., 1878.)

THE writer of *Estelle*, already known for commendable work, has chosen a theme in this, her latest story, which is in a great degree unfamiliar to the ordinary English reader, namely, the inner life of a cultured middle-class Jewish family, whose members are habitually brought into friendly contact with Gentiles. She writes as though herself a member of just such a household, and thus, albeit the interval of mere literary power between *Estelle* and *Daniel Deronda* is enormous, the newer story reads like a more trustworthy narrative, a truer record of facts, set down by a sympathetic pen, than the brilliant *tour de force* which has treated modern Judaism from without as just so much raw material to be worked up into

artistic effects. And although there is perhaps this one element of genuineness in George Eliot's novel, that the description of the claims of race as the most powerful factor in guiding conduct (which meets us in the *Spanish Gipsy* also) denotes the author's own convictions, yet the catastrophe of the plot is as distasteful to a philosophical thinker as it proved to be to the ordinary novel-reader, on the ground that the acceptance of Judaism in the only form in which it can really be adopted by a Christian proselyte now, namely, its Rabbinic or Talmudic phase, involves both intellectual and social retrogression, and that in a degree so marked as would almost have justified Comte in putting George Eliot in his calendar along with the Emperor Julian and Frederick II. of Prussia, among those chief enemies of progress who have tried to drive mankind backwards. There is nothing of this kind in *Estelle*. On the contrary, though ardent patriotism, or, more correctly speaking, nationalism, discloses itself throughout, and the type of Judaism set before us is the conservative one, and not that of those newer reformed synagogues whose teaching is scarcely discernible from Gentile Theism, yet the inroad is clearly shown to be from the Christian side, and not conversely; and we have laid bare for us longings after Gentile culture and breadth, secret or open chafings against traditional restrictions, and keen sympathy with various distinctively Christian forms of thought, as all found in the younger members of a strictly orthodox Hebrew family, and that in a fashion which justifies the reader in believing that he is invited to examine types rather than individuals. The story, which is a very slight one, is wholly subordinated to working out this complex idea; and although there is more grace than power exhibited, conscientious labour has been freely given, and a book of real psychological interest has been produced. As in a former work from the same pen, there are scraps of verse intercalated occasionally, which have a true, though not very deep, vein of lyrical feeling, at any rate sufficient to show us that the author might write songs for music far superior to the average nonsense verses too commonly sung in the modern drawing-room. And this would be a charity to those guests who still think more of sense than of sound.

Paul Knox, Pitman, though not a novel of much originality or mark, is a distinct advance on the coarse and flaring sensationalism of the writer's two previous stories, *Lady Flavia* and *Lord Lynn's Wife*, whose element of cleverness did not atone for their lack of taste. The present book belongs to a better school, and albeit tokens of inexperience in an unaccustomed style are visible, yet Mr. Harwood will do well to persevere in this rather than in his former road, and he can at any rate be credited with the study of good models. His hero is a blend of Paul Tregarva and Felix Holt, a stalwart, intellectual, almost refined Methodist collier, willing to abide in his class, though able to rise socially above it. The plot is a variant of one which has been treated many hundreds, not to say thousands, of times before, namely, the finding of an

infant waif—this time the child of an unknown victim in a railway accident—who turns out at last to be a great heiress. The one thing in which the author has been courageous is in making her marry a suitor of high social grade, instead of rewarding the pitman for his constant affection. He has not attempted to give very marked local colour to his Northumbrian scenes, though they pass muster fairly well, and he has worked in, not unsuccessfully, the entombment and rescue of last April in the Troedyrriw colliery, in order to give interest to his description of a north-country mine. Another rescue, this time from the results of the bursting of a reservoir, recalls Mr. Charles Reade's *Put Yourself in His Place*, but is not by any means so vigorous. Once more, judicious study is visible in the visit paid to the heroine, Mary Gwynn, by Lady Elizabeth Shafto, mother of the favoured suitor, in order to break off the engagement. It is "conveyed," and that somewhat crudely, from the inimitable scene in *Pride and Prejudice*, where Lady Catherine de Bourgh descends on Lizzy Bennet, though made to end somewhat differently; and it is something, in days when novels like *Cherry Ripe* are written and read, to have resorted to models like Jane Austen. But if he had imitated her in such respects as saying "weekly wages" instead of "hebdomadary guerdon," and had left out such classical lore as Mount "Tageton," presumably for "Taygetus," his work would be none the worse.

The aim, if any, in writing *Her Father's Child*, seems to have been to point out the inequality of pressure caused by the working of the Divorce Act, which leaves a woman, whom her husband has deserted in order to live with some one else, at a great disadvantage when compared with a man similarly quitted by his wife; inasmuch as not only is the fact of her being deserted taken as a presumption against her character, so as to prevent her from obtaining situations, but the remedy under the Act is much less accessible to her. The book, however, is dull, and, in attempting realism, has more than a flavour of coarseness about it, by no means pleasant. Apart from this fault, there is a quite superfluous degree of imbecility attributed to the heroine, who breaks off an engagement because believing, on the evidence of a profile seen through a blind, that her lover is the evening visitor of the scarcely dubious occupant of a neighbouring *cottage ornée*, and that, although the marked likeness he bears to the reprobate of the story is perfectly well known to her, though she nearly hunts the said reprobate, an old acquaintance, down, and hears a familiar oath from his lips, and though he deserts his wife and goes off with the adventuress a few days later. Nevertheless, the guiltless lover is not acquitted and reinstated till the address of the former occupant of the cottage, in the handwriting of the other man, is found in a blotter, nor does so much as a suspicion of the true state of the case dawn till then on the heroine's mind. The story is a poor specimen of a very inferior school.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

Non-Christian Religious Systems. — Hinduism, by Prof. Monier Williams. *Buddhism*, by T. W. Rhys Davids. *Islam*, by J. W. H. Stobart. (Society for Promoting Christian Knowledge.) That a society for promoting Christian knowledge should publish three volumes on "non-Christian religious systems" is a significant fact, and it is even more significant that two of these volumes at least should have been placed in the hands of thoroughly competent scholars and independent investigators. The volumes on Buddhism and Hinduism are at once clear, comprehensive, and sympathetic, and distinguished by the accuracy we should expect from their authors. Of the two, that on Buddhism is perhaps the best; indeed, we do not know of any other work from which so fair and complete an account can be obtained of that wonderful religion which has so much in common with Christianity, and numbers more adherents than any other religion in the world. We cannot speak so highly of the volume on Islam. The author's information is given at second rather than at first hand, and yet he writes with a dogmatic assurance seldom found in the works of genuine scholars. His treatment neither of Muhammad nor of the religion he founded is impartial, and this is particularly unfortunate at the present time, when an accurate statement of the true nature and tendencies of Muhammadanism is greatly wanted. The tall talk, too, in which he occasionally indulges contrasts unfavourably with the critical calmness of Mr. Rhys Davids and Prof. Monier Williams. The volume on Buddhism will no doubt prove the most interesting to the majority of readers, to whom many of the facts it contains will be extremely startling. It seems strange at first sight that a religion which is based on atheism should not only have attracted so many followers but should also inculcate so pure and sublime a morality, and have succeeded in producing saints, missionaries, and martyrs who may bear comparison with those of our own creed. Nothing can be more touching than the sayings of the Dharmapada or the lives of men like the Chinese Buddhist pilgrim Hiouen-tsang. Like Christianity, however, Buddhism has accommodated itself to the beliefs and practices of the peoples to whom it has been preached, and Mr. Rhys Davids tells us that "many of the Ceylonese so-called Buddhists, for instance, take their oaths in court as Christians, and most of them believe also in devil-worship and in the power of the stars." He gives a very clear account of the Nirvāṇa, which is the goal of every Buddhist and the sanction of his morality. Nirvāṇa is not annihilation, since the saint may live on after having obtained it; it is rather the extinction of that sinful, grasping condition of mind and heart which is the root of all evil and the cause of renewed existence and consequent misery. The volume contains a very good account of the life of Buddha—so far as it can be detached from the old solar myths which have fastened upon it—as well as of the Buddhist beatitudes, sermons and other curious parallels of Christianity. Prof. Monier Williams's *Hinduism* is equally a storehouse of information. The Hindu Scriptures and Sects, their idol-worship and philosophy, their doctrines and history, are all presented to us in a compact and lucid form. Those who wish to know the thoughts and beliefs of our Indian fellow-subjects cannot do better than study this little book. And it is only by knowing the thoughts and beliefs of the Hindu that we shall ever learn how to govern India aright, and to guide and educate its inhabitants. Prof. Monier Williams agrees with Mr. Rhys Davids in regarding Hinduism and Buddhism as less antagonistic than has usually been supposed. Buddha's whole training, in fact, "was Brahmanism; he probably deemed himself to be the most correct exponent of the spirit, as distinct from the letter, of the ancient faith; and it can only be claimed for him that he was the greatest

and wisest and best of the Hindus." The Society for Promoting Christian Knowledge is to be congratulated on the useful contribution it has been the means of making to the science of religion; it is only a pity that the history of the great puritan religion, Muhammadanism, was not committed to as competent hands as the history of Hinduism and Buddhism.

Aus vier Jahrhunderten niederländisch-deutscher Kunstgeschichte Studien, von Alfred Woltmann. (Berlin.) This extremely tasteful volume by the author of *Holbein und seine Zeit* consists of lectures given by Dr. Woltmann in Berlin, Vienna, Prague, and various towns on the Rhine. The essays have an internal connexion, their object being "die moderne Kunstentwicklung der germanischen Völker in bedeutenden Momenten zu charakterisieren." The following deserve special notice:—"Die Anfänge der deutschen Renaissance," "Peter Paul Rubens," "Van Dyck am Hofe Carl's I.," "Franz Hals und Rembrandt," "Hogarth und Chodowiecki," "Cornelius und seine Genossen in Rom," "Kaulbach." Though in all the subject is naturally treated more especially from the aesthetic point of view, there is no want of the soundest historical research. Though the keen critical mind of the author rejects many received opinions, he shows himself capable of doing justice to the most varied phenomena in the history of art. One remark in the essay on Van Dyck is disputable. Dr. Woltmann supposes that in Charles I.'s time the Cavaliers and their opponents were distinguished from each other by the cut of their hair. Now, the term "Roundhead" is well known to have been most incorrectly applied to all the members of the Puritan party. A glance at the portraits of Hampden, Milton, Cromwell, tells us that the nickname was anything but applicable to them. Dr. Woltmann's book is published by the Allgemeine Verein für Deutsche Literatur, which has already published works by Bodenstedt, Sybel, Paul Heyse, Berthold Auerbach, and others, and to which we beg to draw the attention of the English public.

A Short History of Egyptian Obelisks. By W. R. Cooper. (Samuel Bagster and Sons.) This is a well-timed little book. Mr. Cooper tells us briefly and pleasantly most of what is known about the history and nature of the obelisks of Egypt, and gives translations of the inscriptions found upon them. In some cases, however, the translations are not the most recent, while misprints and slips occur which ought to be corrected in a second edition. The obelisk symbolised the sun-god, and, since the monarch was regarded as a manifestation of the latter, the inscriptions it bore were generally in honour of the sovereign by whom it was erected. The oldest known obelisks are those set up by Osirtesen, the first king of the twelfth dynasty, at Heliopolis and Biggeh; Cleopatra's Needle belongs to the eighteenth dynasty, having been originally a monument of Thothmes I., and is thus older than the obelisk of Paris, which was erected by Ramses II.

A HISTORY of the Plantation of Ulster from the pen of a thoroughly competent and impartial writer like Dr. Russell would be a valuable contribution to history. *An Historical Account of the Plantation of Ulster*, by the Rev. George Hill (Belfast: McCaw, Stevenson and Orr), is the work of a writer with some local knowledge, who has taken much pains with his subject, but who fails entirely to rise to the impartiality of history. It is quite intelligible that the light way in which some English writers are apt to pass over the terrible story of the disappropriation of a people should raise feelings of indignation in those who regard the subject from a different point of view. But we may at least ask of the author to try to understand the feelings with which men like Chichester and Davys approached the almost insoluble problem of Irish government. This is what Mr. Hill, in our opinion, fails to do. But whether Mr. Hill is right or wrong in his

deductions, every scholar will protest against his unwarrantable practice of quoting passages from the Calendars of State Papers as if they formed part of original documents. The editors of those Calendars perform a work the value of which it is difficult to overestimate. But they would be the first to object to see their abstracts in the third person copied out as if they proceeded from the pen of the writer of the despatch before them. It need not be said that Mr. Hill has no intention to deceive, and that the truth is evident to any one in the slightest degree familiar with such matters. But when he says that Chichester writes so and so, which he places between inverted commas, or comments upon the style in which a letter is written, as in page 222, which has been manipulated by some one else before it reached him, all that can be said is that it is to be hoped he will find few imitators in so slovenly a practice. Mr. Hill, in fact, has not taken the trouble to bring to light from MS. sources the materials which exist. His work is mainly a compilation from printed books, and he even reprints Prynard's *Survey*, which was published twice in the last century, without collating it with the MS.

DR. H. BAUMANN, assistant-keeper of the Donau-eschingen Records, has lately published two works of considerable importance for the history of the German Revolution of 1525; the one, *Quellen zur Geschichte des Bauernkrieges in Oberschwaben* (Bibliothek des literarischen Vereins in Stuttgart), containing a number of chronicles and other historiographical records little, if at all, known until now; the other, *Akten zur Geschichte des deutschen Bauernkrieges aus Oberschwaben* (Freiburg), containing documents of all kinds derived from numerous South-German archives bearing upon the grievances of the peasants, the measures taken by the Governments, the treaties between the insurgents and their lords, &c. Many of these documents might with advantage have been left out or abridged, but no one can deny Dr. Baumann's claim to our lively acknowledgment for his diligence and skill.

MR. THOMAS CRADDOCK's essay on *Rousseau* (A. Hall and Co.) is one of a class of books which have something rather pathetic about them. They are usually the work of some well-meaning and studious, but not very cultivated or clear-sighted, man who has fallen into a misunderstanding, and is busying himself to prove something which nobody in his senses ever denied, or to disprove something which nobody in his senses ever asserted. Mr. Craddock's particular windmill is what he calls the habit of "crediting Rousseau with the French Revolution." He seems to think that those critics who magnify the influence of Jean-Jacques on that event are of opinion that but for him there would have been no French Revolution at all, and that its characteristics of sentimentalism, appeals to first principles, &c., &c., were visible for the first time in Rousseau. So he sets himself very innocently to show that there were other causes for the Revolution, and that Hobbes, Locke, and a dozen other people had anticipated a great many of Rousseau's sayings and thoughts. As he quotes Mr. Morley's precise limitations of Rousseau's influence to "doing more than anyone else at once to give direction to the first episodes of revolution and force to the first episodes of reaction," his *ignoratio elenchi* is particularly surprising. But the nature of Mr. Craddock's mind is perhaps best shown by his inability to reconcile the assertion that Rousseau "had reverence for the loftiness of duty," with another assertion that he "never felt duty as a bond." Did Mr. Craddock never hear of Ovid, St. Paul, and a good many other people, who could not adjust their theory and their practice? In the course of his book he has occasion to tell over again, chiefly from the *Confessions*, the history of Rousseau's life, but it cannot be said that he throws much additional light on it. As for his literary judgments, it is perhaps sufficient to say that he regards Byron's *Heaven*

and *Earth* as being "as great as Milton," and Byron's tragedies as being "equal to those of Marlowe, Ford, or Webster." We must add that the style of the book is far from admirable, and that the proper names in it are misprinted with a most remarkable and irritating persistency.

NOTES AND NEWS.

At the recent annual meeting of the Royal Irish Academy, Dublin, Mr. J. T. Gilbert, F.S.A., was elected Librarian and Member of Council, from which posts he had retired on leaving Ireland in 1876, in consequence of temporary indisposition.

A NEW periodical, devoted to the cause of education, and entitled *Revue Pédagogique*, has lately been established at Paris under the direction of M. Ch. Hanriot.

WE understand that Mr. Ashton W. Dilke is engaged upon a translation of Tourguénief's last novel, *Now*, or "Virgin Soil," which will be published soon after Easter by Messrs. Macmillan and Co.

MESSRS. MACMILLAN AND CO. have in the press a new work by Prof. Fawcett, M.P., entitled *Free Trade and Protection, with Special Reference to the Causes which since the Introduction of Free Trade in England have retarded its Progress in other Countries*.

MESSRS. C. KEGAN PAUL AND CO. are about to publish a book on the *Theory of Logic*, by Mr. Carveth Read. It is an attempt to show the objective character of the science.

WE hear that Mr. Matthew Arnold has made a selection from Johnson's *Lives of the British Poets*, designed to meet the needs of students of English literature who want a good history of the poetical literature from Waller to Gray. The volume, which will contain a preface from Mr. Arnold's pen, will be published about Whitsuntide by Messrs. Macmillan and Co.

MR. WEDMORE has written, specially for the next number of *Temple Bar*, an article on Cruikshank, dealing in chief with such artistic merits in the works of the veteran artist as he believes to have been thus far but scantily recognised by the public that has long appreciated that which is mainly caricature.

THE *Nuova Antologia* for March has an article by Signor Bonghi on "Leo XIII. and his Predecessors of the same Name." After a review of the careers of the Leos he points out that the first nine Popes of that name exercised no temporal power, while Leo X. exercised it to the great prejudice of the spiritual power, and Leo XII. brought it to its ruin by showing that it was opposed to the wishes of the people. Signor Bonghi hopes that this recognition of the incompatibility of temporal and spiritual power may have influenced the present Pope in the choice of his name. Signor de Gubernatis has an interesting article on "The Russian Woman," in which he defends Russian ladies from the character ordinarily assigned to them in French novels and on the stage; he collects from contemporary history instances of their heroism, of their deep family affection, and of their moral worth.

MR. SAMUEL R. GARDINER has been elected honorary student of Christ Church.

THE *Gentleman's Magazine* for April will contain an article by Mr. Frederick A. Edwards on Mr. Stanley's recent exploration in Africa.

MR. R. OUST's work on the *Languages of the East Indies* will appear about Easter. It will contain maps, bibliographical lists, and complete accounts, linguistic, historical, statistical, and geographical, of the multitudinous tribes of India, so far as can at present be known. A sample of the work has already been presented to the public in the language-maps published in the January

number of the *Geographical Magazine*, and the last volume of the *Journal of the Royal Asiatic Society*.

DR. L. O. SKREFFERUD, who published a Grammar of the Sonthal Language in 1873, is engaged upon a valuable philological work. This is a Comparative Grammar of the Kolarian family of languages, of which Sonthal is a principal member. It purposes to do for this group of tongues what Bishop Caldwell's Comparative Dravidian Grammar has done for the Dravidian dialects.

WE are glad to hear that the Rev. A. J. Church, whose admirable *Stories from Homer* were published by Messrs. Seeley last December, is engaged upon a companion volume of *Stories from Virgil*.

THE March number of the *Theologische Tijdschrift* opens with a paper by the celebrated theologian Dr. J. H. Scholten, on the meaning of the expression *ἀσέβεια* in 1 Corinthians. He concludes that *ἀσέβεια* means "an obscure expression" (following the usage of classical Greek). Some of the Corinthians in an ecstatic state expressed their highly-wrought feelings in unconnected discourses, made up of fragments of psalms, prayers, and exclamations, which were unprofitable to the hearer without an interpreter. Dr. Kuennen continues his series of papers on Pentateuch-criticism; Dr. Rauwenhoff discusses the rearrangement of theological studies, which has now become a practical question in Holland; Dr. Blom gives a new explanation of Gal. iii. 20; Dr. Scheffer continues the controversy on pessimism; and Dr. Tiele criticises, among other works, the handbooks on non-Christian religions published by the S. P. C. K. (for historical students, he will only recommend the manual on Buddhism, by Mr. Rhys Davids).

THE restored Hebrew text of the Epistle to the Hebrews—or at least that which professes to be such—is about to be published by Dr. J. H. R. Biesenthal. The author professes to have cleared up many obscurities of the Greek text (e.g., ii. 13, vii. 4, ix. 16) by simply translating the Greek back into the language of the Mishna. He accepts the statement of Olemens Alexandrinus that the Epistle was written in Hebrew by Paul, and was translated by Luke into Greek for the use of Greek-speaking Christians. Subscribers' names to be sent to the author at Reudnitz bei Leipzig.

DR. KARL WARNEB and Dr. Ludwig Proescholdt have just published at Halle a very careful and handsome edition, with full collations, of *The Comedy of Mucedorus*, 1598. The text is unfortunately modernised; but the Introduction is painstaking and sensible. The editors of course repudiate the notion of Shakspeare having had any hand in the additions made to the play in 1610 to please James I.

PROF. ZUPITZA says in the *Anglia* that he hopes soon to issue a critical edition of the Early English romances of Sir Isumbras, King Orpheo, and Athelstan.

HENRIK IBSEN's new comedy, *The Pillars of Society*, recently reviewed in our columns, has been translated into German by E. Jonas, and is at the present moment either being played or rehearsed at no less than thirty German theatres. If English managers had any real enterprise they would secure a version of such a piece as this for the London stage.

THE Cambridge University Commissioners have addressed an important communication to the Vice-Chancellor, which has been printed for the information of the Senate. In this statement they specify in some detail the main classes of objects for which the colleges will be requested to contribute pecuniary assistance to the University Chest. These objects are briefly: 1. The erection of additional buildings; 2. The maintenance of such buildings, and also of the personal staff required in connexion with them; 3. The increase of the teaching power, both by the creation of

new chairs and the augmentation of the stipends of existing professorships; 4. Grants for special work in the way of research, or for investigations conducted in any branch of learning or science connected with the studies of the University. Entire freedom is left to the individual colleges to determine for themselves the modes in which they will co-operate with the University in fulfilling these objects. But it is suggested that contributions should be made by the colleges as nearly as possible on a uniform scale throughout; and the commissioners roughly estimate that the needs of the University will ultimately require a sum equivalent to at least ten per cent. of the net income of the colleges.

AN extra number of the *Journal of the Bombay branch of the Royal Asiatic Society* contains a detailed report by Dr. G. Bühler of a tour in search of Sanskrit MSS. made in Kásmir, Rajputana, and Central India in 1875-76. One of the places visited was Khunmoh, a village beautifully situated on the slope of the hills, which was appropriately described by Bilhana as "a coquetish embellishment of the bosom of Mount Himalaya." Dr. Bühler succeeded in purchasing for the Indian Government between eight and nine hundred manuscripts.

MR. JOSEPH H. LONGFORD has compiled a valuable summary of the Japanese Penal Codes, which is printed in the *Transactions of the Asiatic Society of Japan*. The Criminal Laws are comprised in two Codes, published in the years 1871 and 1873 respectively. The "Chief Points of the New Fundamental Laws" are subdivided into 192 sections, and the "Revised Fundamental and Supplementary Laws" into 318 sections. This is the punishment for wife-murder:—"A husband who kills a wife for using abusive language towards, or assaulting his parents or grandparents, instead of appealing to the authorities, shall, if information of his crime be given to the authorities by the parents, be punished by penal servitude for one year."

A NEW edition of Prof. Bentham's *Handbook of the British Flora* is in the press, and will shortly be issued by Messrs. L. Reeve and Co. The same author having completed his *Flora Australiensis*, the final volume of which will be issued in a few days, is at work at his *Genera Plantarum*, a new part of which may be expected before long.

AMID the cloud of pamphlets on Indian matters that have recently appeared, we would draw special attention to one by Mr. H. Luttman Johnson, of the Bengal Civil Service, entitled *Indian Finance: a Short Sketch for Non-Indian Readers* (Allen and Co.). It is a relief to turn from crude theories and much fanciful speculation to this simple summary of facts and figures, which is calculated to give the ordinary reader a more accurate conception of the financial affairs of India than he probably possesses concerning those of his own country. But Mr. Johnson's little brochure is not a mere summary. The writer has evidently been at great pains so to arrange and analyse his materials that the lessons they teach should be presented in the most convincing guise; and he has added a running commentary of explanation and criticism, still further to drive the lessons home. The following are his practical conclusions:—

"The difficulties of increasing the revenue have been made too little of, while the difficulties of reducing the expenditure have been made too much of. Bengal, but not the rest of India, could bear increased taxation. Expenditure in Bombay is generally too high, as compared with the rest of India. The army might, with improved means of communication, be reduced. Lastly, a great saving might be effected by the substitution of native for European labour."

The whole pamphlet should be read by all who care to penetrate beneath the surface of the discussion.

THE *Deutsche Rundschau* for March has an article by Herr Bruno Bucher on "The Rock as a

Work of Art," which gives an historical survey of the artistic side of printing and binding, and bewails the falling-off noticeable within the last century in these points; the writer deprecates circulating-libraries, and urges the formation in every household of a small and carefully-selected library of books well printed and well bound. Herr Cohn contributes a series of unpublished letters of Schiller, three of which are addressed to Jacobi.

In the *Rivista Europea* of March 1, Signor Cesare Cantù begins a lively historical and literary sketch of Monti and his age. Signor Garollo continues his valuable paper on Theodorico, and brings down his history to the time of the coming of Theodorico into Italy. Signor Ugo Pesci has a careful article on the policy of the Medicean Grand-Dukes of Tuscany towards the Papal conclaves, in which he shows how the Medici used their power over the Church as a means of securing their political position in Italy.

THE *Revue Historique* for March has an article by M. Lantoin on "Cleon the Demagogue," which aims at taking an unprejudiced view of Cleon as a statesman. M. Lantoin discusses the value of Aristophanes as an authority, and then gives a survey of all that can be ascertained of Cleon's career; he concludes that Cleon followed in the steps of Pericles, though without the same moderation or political wisdom; that he pleased the people by his audacity, his patriotism, and his eloquence, for which they pardoned his extravagances, and, while taking him for their leader, tempered his policy by their own sagacity and moderation. M. Neuville finishes his paper on the "Parlement at Poitiers (1418-36);" and M. Sorel pursues his diplomatic studies on the Peace of Bâle, 1795. M. Combes publishes an account which he has discovered at Turin of the circumstances of the arrest of the Maréchal de Biron; the document is dated July, 1602, and had come through the hands of the Piedmontese *chargé d'affaires* at the Court of Henry IV., so that it may be regarded as almost an official account. M. Bouquier, under the title of a "Volunteer of 1792," gives an account of General Chérin, with extracts from his letters.

DR. ANDREA CRESTADORO, the chief librarian of the Manchester Free Library, has been appointed a Knight of the Order of the Crown of Italy. Cavaliere Crestadoro is best known in this country for the great and beneficial influence he has had upon provincial bibliography and library work generally, but he is also a writer on financial and scientific subjects.

THE "Ethics of the *Edda*," by Karl Blind, is the title of a systematic treatment of the rules of life among the ancient Germanic nations, which will appear, with the addition of poetical passages, in the *University Magazine* for April.

OBITUARY.

THE death of Prof. Johann Alzog, at the age of sixty-nine, leaves Karl Josef Hefele, Bishop of Rottenburg, well-nigh the sole survivor of that group of distinguished Roman Catholic theologians in Germany who set themselves to do, in the domain of ecclesiastical history, what Klee, Pabst, and Dieringer essayed in that of dogma. His aim was to continue the traditions of that cultured and philosophical aspect of religion which is opposed to the innovating school of Maria-Laach, and to combine adherence to this national type of thought with loyal acceptance of his position as a member of the vast hierarchy culminating at Rome. This was no easy task, as the entire unacquaintance with the German language, not to say theology, which prevailed at the Vatican, and notably in the case of Pius IX. himself, as well as the manner in which the Ultramontane school, availing itself of certain deviations from the received terminology which appeared in the works of Günther, set itself to stamp out the older system with the full assent

of the Pope, made concurrent action of the sort difficult at first, and impossible somewhat later. Prof. Alzog's life was an uneventful one, and marked by no more noticeable episodes than the attainment of certain posts of duty and the publication of a small number of works. Born at Ohlau in Silesia, in 1808, his diligence and success in theological study were such that as a mere youth of three-and-twenty he was named tutor in the seminary or training college at Cologne, three years before receiving priest's orders. In 1835 he was promoted to a post of greater influence and importance, as Professor at Posen, where he held the united Chairs of Ecclesiastical History and Biblical Exegesis. It was during his tenure of office in that seminary that he produced the work by which he is best known, the *Universalgeschichte der Christlichen Kirche, Lehrbuch für Akademische Vorlesungen*, originally published in 1840 at Mainz, in a single volume of about 1150 pages, but changed in its ninth and latest edition of 1872 into a two-volume form. It would give no very inexact notion of this work (which is allied to the schools of Fleury and of Noel Alexandre rather than to that of Rohrbacher) to say that the problem Dr. Alzog set before himself was to do for the history of the Christian Church much what Mr. Green has done in his *Short History of the English People*, a book to which it bears more than one point of resemblance, in its breadth of general conception, skill in selecting and grouping salient epochs and incidents, and also, it must be acknowledged, in occasional marks of prejudice and too frequent inaccuracy of details. But the book fairly merited the success it attained, not only in its native Germany, but in several foreign countries, notably France, Italy, and America. The English version issued in the last-named country, however, is about eight or nine times as costly as the original, and no English edition has been so much as projected, one of the many tokens of that lack among the Roman Catholic body in this country of intellectual life, and of interest in the literary aspects of religion, which forms a frequent topic of complaint among their more cultured members. In 1845 Dr. Alzog was transferred from Posen, and made a Canon of Hildesheim and Principal of the Diocesan Seminary there, as also of the Educational Institute. In 1853 he migrated finally to Freiburg in Baden, where he held till his death the Chair of Theology in the University. It is possible that his contact there with Von Hirscher, who revived in a somewhat aggressive form the teaching of Febronius in the last century, and anticipated the Old Catholic movement, may have produced some reaction in Dr. Alzog's mind from the views of Möhler's *Symbolik*, which he had previously maintained. Certain it is that during his later years, at any rate after the severe rebuke of the famous Munich Congress of 1863, in which he took part along with Dr. Von Döllinger and the then Abbat Haneberg, he yielded more and more to the pressure of the Ultramontane party, and though nominally at first a member of the Opposition during the Vatican Council, to which he was invited as a theologian at the special instance of Cardinal Schwartzberg, precisely that he might serve as a counterpoise to Franzelin and the other Jesuit divines who sat on the preliminary commission, he took up almost immediately the least dignified or logical of all positions, that of the "Inopportunist," who admitted the abstract truth of the Infallibility dogma, but objected to the present expediency of defining it. This was his moral suicide, and from the date of his vote on February 11, 1869, he ceased to be a personage of importance, save for the memory of past services, in the Catholic world. Besides his chief work, he was also later the author of a *Handbuch der Patrologie*, in which his power of presenting a complex subject as an integral whole in popular form reappears. It reached a second edition in 1876, and is a very convenient manual. His remaining writings, except the *Grundriss der Uni-*

versal-Kirchengeschichte, are merely occasional, and of minor interest, though some valuable articles in the great *Kirchenlexicon der Katholischen Theologie* of Wetzer and Welte—a far better book, by-the-by, than Herzog's *Real-Encyclopädie* is as a Protestant dictionary—were contributed by him as it was issued, under his eye and at least partial superintendence, at Freiburg, in 1847-9. His submission to the dominant party in his Church has not secured the permanence of his influence, for that very moderation of his Church History which made it a useful agent for conciliating Protestants inclined to listen to Möhler has made it in return unsuited to the new condition of things brought in since 1870, and it is now being rapidly deposed from its former position as the accredited text-book for its subject in the seminaries of Germany, and will ere long, there is little doubt, be branded with the stigma of *impopularisme*. RICHARD F. LITTLEDALE.

AFTER several years of patient suffering Mr. James Hain Friswell died at Fair Home, Bexley Heath, on the 12th instant. Born at Newport, Shropshire, in 1827, he was trained for the legal profession, but penned a satire "when he should engross." The business in which he spent several years of his after-life was almost equally irksome to him. His first essays in literature were contributed to the *Puppet Show*, a paper started in 1848 by Albert Smith and Angus B. Reach. In 1854 he compiled a *History of the Russian Empire*, and in the following year edited a volume of *Songs of the War. Diamonds and Spades* (1858), *Sham* (1861), *Daughter of Eve* (1863), and *One of Two* (1871), are the titles of the chief novels which he published, but none of them possessed the elements of enduring life. His volumes of essays attained to greater popularity. The first series of *The Gentle Life*, originally published in 1864, has passed through more than a score of editions; the second series of *The Gentle Life, About in the World* (1864), *Varia: Readings from Rare Books* (1866), *Other People's Windows: a Series of Sketches* (1868), and *The Better Self* (1875), were all favourably received by the reading public as containing considerable information pleasantly reproduced. He edited reprints of Montaigne's *Essays*, Sidney's *Arcadia*, and Rochefoucauld's *Maxims*. His *Essays on English Writers* (1869) and *Modern Men of Letters Honestly Criticised* (1870) were more agreeable to his readers than to the victims whom he dissected. In 1864 he published a volume on the *Life Portraits of Shakespeare*, and in the succeeding year a compilation of an *Index of Familiar Words*. His own satirical and literary paper called *The Censor* enjoyed only a short life in 1868, but for many years his contributions have enriched the columns of the best periodical literature, and were continued almost to the last day of his life.

PROF. KARL LUDWIG ARNDTS, the eminent "Romanist," who for the last quarter of a century has held the Chair of Roman Law at Vienna, died in that city on March 1. He was born in 1803, at Arnesberg in Westphalia, where members of his family had occupied high judicial posts for some generations past. His father was Geheimrath and Hofgerichtspräsident in the Grand-Duchy of Hesse. The son received his early schooling at the Gymnasium of Arnesberg, and studied afterwards at Bonn, Heidelberg, and Berlin. In 1837 he was appointed a Professor Extraordinary at Bonn, and two years later received at the same time invitations to Breslau and to Munich. He accepted the latter, and in 1844 was named a member of the Bavarian Gesetz-Commission, and was charged with the drawing-up of a plan for a new Bavarian Bürgerliche Gesetzbuch. His work was interrupted by the excitements of the revolutionary year. Dr. Arndts was elected as deputy for Straubing in the National Assembly at Frankfurt, where he ranged himself on the side of the "Gross-Deutsch" party, but in May, 1849, he announced his exit. In 1855 he accepted the Professorship

of Roman Law at Vienna; in 1867 was called to the Austrian Herrenhaus; and in 1871 was raised to the Ritterstand, with the title of Von Arnesberg, from his Westphalian birthplace. Arndts' activity, both as teacher and author, was directed mainly to Roman Law, and only in a less degree to French Civil Law, to civil process, and to the encyclopædic range of legal science. He first became known in literature by his contributions to Weiske's *Rechtlexicon für Juristen aller Deutschen Staaten* (1839). His *Juristische Encyclopädie und Methodologie* has passed through five editions. An eighth edition of his *Lehrbuch der Pandekten* was published at Stuttgart in 1874. In union with Bluntschli and Pözl he edited the six volumes of the *Kritische Ueberschau der Deutschen Gesetzgebung und Rechtswissenschaft* (Munich, 1853-1858). Earlier, in conjunction with Bethmann-Holweg, Böcking, and other jurists, he published a *Corpus Juris Romani antejustiniani*. From time to time he sent to press a number of academical orations and lectures, some of which, together with many contributions to serials, were collected in three volumes, and published at Stuttgart in 1874. His first wife, the accomplished Bertha Arndts, issued an edition of the sonnets of Vittoria Colonna with a German translation. After her death, he married the widow of Guido Görres.

THE death is announced, on the 13th inst., at the early age of 41, of M. Camille de la Berge, an official in the cabinet of medals of the National Library. He was the author of a Memoir on the Roman Fleet, and had printed two theses, one in Latin on Byzantium, and one in French on the Reign of Trajan. He was also a contributor to the *Revue Critique* and the *Revue Historique*.

A VERY singular person has lately died in Norway, in his 83rd year, Anders Eivindson Vang, a peasant who exhibited remarkable literary gifts, and who did not a little to assist the study of comparative mythology. He began life as a servant, and never rose beyond a humble office in the village school, but he published several very important collections of folk-music and folk-songs, the most curious of which appeared in 1850. In 1870 he brought out his autobiography, and in 1871 a remarkable volume of local legends. He lived entirely among the people, and supported himself partly by teaching, partly by breaking stones.

NOTES OF TRAVEL.

As giving evidence of the continuance of the interest in African exploration awakened in Belgium two years ago by the Conference held at Brussels, we may note the appearance of a little work by M. Emile de Laveleye entitled *L'Afrique Centrale* (Brussels: Muquardt). In a more popular way it goes over the subjects taken up in M. Banning's larger work issued last year by the same publishers: the objects of the Brussels Conference, the leading points of African geography and recent discovery, the slave trade, and the commercial importance of the continent. A sketch of the growth of Egyptian power in the Nile Valley and translations of some of Mr. Stanley's recent letters are appended.

THE latest part of Guido Cora's *Cosmos* has for its leading paper a hydrographic sketch of Lake Titicaca, based chiefly on the researches of Agassiz and Garman, Thompson and Pentland. Two interesting letters from Count Savorgnan de Brazza, from Adume on the Ogowé, bearing dates April and June, 1877, also appear.

MR. L. G. SÉGUIN'S *Walks in Algiers and its Surroundings* (Daldy, Isbister, and Co.) is certainly the fullest handbook for the use of travellers to this favourite winter resort that has yet appeared in English. Murray's *Guide* and M. Picot's *Itinéraire* deal with the large area of the whole country; this book is devoted to the

capital and its immediate vicinity. After some chapters on Algiers as a winter residence, in which the advantages and disadvantages of its climate are very fairly stated, on the way thither, and on the cost of living, Mr. Séguin gives a very interesting account of the native inhabitants of the city, and of its history up to the time of the French occupation and the Kabyle insurrection of 1871. From these he passes, in the latter part of the book, to descriptions of the city itself, and the points of interest which lie within easy reach of it all round. Besides his acquaintance gained by residence, the author has evidently made a very careful study of the literature of his subject—French, Spanish, and English—and his well-written book will doubtless find a much larger circle of readers than those who can take it with them as a guide. Two maps and a number of pretty woodcuts illustrate the work.

IN concluding a letter, published in the current number of the *Church Missionary Record*, Lieut. Shergold Smith, of the Nyanza Mission, refers to the great advantages offered by the Masai route from the coast to Lake Victoria, which we believe will not improbably be explored during the present year under the auspices of the African Exploration Fund Committee:—

"One of Songoro's men here," he writes, "has traversed the Masai country twice. Eight years ago he did the distance from the borders of the Waruri's country to Tanga (south of Mombasa on the east coast) in twenty-four days, but says it has been done in fifteen. What a gain, could this route be made available! The chief difficulty is the hatred of the Masai to any stranger, white, black, or Arab colour Perhaps a traveller taking only a small escort, and but few stores to tempt the cupidity of the natives, could, by making sufficiently long stays at each village, dissipate the dislike and antagonism which result from ignorance and superstition. To pass hastily through would, I believe, be attended with much danger, for the native everywhere says 'If you were my friend you would stay with me, and not be so anxious to get away.'"

Dr. Kirk, H.M.'s Consul-General at Zanzibar, who lately went up the coast to Pangani, &c., gives it as his opinion that the route from Mombasa, or Tanga, is one of the most interesting as yet unexplored, but that to attempt it with any prospect of success, the traveller must first of all make himself acquainted with the Masai language.

MESSERS. HARTLEBEN, of Vienna, Pesth, and Leipzig, have commenced the issue in parts of a work by Dr. Josef Chavanne, entitled *Die Sahara: oder, Von Oase zu Oase*, being pictures of nature and life in the Great Desert of Africa.

MESSERS. BAILLIÈRE, of Paris, have just published a volume by M. Ph. Parlatore, entitled *Etudes sur la Géographie Botanique de l'Italie*.

A GEOGRAPHICAL Society has just been established at Metz, at the first meeting of which an inaugural address was delivered by Dr. Gerhard Rohlf, the well-known African traveller.

THE Société des Etudes Japonaises, Chinoises, Tartares, Indo-Chinoises, et Océaniques, which forms one of the sections of the Institution Ethnographique at Paris, have newly issued a brief *résumé* of their proceedings in 1875-7. Among the contents will be found a paper on the notation of Japanese proper names by Imamura Warau, and some remarks by M. Ars. Mouqueron on the Boughi or Woughi language, which he describes as the "lingua franca de tout l'archipel d'Asie."

THE "RASSEGNA SETTIMANALE."

La Rassegna Settimanale, which has appeared at Florence since the beginning of the year, seems destined to exercise a considerable influence on the Italian press. It is perhaps the first attempt made in Italy to assert liberal principles in political as well as social questions, without favouring the

ends of any one party; the first attempt to form an independent judgment in art and literature, uninfluenced by the *cliques* which are ever ready to sacrifice scientific to personal interests.

Sidney Sonnino and Leopoldo Franchetti, the founders of the new periodical, sufficiently attested their unprejudiced and independent point of view in their early writings. Sonnino's treatise on the *Mezzeria in Toscana* (first published in Hillebrand's *Italia*), and Franchetti's book on the *Condizioni economiche ed amministrative delle Provincie Napoletane*, formed an important beginning in the pursuit of studies on political economy, based on practical experience and exhaustive observations instead of the hypotheses on which they were formerly based in Italy.

As Sonnino prepared himself by many years of familiar acquaintance with the state of the peasantry in Tuscany, and Franchetti by his extended travels in the southern provinces, they undertook also an exploration of Sicily before publishing their principal work, *La Sicilia in 1876* ("I Contadini in Sicilia," by Sonnino; "Le Condizioni economiche e amministrative," by Franchetti): the most important attempt hitherto made to solve an exceedingly difficult social problem.

Among the articles on social questions which take a prominent part in the *Rassegna*, several deserve to be specially noticed. For we do not remember to have seen questions like those of the "opere pie" and their very imperfect management, of the Municipality of Florence, of the state of the poor at Naples, treated so fairly and openly and with such clearness and impartiality in Italy. Not less excellent is the political part: articles on the religious question, on foreign politics, and on the administration of the interior.

As for its literary and philosophical department the new periodical has much talent at its disposal. And as it is significant from a political point of view that the contributors of the *Rassegna* are utterly uninfluenced by the Camarilla and the parliamentary cliques of Rome, from a literary point of view the circumstance that it is published in Florence is still more significant. For in literature, art, and science, the old city of the Medici still remains the intellectual capital of Italy. The Istituto di Studi Superiori, the Scuola delle Scienze Sociali, the Accademia delle Belle Arti possess many prominent members; and the Vieux-seux Reading Room, with its library, the Circolo Filologico, and other foundations form an important centre for the literary elements of the place.

Among the articles of general interest which have appeared in the columns of the *Rassegna*, we may call attention to the following:—Comparetti on Zeller's *Reden und Aufsätze*; Hillebrand on Herder; Barzellotti on Schopenhauer. Not less valuable are the poetical contributions, among which some of Giosuè Carducci may be specially noticed.

NEW FACTS ABOUT MOLIÈRE.

THERE seems to be no end to the snatches of information about Molière which diligent investigators bring to light. M. Benjamin Fillon, author of *Molière dans l'Ouest de la France*, has just published a very interesting article, nominally on the coat of arms of the comedian, in the *Gazette des Beaux-Arts*. Molière's device is sufficiently well known—a comic mask, instead of a helmet, presides over a shield in which are three mirrors of truth. The shield and mask occur in the portrait of Molière—an engraving of Nolin's after Mignard, and touched up by Edelinck—which Charles Perrault printed in his *Hommes Illustres* (1696-1700, Iconographie Moliéresque, No. 46). M. Poulet-Malassis reproduced the scutcheon in his *Molière jugé par ses Contemporains* (Paris, 1877). M. Fillon shows that Molière's daughter, Madame de Montalant, used the same device. He also prints, from Gabriel Quinot's edition of 1666

—a very rare book—the monkey-supporters of the shield, as drawn by Molière's friend Chauveau. It will be remembered that Donneau de Visé alludes to these devices in his burlesque oration on the death of Molière (*Mercur Galant*, T. 4, 1673); while, on the authority of a private letter (1706), we know that Molière had the comic mask engraved on his plate. The silver was valued at 6,240 livres, but is probably long ago melted down.

So much for the blazon. It is much more important to learn that the engraving used, in its fifth state, by Perrault, is taken from an original by Mignard, which was probably painted in 1665–1666. M. Fillon gives a woodcut of the portrait; the face is wasted, wrinkled, and weary, as if from recent sickness. Now we know that Molière's consumption probably took hold of him in 1665. M. Fillon prints a fragment from a MS. book of verses, in which there occurs an epigram of Martial's (x. 58) "accommodé pour le Sieur Molière, quand il pensa mourir l'an 1665." A yet more curious collection of MSS., found near Tours in 1877, yields a letter from Thierry, the Paris bookseller, to a country customer. The letter is dated January 6, 1686, fourteen years after Molière's death. It speaks of a projected edition and biography of Molière, previously unheard of, which the censorship did not allow to be published:—

"Vous ne pouvez être satisfait pour les œuvres de Molière, en deux tomes, en folio, qu'avaient entrepris les associés. Il n'y a eu d'imprimé que la préface, et la vie de l'auteur, après quoy, les espreuves envoyées à l'approbation, il y a esté si fortement retranché, que M. Boileau et autres amys dudit auteur defunt qui y ont travaillé n'ont voulu entendre à continuer."

There were also difficulties about the privilege. These proof-sheets may possibly still exist, the blue rose of bibliography. Boileau had no patience with Grimarest's *Life of Molière*. If only M. Fillon or some other enthusiast could find these proof-sheets—Thierry's customer was to see them if he liked—not even Molière's own papers, which can be traced almost to the middle of the eighteenth century, would be a happier *trouvaille*. The minor discoveries noted by M. Fillon are, at least, encouraging. It is sad that the devotees, who could do so little against the author of *Tartuffe* in his lifetime, should have succeeded so cleverly in destroying the one authentic record of that life, the biography of Boileau. A. LANG.

MAGAZINES AND REVIEWS.

THE *North American Review* seems to have no difficulty in keeping its position at the head of the periodical literature of the United States. The present number has two or three important political articles—evidence, if such were wanting, that no less grave anxieties are weighing upon the mind of the New World than upon that of the Old; it has also another of General Richard Taylor's most racily written, but (we believe) inaccurate, papers on the War of Secession; it has the usual instalment of Protestant controversy; it has an interesting, but too apologetic account, from the pen of Rabbi Gottheil, of the position of the Jews in America; and it has Dr. O. W. Eliot's careful and suggestive comparison of American and English Universities. Unlike Prof. Helmholtz, Dr. Eliot is not content with reminiscences of a long-distant visit to Oxford and Cambridge, or with oral information of recent changes; and except for a few small details, and for what we think to be an underrating of the position of the Professors, we are obliged to accept all his statements of fact as true. Dr. Eliot is at one with those who attack the overshadowing examination system, and with those who wish to recall the Professoriate to its ancient and natural position. With regard to the sinecure endowments, he says that "it is extremely difficult for a foreigner, and especially for an American who is unfamiliar with sinecures, to enter fully into the English view of a

scholarship or a fellowship, or, indeed, to speak with patience of what seems a gross perversion of charitable endowments. . . . It is greatly to the credit of human nature that the English system of fellowships should have done as much good as it has; one would have imagined that it could do nothing but harm."

He regrets the abandonment by the English universities of "the great field of professional education," and notes with pleasure that the American practice is distinctly setting in the opposite direction. He regards the Oxford and Cambridge "local examinations" as beyond the scope of a university, and as only provisional undertakings, conducted by the universities until the State shall take them over. The "Schools examinations for certificates," on the other hand, he thinks within the proper scope of university activity, since the examinations are avowedly preparatory to university residence. His remarks about American universities do not so nearly concern us, but they will be read with interest. He shows how individual, and even empirical, most of them are, "sharing to the full the rawness of the country, and never for a moment free from the pressure of importunate needs." American universities, indeed, have in a great measure to do the work of secondary schools, and hence the length of residence required and the uniformity of the training given. It is a bad compliment, but, we fear, a well-deserved one, to Oxford and Cambridge, to remind them that "German universities had for fifty past, and are likely to have for many years to come, vastly more influence than the English upon American institutions."

The *Canadian Monthly* is seldom quite up to the level of the first-rate United States magazines, and the current number is not exceptionally good. There is, however, a lively article on Miss Martineau—a little late in the day, perhaps, and fiercely opposed to Abolition and Woman's Rights, and other causes which Miss Martineau supported, but still well-arranged, and not unsympathetic. There is a certain jauntiness in the article, common among a large class of men when discussing literary women, which makes against its effectiveness. Having regard to this article and certain other transatlantic writings of the month, one is tempted to parody a recent saying about the French:—"We know the Americans; a little more style would do them no harm," a little more *cultismo*, if the expression is allowed.

The *International Review* contains a pleasant, unambitious article by Madame Villari on "Learned Women of Bologna." The subject is not taken very seriously, and the paper does not profess to give new information, but the account of Laura Bassi, the famous woman professor at Bologna in the eighteenth century—she died as late as 1778—is extremely readable, and gives one a good idea of the enthusiastic, excitable temper of the Italian society about her which alone made her career possible. That lectures on "experimental physics" and the "Newtonian philosophy" should have been prepared and delivered habitually for years by the mother of twelve children, is certainly astonishing. Taking the twelve children into consideration, her life is more entirely extraordinary even than that of Maria Agnesi, her famous contemporary at Milan, of whom, we suppose, Madame Villari will have something to say in her next paper. Nor does her learning appear to have been exaggerated by her contemporaries. Otherwise she must have outlived her early reputation, seeing that she died at the age of sixty-seven. In middle life, however, the Senate of the University elected her to a new chair, and her lectures seem to have stood the test of time, and of the disappearance of the early circle of enthusiastic friends who had lifted her to fame as a girl of twenty. With that other paper fresh in one's mind, one asks oneself—how would Harriet Martineau have played the part of Professor at Bologna in the eighteenth century, or Laura Bassi that of journalist, publicist, economist, in London or in

Ambleside, in the nineteenth? Fortunately for her fame, Laura Bassi did not write an Autobiography.

OXFORD LETTER.

Queen's College, Oxford: March 18, 1878.

The Lent Term is generally an uneventful one, and the present Term has been no exception to the rule. The Commissioners have met in London; the Colleges have been anxiously engaged upon paper schemes of reform; and the University has determined to send out missionary lecturers into the highways of our large towns—this pretty nearly sums up all the main work of the Term. We have had no distinguished visitors from the Continent; a winter passage across the Channel seems to interfere even with the attractions of the Bodleian Library. To make up for the want of German Professors a lady, a novelist—in fact, Miss May Laffan, the authoress of *The Honourable Miss Ferrard*—has been working there, and collecting materials for a new novel on Irish life and character. In the Bodleian Library itself, however, a good deal of quiet work has been done. The new General Catalogue is now completely written out, with the exception of the article "Bible"—an article, doubtless, under which a good deal may yet have to be grouped. Prof. Ethé's Catalogue of the Persian MSS. has gone to press, and a MS. of Josephus has been sent to Prof. Niese, of Marburg, for a critical edition of the book which he has in preparation. Mr. Nutt, one of the sub-librarians, whose editions of Jehuda Chayyug and the fragments of a Samaritan Targum will be remembered, is about to publish a Hebrew commentary on Isaiah, by Rabbi Eliezer, of Beaugency, who flourished about 1250. The commentary is contained in a unique MS. now in the Bodleian. Dr. Neubauer, the other sub-librarian, has already safely seen his recent discovery, the Chaldee text of the book of Tobit, through the press, and the work may be expected towards Easter. The Chaldee text will be accompanied by rabbinical texts, translations, and an Introduction dealing very fully with the literary history of this curious book. Another work of considerable interest will shortly be issued from the Clarendon Press. This will be a collection of Provençal texts made by Mr. Armitage, of Worcester College, from MSS. in the Bodleian, the British Museum, and the Paris Library. The Icelandic Reading-Book prepared by Dr. Vigfússon and Mr. York Powell, of which I spoke in my last letter, is quite ready so far as the authors are concerned, though a delay has occurred in getting it sent to press. Prof. Fowler's edition of the *Novum Organum*, too, will be out at the beginning of next term. Meanwhile Prof. Max Müller's great work is progressing fast, and we may hope that it will not be long before the first instalment of the *Sacred Books of the World* is ready for the public. One of the contributors has already practically completed his share of the work. As for the find of an early MS. containing part of Robert of Gloucester's *Chronicle* in the binding of an old book belonging to the library of Corpus Christi College, I am absolved from describing the discovery, as it has been previously recorded in the ACADEMY. I may add, however, that the MS. has been now mended and properly bound.

Nor again need I allude to the loss we have sustained in Dr. Mozley's death, to the appointment of his successor, as well as of a new Professor of Moral Philosophy, or to the approaching vacancy of the chairs of Latin and Jurisprudence, since all these things have been duly recorded elsewhere. The retirement of Sir Henry Maine from the chair of jurisprudence is a serious misfortune, since it will be very difficult to find a successor. Indeed, it could be wished that the electors did not feel themselves obliged to fill it up immediately.

This leads me to a matter which has been much ventilated by those who busy themselves with the interests of the University as a seat of learning

and research. The harvest of science is great, but the labourers are few, and it may frequently happen that a competent representative of some particular branch of study cannot be found. Hence it has been proposed to establish life-professorships; professorships, that is, which are not to be filled up except when some eminent scholar happens to be in the field. What we want are not chairs, but men. The money which would accumulate during the vacancy of a chair, would go towards a fund out of which new chairs could be established whenever the right man happened to be found. The same fund might be applied to the foundation of temporary chairs. There are some kinds of professorial work which ought to be done once for all, by competent hands, but might be done in a limited space of time. Of course, there are certain subjects connected with the education of the place, for which a suitable supply of fitting representatives would always be forthcoming; we have no reason to think, for instance, that the spread of the examination-system, even at its present rate of progress, will ever succeed in destroying the continuity of the chairs of Greek or Latin. But there are many less favoured subjects, quite as important in themselves as Greek or Latin, in which the demand may easily exceed the supply.

Whatever be done in these cases, however, it is important that the Professors should no longer be allowed to shiver in the cold outside the colleges, since the colleges now practically constitute the university. It ought not to be left to the whims or narrowmindedness of a majority of young fellows to decide whether or not a wholesome professorial element is to be introduced into their body. Until the Professors are attached to the governing body of every college, with their larger experience and wider knowledge and sympathies, it is useless to expect that cordial co-operation between university and college work and teaching which is necessary for the new life of Oxford. Some counterpoise is needed for the growing absolutism of young men, fresh from the study of crambooks, and protected from the sense of responsibility by the *esprit de corps* of the society to which they belong.

The mischiefs such an absolutism is likely to bring about are not to be removed by enlarging the society. The present passion for bricks and mortar, for turning colleges into overgrown boarding-schools, and measuring their prosperity by the roll-call, is much to be deprecated. We have quite enough large colleges; the quiet but thorough work and education so much needed now-a-days can best be done where the number of students is at once small and select. And what is good for the taught is equally good for the teachers. Sophistry is the prevailing sin of the university; and the sophist is the product of a system which requires a lecturer to discourse on all that variety of topics, each of them sufficient to employ a lifetime, which a college with few instructors and many aspiring examinees is bound to provide for. No doubt college tutors must live, especially if they have wives and children and *bric-à-brac*; but, instead of telling them to increase their incomes by multiplying the men they have to cram, it would be better to devote a certain portion of the college revenues to enabling them to do their work thoroughly and well. Of course the proper maintenance of the non-resident fellows then becomes a difficulty, and the non-resident fellows, we are told, are the apostles of light and Liberalism in the midst of an unbelieving and Turcophil world. It is very unfortunate, certainly; but perhaps Liberalism will yet find means to support its apostles without appropriating the funds which were left by wise and good men of old for the support of "religion, learning, and education."

A. H. SAYCE.

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CORRESPONDENCE.

WAS THE AUTHOR OF THE EPISTLE OF JAMES ACQUAINTED WITH THE APOCALYPSE?

London: March 16, 1878.

It is perhaps a little surprising that somewhat greater attention has not been given to the close correspondence between James i. 12, and Apoc. ii. 10.* Not only is there precise identity in the expression *τὸν στέφανον τῆς ζωῆς*, an expression found nowhere else, either in the Old or New Testament, but the more detailed representation of the Apocalypse as to the trial and approved fidelity of the Church at Smyrna has its counterpart in the generalised *ὑπομένει πειρασμόν* and *δόκιμος γενόμενος* of James. The question thus becomes an interesting one whether the Epistle of James presents any additional evidence that its author was acquainted with the Apocalypse; for this is, I think, the more credible hypothesis, if the passages cited were not of independent origin. As such additional evidence, I would ask the attention of New Testament students to the section of the Epistle iv., 13-v., 6, where, as it seems to me, it is pretty clear that the author has before him the prophecy of the sudden and unexpected destruction of Babylon (Apoc. xviii.), though James modifies, re-moulds, and generalises, so that the imagery and language may better suit the persons and circumstances he has in view. The traders of James, proposing traffic (*ἐμπορεύσμεθα*), heedless of the fate awaiting them on the morrow, answer very well to the Apocalyptic *ἐμποροὶ* (xviii., 11, 15) who stand amazed and dismayed when, in a single hour, the source of their gains is cut off. And the expression *τῇδε τὴν πόλιν*, which has somewhat puzzled the commentators, finds a more ready explanation, if the author has before his mental vision the Apocalyptic city, "Babylon the great." So, too, with the Apocalyptic prophecy before us,

* Zeller brought this correspondence under notice in the *Zeitschrift für wissenschaftliche Theologie* for 1863, in an article which, however, I have been unable to consult.

we can understand why the rich men of James v., 1, are to "weep and howl" for the "miseries coming on;" and how they have been "gathering treasure in the last days," and living luxuriously and fattening themselves "in the day of slaughter." And, notwithstanding the modification of the Apocalyptic imagery, we may recognise in the wealth, the gold, and silver, and garments of the Epistle, the gold, and silver, and fine linen, and silk, and scarlet of the Apocalypse. The *φάραρα τὰς σάρκας ὑμῶν ἐς πῦρ* (James v., 3) is borrowed, apparently, from Apoc. xvii., 16. And it is worthy of note that the last verse in the section of James iv., 13-v., 6, which tells of the condemnation and murder of the unresisting just man, corresponds to the last verse of the prophecy against Babylon, which tells how "in her was found the blood of prophets and of saints, and of all that have been slain on the earth."

Other, though less cogent, evidence is found in the remarkable expression of James i., 17, "the Father of lights," which was suggested possibly by the theophany of Apoc. i., 12-16, where He whose hair is white as wool and as snow, and whose countenance is as the sun in its strength, has in his hand seven stars, and is surrounded by seven golden candlesticks. And in the next verse, James i., 18, there is probably an echo of Apoc. xiv., 4, 5. The word *κρίσμα*, employed by James, is, in the New Testament, a specially Apocalyptic word (v., 13; viii., 9), though found once elsewhere (1 Tim. iv., 4). Possibly also in *ἐκπετής πρὸ τῶν θυρῶν ἔσθρηξεν* of James v., 9, there is some reflection of Apoc. iii., 20.

On the whole, that James was acquainted with the Apocalypse is a position which seems to have in its favour stronger evidence than that adduced to show that he alludes in chap. ii. to the Epistles to the Romans and Galatians, and, as De Wette and others have thought, to the Epistle to the Hebrews (cf. James ii., 25; Heb. xi., 31). And it should be remembered that the author of the Apocalypse resembles James in occupying essentially a Judæo-Christian standing-point.

If the Neronian date of the Apocalypse is accepted, the Epistle of James must have been written a considerable time after Jerusalem had been made waste and desolate by the Roman armies, possibly about the end of the first century, a view which agrees very well with the address of the Epistle *ταῖς δώδεκα φυλαῖς ταῖς ἐν τῇ διασπορᾷ*. James is possibly a pseudonym, assumed, however, not for the purpose of forgery and deception, though rendering the Epistle somewhat more acceptable, on account of the dignified associations connected with that name in the early Jewish Church.

THOMAS TYLER.

THE OLD IRISH MISSAL AT OXFORD.

Villa Nova, Blackrock, Dublin.

The following particulars relative to the old Irish Missal in Corpus Christi College, Oxford, may prove interesting in addition to those already communicated to the ACADEMY (Nos. 293, 297) in the valuable articles of Mr. Warren and Mr. Bradshaw.

Through the liberality of the authorities of Corpus Christi College, and by the kind co-operation of the Rev. J. W. Nutt, of the Bodleian Library, I was enabled to make a careful examination of this Missal, in connexion with my labours on the *Facsimiles of National Manuscripts of Ireland*. The second part of this work will contain six pages of the Corpus Christi Missal, reproduced in colours by the photozincographic process.

Of the history of the Corpus Christi Missal nothing appears to be known. It was not included in the *Librorum Manuscriptorum Collegii Corporis Christi in Oxonia Catalogus*, published at Oxford in 1697. The first printed reference to it, so far as I am aware, would seem to be that of the Rev. H. O. Coxe, who at page 121 of his

Catalogus Codicum MSS. Collegii Corporis Christi, Oxon. (1852), describes it:—

"Codex membranaceus in 4^{to} minori, ff. 211, saec. forsan xi. exeuntis, in Hibernia, ut ex caractere conjectare liceat, exaratus. 1. Ordinarium missae, fol. 1. 2. Missa de S. Trinitate, fol. 7b. Missa de S. Maria; orationes pro defunctis, benedictiones, etc., fol. 12. Officium missae, orationes, lectiones, etc., ab Adventu per anni circulum, fol. 43."

The manuscript was next referred to by Prof. J. O. Westwood, chiefly in connexion with its artistic features, in his large and valuable work on the miniatures and ornaments of Anglo-Saxon and Irish MSS.

The volume is of small dimensions, being about six inches in length, by five in width, but of great thickness in proportion to its height, owing to the solid character of the vellum upon which it is written. All of the first portion of it has unfortunately disappeared, and it now opens with that part of the Mass called the Canon, but age and attrition have rendered this initial page nearly illegible. The Missal consists at present of 211 leaves, written in contracted Latin, in large and heavy angular Irish characters, somewhat resembling those in the text of the fragment of an old Hiberno-Latin Hymnarium which has long been in the possession of the Franciscans of the Irish Province. Almost every page of the Missal contains coloured initial letters, and throughout the volume we find fantastic representations of grotesque-looking animals, extremely attenuated, and generally coloured with purple patches on a red ground, with elongated yellow tongues, tails, and top-knots. In addition to these the MS. contains many coloured initial letters, of very large proportions, extending from the top to the bottom of the page. The larger letters are mostly composed of interlacings in combination with lacertine animals, and are executed in a style similar to that of some of the ornamentation on the carved stone at Olonmacnoise.

The present contents of the volume are as follows:—

Commencement of Canon of Mass. Ff. 1-7 a.
Missa de S. Trinitate. 7 b.

Collects and Secreta for the following Masses:—

De Sancta Maria. 12 a.
De Sancta Maria ab Adventu Domini. 13 b.
De Sancta Maria a Natiuitate usque ad Purificationem. 14 a.
De Resurrectione. 14 b.
De Petro et Paulo. 15 a.
De Sanctis presentis ecclesie. 15 b.
Pro Episcopo. 16 a.
Pro Rege. 16 b.
Pro Pace. 16 b.
In .xl. pro Pace in loco. 17 b.
Pro iter agentibus. 17 b.
Pro familiaribus. 18 b.
Pro serenitate aeris. 19 a.
Pro petitione lachrimarum. 20 b.
Pro custodia monasterii et habitatorum eius. 21 a.
Missa Communis. 21 b.
Pro facientibus elemosinas. 22 b.
Pro fidelibus defunctis in die obitus. 23 a.
Missa in die sepulture. 24 a.
A prima die obitus usque ad octauum diem. 24 b.
Pro abbate. 30 a.
Pro diaconibus (sic). 30 b.
Pro fratribus nostre congregationis. 31 a.
Pro parentibus defunctis. 31 b.
Pro benefactoribus. 32 a.
Pro carnalibus defunctis. 32 b.
Pro feminis. 33 a.
Pro his qui in cimiterio requiescunt. 33 b.
Pro femina defuncta. 34 a.
Pro eo qui sine penitentiae remedio . . . 35 a.
Pro fidelibus. 35 b.
Apparently nuptial ceremonial. Partly illegible. 36 b.

Benedictio cibi et potus nuptiarum. 42 a.
Benedictio talami. 42 a.
Benedictio corporum. 42 b.
Dominica prima de Adventu Domini. 43 a.
Vigilia natalis. 44 b.

Missa in galli cantu. 46 a.
De luce ad lucem. 49 b.
De Anastasia. 49 b.
Puer natus est nobis. 51 a.
Prayer in later writing. 53 a.
Natale Sancti Stefani protomartyris. 53 b.
In natale Sancti Johannis euangeliste. 56 a.
Missa Sanctorum Innocentium. 57 b.
Dominica in Septuaginta. 62 b.
Absolutiones in caput ieiunii. 65 a.
Benedictio cineris in caput ieiunii. 65 a.
Ad missam. 66 a.
Dominica prima. 68 b.
Ordo in dominica palmarum. 70 b.
Deinde benedicat episcopus uel sacerdos flores. 72 b.
Missa in dominica palmarum. 75 b.
Passio Domini Nostri Ihesu Christi secundum Matheum. 76 b.
Feria quarta. 87 a.
Feria quinta in Cena Domini. 91 a.
Feria sexta in Parasceve. 94 a.
Benedictio ignis noui de scilice excusi in sabbato. 100 b.
Benedictio cerei in Sabbato Sancto. 102 a.
Litany for Easter-eve. 111 a.
Mass for Easter Sunday. 114 b.
Dominica in Albis. 116 a.
Dominica Pentecostes. 123 a.
Kal. Feb. Sancte Brigide uirginis. 130 a.
Incipit ordo in Purificatione Sancte Marie. 130 b.
.iiii. n. Feb. Purificatio Sancte Marie. 132.
.xii. Kal. Ap. in natale Sancti Patricii episcopi. 135 a b.
.iiii. Kal. Ap. Annunciatio Sancte Marie. 135 b.
.ix. Kal. Iunii. Uigilia Iohannis Baptiste. 140 a.
In die Sancti Iohannis. 142 b.
Kal. Iulii. Uigilia Sanctorum Apostolorum Petri et Pauli. 144 b.
Natale Sanctorum Petri et Pauli. 146 a.
.xi. Kal. Aug. Natale Marie Magdalene. 148 b.
.xix. Kal. Sep. Uigilia Assumptionis Sancte Marie. 154 a.
.iiii. Kal. Sep. Decollatio Sancti Iohannis Baptiste. 156 a.
.iii. Id. Sep. Sancte Marie. 159 a.
Genealogia Domini Nostri Ihesu Christi secundum Matheum. 159 b.
.xviii. Kal. Oct. Exaltatio Sancte Crucis. 161 a.
.ii. Kal. Nou. Uigilia Omnium Sanctorum. 164 a.
Uigilia unius Apostoli. 170 a.
Plurimorum Apostolorum. 173 a.
Uigilia unius Martyris. 174 b.
In natale unius Martyris. 176 a.
In tempore Pascali. 176 b.
In uigilia unius Apostoli. 177 a.
In natale plurimorum Martyrum. 177 b.
Unius Confessoris non Pontificis. 180 a.
Unius Confessoris et Pontificis. 181 b.
Plurimorum Confessorum. 183 b.
Unius uirginis et martyris. 185 a.
Unius uirginis non martyris. 187 a.
Plurimarum uirginum. 187 b.
Formulary for Baptism. 190 a.

The final lines of the last page (211 b) are as follows:—

"Cum anima sit in exitu sui dissolutione corporis uisa fuerit laborare tunc omnes fratres cum summa uelocitate occurrant canendo moderata uoce: Credo in unum deum. Cum uero illuc peruenerint contententur. psalmos penitentiales sine gloria sed subiungant hoc capitulum—"

The prayers for the festival of St. Patrick are as follows:—

"Oratio: Deus qui sanctum patricium scotorum apostolum tua providentia elegisti ut hibernenses gentes in tenebris et in errore gentilitatis errantes ad uerum lumen dei scientie reduceret et per lauacrum regenerationis filios excelsi dei efficeret tribue nobis quesumus eius piis intercessionibus ut ad ea que recta sunt quantocius festinemus. per. Secreta: Hostias tibi quas in honorem sancti patricii offerimus deuotas accipias ut nos a timore iudicii liberemur. per. Post communionem: Omnipotentem dominum uniuersitatis auctorem suppliciter exoramus ut qui spirituale sacrificium in honorem sancti patricii offerimus fiat nobis remedium sempiternum. per."

The preceding collect nearly corresponds with one for St. Patrick's festival in an ancient Armagh

Breviary. The allusion in the post-communion prayer to the judgment-day is probably based on a passage in the Gaelic hymn ascribed to Fiacc, the language of which, according to Zeuss, is very ancient. In this composition the angel, Victor, is represented as consoling Saint Patrick in his last moments with an assurance that, on the day of doom, the men of Erin would stand around him before the judgment-seat of God.

The following are the Collect, Secret and Post-Communion for the Mass of St. Brigit, Patroness and chief Abbess of Ireland:—

"Oratio: Celorum atque terrarum conditor et gubernator omnipotens deus peccanti populo succurre tua pietate et per antiq. . . in honorem sancte brigide presentem diei . . . gerimus sollemnitatem per ipsius suffragia perhenni misericordia tua potiamur. per. Secretum: Ecclesie tue quesumus domine preces et hostias beate brigide commendat oratio ut qui per illius . . . tis maiestatem tuam indefessa atque exorabilem humiliter imploramus cuius precibus adiuti misericordiam tuam sentiamus. per. Post communionem: Adiuuent nos quesumus domine hec misteria sancta que sumpsimus et beate uirginis brigite intercessio ueneranda. per."

In the Litany are included the names of the Irish Saints, Patrick, Brigit, Columba, Brendan, Finnian, Ciaran, and Furseus. It is noticeable that this Litany makes no mention of several Saints of Ireland who are invoked in the ancient Irish Missal formerly preserved at Stowe, such as Comgal, Canice, Finbar, Ruadhan, Kevin, Mochonna, Ita, and others.

In the narrative of the Passion according to St. Matthew, for Palm Sunday, the respective parts to be chanted by the different singers are indicated by small red letters placed over the initial words.

The most peculiar portions of the Missal are perhaps the following invocations in the Litany for Easter-eve, praying that God may preserve the King of the Irish and his army, and grant them life, health, and victory:

"Ut regem hibernensium et exercitum eius conseruare digneris:

"Ut eis uitam et sanitatem atque uictoriam dones."

No similar prayer, so far as hitherto known, has been found in any other Irish ritual. The king here alluded to may have been either Muircherthach Mac Lochlainn, Torlogh O'Connor, or his son Roderick, all of whom flourished towards the middle of the twelfth century. The words "Regem Hibernensium" would seem to indicate that this service-book was not intended for a special locality, or for any of the provincial or minor kings. The latter, in the opening lines of their Latin diplomas, inserted after their names those of the districts over which they ruled. The monarch of all Ireland, on the other hand, styled himself in the initial clauses of his charters "Rex Hiberniae," or "Rex totius Hiberniae." In an inscription on an elegant metal cross, still extant, made for Torlogh O'Connor, monarch of Ireland, he is designated in Gaelic, "*Righ Erend*," or King of Erin.

It is somewhat remarkable that this Missal, which is all in Latin, should have been written in the Irish characters; more especially as we now have evidence that the style termed, in French, "*diplomatique minuscule*" was in use among the native Irish in the middle of the twelfth century. I have recently been fortunate enough to bring this fact to light through the discovery of some important Hiberno-Latin documents of that class, hitherto unknown to palaeographers or historic investigators.

The Missal is bound in strong wooden covers, and with it is preserved an ancient leather satchel ornamented with impressed lines and circles. It appears to have been the usage of old in Ireland to keep books in satchels, which were called in Irish *polaire* or *tiagha lebar*, and of these some curious specimens in leather are still extant.

The custom of ecclesiastics in Ireland carrying service-books in satchels, or *perulæ*, is mentioned incidentally by Cambrensis. In his account of the

interview, which he styles *stupenda confabulatio*, said to have occurred about 1182 A.D., between an Ulster priest and a man-wolf with his dying female companion, in a wood on the borders of Meath, he writes as follows:—

"... [Lupa] supplicavit ut viatici largitione beneficium consummaret. Quo sacerdos cum se carere firmiter asseruisset, lupus qui parumper abscesserat iterum accessit, ostendens ei perulam, librum manuum et aliquot hostias consecratas continentem; quae more patriae presbyter itinerans a collo suspensa deferbat. Tandem sacerdos... terrore tamen magis quam ratione compulsus, communicavit."

Had the Corpus Christi manuscript been held in special veneration—from its having been connected, for instance, with any pre-eminent Saint—its custodians would have probably had it enshrined in an ornamented metal casket, similar to that of the old Irish Missal formerly at Stowe, or that of the ancient Psalter styled the "Cathach," described in the Introduction to my work on the *Facsimiles of the National Manuscripts of Ireland*, and in the Fourth Report of the Royal Commission on Historical Manuscripts, 1874.

In addition to the Stowe Missal, in England, there are two old Irish Missals extant in Scotland. The first of these is known as the "Drummond Missal," from its having been preserved at Drummond Castle, in Perthshire. An edition of it was nearly completed by the late Rev. G. A. Forbes, of Burnt Island, and it will, I trust, before long be issued by the Rev. Walter Bell. The other, now preserved at Edinburgh, was formerly attributed erroneously to St. Columbanus. It is now more appropriately designated the "Rosslyn Missal," from having been for some time in the possession of the Sinclairs of Rosslyn, in Scotland.

The "Drummond Missal" contains a Mass for "the King" different from that in the Corpus Christi MS., the Mass "Pro Rege" in which corresponds substantially with that in the present Roman Missal. The prayers for the festivals of St. Patrick and St. Brigit, and the Litanies, are not to be found in the "Drummond Missal." A Collect for St. Patrick, similar to that in the Corpus Christi Missal, is contained in the Rosslyn MS. The "Drummond" Missal contains a calendar, the absence of which from the Corpus Christi and Rosslyn Missals is so much to be regretted. In examining the liturgical details of these MSS., some valuable illustrations may be derived from tractates, in the old Irish language, on the Mass and its ceremonies, which were transcribed in the fourteenth century into a MS. at present in Dublin, styled *Leabhar mór Duna Doighré*, otherwise known as *Leabhar Breac*, which is now accessible in its entirety in a recently-published lithographic facsimile.

JOHN T. GILBERT.

FRENCH LAW.

Boisviperé: March 15, 1878.

I did not reply to Mr. Saintsbury's letter at once because I waited for an opportunity to consult an experienced French lawyer. When he understood the case he only laughed, and said, "Mais votre critique anglaise n'est pas bien fort; il vous a cherché là une mauvaise chicane." The error is merely technical. If the jury formally returned a verdict of extenuating circumstances, then some punishment would be applied; but in such a case it would probably be a minimum. The jury, however, in consideration of extenuating circumstances—such as the facts that the woman was a mere instrument in her husband's hands and shrank from denouncing him, and that by her care she saved the life of the victim—would probably return a verdict of "non coupable," which is simply an acquittal. I intended to convey that the woman was acquitted in consequence of the above considerations, and not because she was innocent in the sense of having had nothing to do with the matter. I

quite admit that there was a technical error in the expression I used, but that is all.

Not satisfied with one opinion, I consulted another lawyer, who also laughed and used a phrase which I beg pardon for reproducing exactly. He said, "Votre critique anglaise cherche des poux dans la paille." The woman in such a case, he said, would most probably escape punishment from a consideration of the circumstances, which was what I intended to express. Supposing, he said, that "extenuating circumstances" were the verdict formally returned, the punishment would be very slight for a woman acting as Migeon's wife had acted in the story.

Both lawyers declared that it would never have occurred to a French critic to *chercher chicane* about so trifling a matter, and one of them affirmed that he had never seen a French play, in which legal matters were introduced at all, which did not contain far wider deviations from the strict letter of the law. The acquittal of Migeon's wife, in consideration of the circumstances, was, they say, exactly what would have taken place had the case been a real one.

Mr. Saintsbury himself admits that the testamentary arrangements in my book are possible. I will not allude to the other contents of his letter farther than to say that the declining intellect of the Archbishop seems to me preferable to the sharpness of Gil Blas.

THE AUTHOR OF *Marmorne*.

London: March 19, 1878.

I should have no comment to make on the above letter if I did not think it as well that the dust of French lawyers, straw, unsavoury insects, &c., which Mr. Segrave raises to cover his retreat should not be allowed to obscure the real point at issue. I may therefore be permitted to remind your readers that my sole allusion to legal matters was a casual statement that the author of *Marmorne* "did not seem very much at home in French law." Mr. Segrave confesses to a technical error in French law. Now a man does not usually make a technical error in a subject in which he is very much at home. My remark, therefore, is fully justified.

GEORGE SAINTSBURY.

"AMHIAOI.

St. John's College, Oxford: March 16, 1878.

A unique Greek MS., temporarily in my possession, written A.D. 1214, and containing an account of a monastery founded by Neophytus in Cyprus a few years before, gives a list of the books in the Library at that date. Among them are—

(a) ἑτερον δωδεκάλογον τὸ πρόχειρον τοῦ ἐγκλείστου, ἐν ᾧ τεσσαρακονταετίας, καὶ πεντηκονταετίας, καὶ φυσιολογίας ἀναφορά.

(β) ἄλλο πάλιν τὸ καλούμενον τελεταῖον (f. 29 b.).

Neophytus thus describes the commencement of his own education when he became a monk at the age of eighteen:—

τὰς ἐν ταῖς σούταις καλουμένας ἀμπέλους καλλιέργειν ἐπέτράπη· καὶ πέντε χρόνους ἐν αὐταῖς διακονίσας καὶ τὰ πρῶτα τῶν γραμμάτων στοιχεῖα γνωρίσας, κ.τ.λ. (f. 12 b.).

Can any of your readers throw light on these passages? Is ἀμπέλοι a local name for "pot-hooks" or for letters elaborately flourished like the tendrils of a vine? F. E. WARREN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 25.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
5 P.M. London Institution: "The Old Age of a Planet," by R. A. Proctor.
7 P.M. Actuaries: "Principles to be observed in the Valuation of Life-Assurance Companies," by A. H. Bailey.
8 P.M. Society of Arts (Cantor Lecture): "Application of Photography to the Production of Printing Surfaces and Pictures in Pigment," by T. Bolas.
8.30 P.M. Geographical: "On Lake Nyassa and my Journey from its Northern End, via Ugogo, to Zanzibar," by H. B. Cotterill.

TUESDAY, March 26.—8 P.M. Anthropological Institute: "On the Original Range of the Papuan Race," by F. A. Allen; "On some Ancient Rock Paintings in New Zealand," by Dr. J. von Haast.

8 P.M. Civil Engineers.
WEDNESDAY, March 27.—8 P.M. Literature: "On the Literary Career of a Shakspeare-Forgery," by Dr. C. M. Ingleby.

8 P.M. Society of Arts: "State Aid to Music at Home and Abroad," by Alan S. Cole.

THURSDAY, March 28.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.

7 P.M. London Institution.

8 P.M. Society of Arts: "Electric Lighting," by Dr. Paget Higgs.

8.30 P.M. Royal. Antiquaries.

FRIDAY, March 29.—8 P.M. Society of Arts: "Depreciation of the Value of Silver," by Col. J. T. Smith.

9 P.M. Royal Institution: "On the Chemical Actions of Light and their Electrical Relations," by Prof. Dewar.

SATURDAY, March 30.—3 P.M. Royal Institution: "Natural History of the Ancients," by the Rev. W. Houghton.

3 P.M. Physical: "Byrne's Pneumatic Battery," by W. H. Proce.

8 P.M. Chemical: Anniversary.

SCIENCE.

A Treatise on Photography. By W. de Wiveleslie Abney, F.R.S. (London: Longmans & Co., 1878.)

It is strange that an art so recent as photography should not have an unclouded history, yet if the question were put "Who invented photography?" few would be able to answer satisfactorily. Some would mention Daguerre, and others refer to Fox Talbot, who died but the other day at Lacock Abbey; while the names of Sir John Herschel, Scott-Archer, or of those earlier investigators Scheele, Wedgwood, Davy, &c., might possibly be quoted. But if photography means the formation of an image in the *camera obscura*, and the recording of such image upon a sensitive plate, so that the picture may afterwards be taken out of the camera and put before a spectator, then it is none of the illustrious names above mentioned that can claim to be that of the first photographer, an honour which undoubtedly belongs to Joseph Nicéphore Niépce.

Few are aware of the fact that this French philosopher succeeded in securing a picture printed by light in the camera so early as 1816, and it is only within the past few years that the information has been before the world. M. Victor Fouque, a gentleman well known both in literary and scientific circles, has done good work in establishing this fact by letters and documents of unmis-takeable genuineness, and he is supported moreover by testimony on this side of the Channel, whither Nicéphore Niépce came in 1827. A view of Kew Church taken in that year (Nicéphore and his brother had lodgings in the neighbourhood) is in all probability the first photograph from nature taken in this country, a historical picture, we believe, still among the art treasures of our British Museum.

Nicéphore Niépce employed two mediums in the production of his camera pictures—salts of silver and bitumen of Judea. His pictures secured by the first-named were doubtless of a volatile nature, and did not remain visible, probably, for more than a few days or weeks. This fact, however, in no way detracts from the merit of their production, for the silver pictures of the present day are, as we know, far from permanent. Nicéphore's brother happened to be in England at the time the former, in his homely laboratory at Châlons-sur-Saône, finally succeeded in holding fast shadows depicted on

the wall of his camera, and the letter in which the taking of this the first camera picture is described to his brother is still extant. It is dated May 28, 1816, and Nicéphore enclosed in it the picture of a pigeon-house standing at the back of his laboratory. Naturally enough the shadows were reversed, and this is how the philosopher explains the photograph to his brother:—

"The pigeon-house is reversed on the picture, the barn, or rather the roof of the barn, being to the left instead of the right. The white mass, which you perceive to the right of the pigeon-house, and which appears somewhat confused, is the reflection upon the paper of the pear tree, which is some distance further off; and the black spot near the summit is an opening between the branches of the trees. The shadow on the right indicates the roof of the bakehouse, which appears somewhat lower than it ought to be, because the camera was placed about five feet above the floor. Finally, those white lines marked above the roof of the barn are the reflection on the film of the branches of some trees in the orchard."

This, then, in Nicéphore Niépce's own words, is the description of the first camera picture. Afterwards, as we have said, in 1824, he adopted bitumen of Judea as his sensitive medium, and by its means produced pictures which are more permanent than many produced to-day. In 1829, as we know, Niépce entered into partnership with Daguerre to perfect photography, and Daguerreotype was published to the world in 1839, two years after Nicéphore's death and contemporaneously with the photogenic process of Mr. Fox Talbot.

Since that time the art has made gigantic strides, and at the present day its applications are as various as they are numerous. To the astronomer and the physicist photography is alike valuable, and many of our recent solar discoveries are due entirely to the camera. In multiplying literary and art productions photography is no less useful, while as a truthful recorder of phenomena its aid is invaluable. Portrait and landscape photography have arrived at such a pitch of perfection that the higher class of such productions are admitted to be works of art, while the possibility of printing them in permanent pigments has added much to the importance of all such work.

Under these circumstances the advent of a thoroughly practical handbook like that of Captain Abney will be very welcome. During the past few years there has been much progress made in what may be termed the science of photography, and especially with regard to astronomical and spectroscopic photography, and Captain Abney is the one of all others in whom confidence may be placed to teach what is new in these matters. Collotype printing, Carbon printing, Phototype and Photo-engraving, names by which the new printing processes are called, are all comparatively novel phases in photography; and in respect to all these the author has his say, while, at the same time, he does not forget the beginner, who is strange to dipping-baths, developers, and fixing agents, and who wants to know first of all what is understood by such things as pyroxiline and collodion. Captain Abney's

Photography is one of the most useful of Messrs. Longmans' series of handbooks.

H. BADEN PRITCHARD.

Der Brief des Julius Africanus an Aristides.

Kritisch untersucht und hergestellt von Friedrich Spitta. (Halle: Waisenhaus, 1877.)

JULIUS AFRICANUS was a contemporary of Origen, and was one of the few of his contemporaries whom Origen did not entirely throw into the shade in learning. He was not only distinguished for learning, but had also considerable critical powers, and rejected the allegorical interpretations that were so much in fashion. His principal work was one upon chronology, of which only a few fragments have come down to us. Besides these, we have a letter to Origen on the history of Susanna (which Africanus called in question) entire, and also considerable fragments of a letter to Aristides on the discrepancies in the genealogies of St. Matthew and St. Luke.

These fragments have been very carefully edited by Herr Spitta in the monograph before us. The largest section is preserved by Eusebius in Book I. of his *Ecclesiastical History*. The rest are recovered from Catenas, in which they appear as extracts from another work of Eusebius, the *Quaestiones Evangelicae ad Stephanum et Mariscam*.

Hence Herr Spitta has had a double task—partly to piece together these various fragments, and partly to revise and edit the text of Eusebius.

There can be no question as to the thoroughness of these labours; the only question would be whether, in the first part at least, they were not perhaps too thorough—whether there was not perhaps an expenditure of ingenuity and acumen somewhat in excess of the data, and beyond the point at which it is possible to reach a quite profitable result. In dealing with reconstructions of this kind one is tempted to say, "It may be so, but the evidence does not quite warrant us in saying that it is so, or in building any further conclusion upon the assumption that it is." However, we should be sorry to pronounce a very definite opinion of any kind on this portion of Herr Spitta's work. It is somewhat intricate and difficult to follow, and requires the stimulus of a special interest in the reader which not very many will be found to possess.

It is otherwise with the second half of the book, which deals with the text of Eusebius. The general tenor of Africanus' remarks on the genealogies being known, it is not of so very much importance what belongs to them and what does not, and at what precise point an hiatus is to be assumed and what may be supposed to have been its extent. But the *History* of Eusebius is a work of quite unique value; it is one that every theologian reads, and the reconstruction of its text is a problem of great interest. It is clearly an advantage to have even a small portion of it discussed so thoroughly as it is by Herr Spitta.

Herr Spitta has been enabled to contribute a new element of great weight to the discussion in the shape of a Syriac version of Euseb. *Hist. Eccles.* i., 7., furnished to him by Prof. Wright, of Cambridge,

through the good offices of Professors de Lagarde and Zahn. This is taken from two Syriac MSS., one dated A.D. 462, at St. Petersburg, and the other of the sixth century, at London. The dates of these MSS. alone would be enough to show their great importance. Herr Spitta assigns to them a place second only to the other translation, that of Rufinus, which belongs to the very century in which Eusebius wrote.

The distinctive feature in Herr Spitta's work is the use he has made of these translations. In this we feel sure that he is upon the right track. Where it can be distinctly seen what reading the translator had before him, this must surely have a stronger attestation—dating as it does from less, or very little more, than a century after the book translated—than can be afforded by any of the Greek MSS., the earliest of which do not go back beyond the tenth century. No doubt it is often impossible to ascertain clearly what reading the translator had before him. Rufinus especially allowed himself great liberties. But the tendency among editors has been, we believe, to make too much rather than too little of these drawbacks. Even Heinichen hesitated to treat the Latin version as an independent authority, and only used it to confirm the evidence of the Greek MSS. Herr Spitta in the present treatise (about which the only thing that we regret is that it covers so little ground) has taken a more decided step in what we fully believe to be the right direction.

The readings that he seems to us to have corrected with the most conspicuous success are *πολυτρόπως* for *πολυπλόκως* in section 20 of his own text; and the omission of the two clauses in section 21. It also seems a happy suggestion that *βιβλος τῶν ἡμερῶν* is a translation of the Hebrew title for the Books of Chronicles. The more elaborate discussions of the difficult readings in sections 20, 24, 25, 27, 28, 29, all contain matter that deserves to be thoroughly well weighed, though perhaps in some cases no very certain conclusion can be arrived at.

We observe that Herr Spitta does not seem to treat the story about Herod's destruction of the Jewish genealogies as a serious blot upon the critical character of Africanus. Indeed, he unites to this the statement which Africanus professes to give as a tradition derived directly from the *Desposyni*, or relatives of our Lord. The rest of Africanus' statement as to the mode of reconciling the two genealogies by the assumption of levirate marriages he makes out to be a theory of that writer himself. There are some difficulties in the way of this, as it involves the excision of a *καὶ* in section 26 of the text, and compels us to take *ἐξήγησις*, in section 30, as equivalent to *ιστορία*; on the other hand, it seems to give a better explanation for *κατ' ἀνάληψιν*, in section 25, and also to give a better connexion to the argument as a whole. On the value of Africanus' solution from a harmonistic point of view Herr Spitta does not pronounce any positive opinion, but seems to regard it favourably. W. SANDAY.

SCIENCE NOTES.

ANTHROPOLOGY.

British Anthropology.—Since the publication of our last budget of Notes on Anthropology, the Anthropological Institute has issued a number of its Journal, which is marked by unusual merit. Without selecting any of the papers for special remark, we may fairly call attention to the Report of the Anthropometric Committee appointed by the British Association for the purpose of obtaining systematic measurements of the inhabitants of the British Isles. This Report has been drawn up by Major-General Lane Fox, and is accompanied by ten chromolithographs illustrating typical colours of human hair. The well-known volume of *Notes and Queries on Anthropology*, compiled a few years ago by another committee of the British Association, contained upwards of fifty colour-types for hair, skin, and eyes, copied from Dr. Broca's standard tables. It has been found, however, that observers usually experience some difficulty in making use of such small patches of colour as are given in that work, the discrepancies in the results of different observers being so marked as to render the returns almost valueless. In the present report, therefore, the number of patterns has been much reduced, while their size has been greatly increased. A small book containing ten coloured patterns, carefully matched with typical specimens of hair, has been issued, and it is to be hoped that the use of these patterns will lead to satisfactory results. We learn that the committee is perplexed by the difficulty of ascertaining, by means of photographs, the various types of physiognomy characteristic of different localities in Britain.

Anthropology at the Paris Exhibition.—It is now almost a year since the anthropologists of Paris had the satisfaction of learning that a ministerial decree dated March 29, 1877, had authorized the formation of an exhibition illustrating anthropological science, in connexion with the great general gathering which is so soon to be held. The organisation of the exhibition was entrusted to the Anthropological Society of Paris, who accordingly appointed a committee to carry out the work. This committee has met regularly every Wednesday, under the presidency of M. Quatrefages, and it is pleasing to learn that the applications which it has made through its secretary, M. G. De Mortillet, have been most generously responded to. An outline of the classification adopted by the committee has also appeared in these columns, and an interesting account of the details may be read in a recent number of M. Cartailhac's well-known *Matériaux*. In spite of political difficulties, and in the face of commercial depression, the exhibition promises to be highly successful, and it will probably represent the most important international movement which has ever been set on foot in favour of anthropology.

The Industrial Arts of the Papuans.—Almost the whole of the last number of the *Archivio per l'Antropologia* is from the pen of the active editor, Dr. Mantegazza. Attention was called in these columns, a few months ago, to the first part of his essay on the Papuans; and the number of the *Archivio* now before us contains the completion of this interesting paper. The present part is devoted to a discussion of the psychology of these people, as deduced from a study of their industrial arts, which may be assumed to reflect their state of culture. That Dr. Mantegazza's Museum at Florence is unusually rich in illustrations of Papuan ethnology is evident from the catalogue appended to this paper, a catalogue which comprises no fewer than 578 specimens. As many of these are duplicates, he is in a position to exchange with owners of other ethnological collections. It is impossible to enumerate the objects described and figured by Mantegazza, including, as they do, a great variety of weapons for war and for the chase, instruments for naviga-

tion and for fishing, dress and personal ornaments, objects of worship, stone implements, &c. The general character of Papuan industry is very much higher than that of the Australian or Tasmanian. One of the most interesting objects described, but not figured, in this paper is a group of figures in wood, closely resembling a specimen from New Zealand, and tempting a suggestion as to possible ethnic relations. Those who are exploring the ethnology of New Guinea will find a rare vein to work upon in Prof. Mantegazza's memoirs.

The Antiquity of Man in America.—American anthropologists have naturally taken a good deal of interest in Dr. Abbott's announcement of his discovery of stone implements in the State of New Jersey, under conditions which seem to point to their glacial age. The discoveries have been fully described in the last *Annual Report* of the Trustees of the Peabody Museum; and the subject has also been discussed by Mr. T. Belt, in an interesting paper contributed to the current number of the *Quarterly Journal of Science*. During a recent visit to New Jersey, Mr. Belt had an opportunity of examining the implement-bearing deposits under the guidance of Dr. Abbott. It is believed that the sands and gravels in which the specimens occur were formed on the retreat of the land-ice of the glacial period, and before the last submergence of the surface. Most of the implements are ruder in type than our palaeolithic flint weapons; and one abundant form has received the name of the "turtle-back" type. A solitary specimen has been obtained with markings very suggestive of glacial scratches; but doubt has been expressed as to whether this stone has really been fashioned by the hand of man. No conclusion, therefore, should be based upon this specimen, although Mr. Belt himself believes it to be worked. He renews an appeal for the thorough examination of the relation which the flint implement yielding deposits in this country bear to the glacial beds, especially at Hoxne, in Suffolk, where he believes it would be easy to settle the question as to the age of the implements, whether glacial or post-glacial.

Geographical Distribution of Lake Dwellings in Europe.—From the *Correspondenz-Blatt* of the German Anthropological Society, we are able to learn what passed at the last general meeting, which was held at Constance, under the presidency of Prof. Virchow. Assembled on the shore of a lake rich in the remains of pile-buildings, it was only natural that much of the opening address should be devoted to the consideration of these structures. Glancing at the relation of the pile-builders to the older cave-dwellers, Prof. Virchow enlarged on the enormous lapse of time which appeared to separate the one from the other, though many of the lake-dwellings are referred, like the caves, to the "Stone age." The Swiss pile-buildings may be brought into geographical relation with similar structures which have been discovered in Bavaria and Württemberg, and, again, in some of the lakes of Austria. All these are linked together by Virchow, and form his great *southern* group. But throughout Middle Germany these structures have not been found; nor, indeed, are there many lakes in which they could well have been built. In North Germany, however, we are able to trace another group, correlative with the southern, and stretching as far east as Livonia. Prof. Virchow described a lake-dwelling which he had lately visited in this extreme eastern limit. Further to the north, the pile-buildings again disappear; none being known throughout Denmark, Sweden, and Finland, though it is well known that their remains have been found in Ireland and even in Wales. With admirable caution Prof. Virchow argues against the inference that all pile-buildings are related in time, or that their inhabitants were connected by community of race; and he thus exposes the shallow dictum:—"Pfählbau ist Pfählbau; Pfählbauzeit ist Pfählbauzeit."

The Lake-Dwellings of Switzerland and other parts of Europe. By Dr. Ferdinand Keller. Translated and Arranged by John Edward Lee, F.S.A., &c. Second Edition, greatly enlarged. In Two Volumes. (Longmans.)—At a time when the Swiss lake-dwellings were but little known in this country, Mr. Lee, the well-known antiquary of Caerleon (now of Torquay), rendered admirable service to English archaeologists by putting before them an adapted translation of Dr. Keller's Reports to the Antiquarian Association of Zürich. More than ten years have passed since his volume appeared, and during this time our knowledge of the old lake-dwellers has been steadily growing. Remains of their curious habitations have indeed been found on the shores of all the shallow lakes of Switzerland, and similar relics have been brought to light in the lakes of other countries. Hence, when Mr. Lee was called upon for a new edition, he found it necessary to considerably enlarge his work. In fact, the text has now grown to nearly twice its original size, while the number of plates has been more than doubled. Dr. Keller has issued his Seventh Report to the Zürich antiquaries, and this, of course, had to be translated. Notices of pile-buildings have also been published by many other observers, in a great variety of publications and in various languages; and wherever these seemed to be of sufficient interest they have been collected and epitomised by the editor. In its present form, therefore, the work presents an almost complete record of what is known about lake-dwellings. Mr. Lee, by his industry and skill in this compilation, has earned the thanks of all archaeologists whose ken is sufficiently wide to stretch back into the prehistoric past.

BOTANY.

In the *Annales des Sciences Naturelles*, Tome iv., Nos. 5 and 6 (Botanique), will be found Prof. Van Tieghem's third *Memoir on the Mucorini*. This time he deals with *Pilobolus*, *Abidia*, *Rhizopus*, *Helicostylum*, *Thamnidium*, *Mortierella*, *Syncephalis*, &c., each of which receives a description in detail of its structure and life-history, illustrated by well-executed plates. The laws governing the formation of zygospores and asexual spores, and their modes of germinating, and the morphological differentiation of the mycelium, are treated of comparatively in the introductory part. The Memoir is preceded by two classifications of fungi, in the first of which the primary division is based on vegetative, and in the second, on reproductive characters. In the first classification the primary division is into *Chitomyces*, in which the thallus is tunicated and immobile (a mycelium), and *Gymnomycetes*, in which it is naked and mobile (a plasmodium). The *Chitomyces* are then subdivided into two groups of orders, according to their possession of sexual, or only non-sexual means of reproduction. The first, or sexual group, includes the *Monoblepharidaceae*, *Saprolegniaceae*, *Peronosporaceae*, *Biotomophthoraceae* and *Mucorini*; and the second, or non-sexual group, the *Uredineae* *Ustilagineae*, *Basidiomycetes*, and *Ascomycetes* (!). The *Gymnomycetes* are similarly divided. The first or sexual group includes the *Ancyliaceae*, *Zygochytiraceae*, and certain *Chytridiaceae* (such as *Polyphagus*); and the second or non-sexual is represented by the *Myxomycetes*. As to the primary division it can only be called awkward since it is very difficult to draw any line of division where the vegetative characters of fungi are involved; but such as it is it might be borne with for the sake of convenience, were the farther divisions on sexual grounds reasonable. It is true that no quite satisfactory account has yet been given of any sexual process occurring in the *Uredineae* or *Basidiomycetes*, and it is but right to exclude them from the sexual group. But there are very few botanists now outside the Paris school who will attempt to deny the existence of sexuality in the *Ascomycetes*. It will be said that there are subdivisions of the *Ascomycetes* in

which this has not yet been conclusively proved, but that would not affect the question of their inclusion from Van Tieghem's point of view, for we find afterwards that he includes "certain Chytridiaceae (Polyphagus)" in which sexuality has been proved to exist, and leaves out the others. We must assume then that M. Van Tieghem denies the existence of sexuality in any Ascomycete, and therefore also the accuracy of the researches of De Bary, Janczewsky, Stahl, and many others, including the most eminent mycologists, whose experiments and observations have been repeated and verified so often that there are now few who do not accept the results as most securely established facts. But the accuracy of these M. Van Tieghem denies, without stating here any grounds whatever for his denial, and we must suppose that he has nothing new to tell us in this relation. As to the exclusion of the *Myxomycetes* from the sexual group of the *Gymnomycetes* there is little to be said for or against it. There is no doubt that the phenomena of their life-history are such as to support views in favour of their sexuality, but, on the other hand, M. Van Tieghem would perhaps have been scarcely justified in placing them in the sexual group in the present state of our knowledge. A second classification is then given in which sexuality or non-sexuality is made the primary basis of classification. The first division, including all those orders in which sexuality is known (according to Van Tieghem's lights), is called *Oomycetes*, and the second or non-sexual division *Sporomycetes*. The vegetative characters govern the subdivision, and we ultimately come to the same special grouping of orders as in the first classification. Apart from M. Van Tieghem's notions as to the inclusion or exclusion of orders, the second system of classification must be called very reasonable, since there is no doubt that a classification of fungi in which the mode of reproduction is preferred to vegetative characters is, from the nature of the subjects, far more practicable.

In the *Naturforscher* (No. 5, 1878) Dr. Frisch gives an account of some experiments he has made on the action of low temperatures on Bacteria. He subjected putrefactive fluid Bacteria in decaying organic matter to 87°-5 (C.) and allowed the temperature to rise during two hours and a half to 0° with the result that the Bacteria grew rapidly when transferred to a nutritive fluid.

MR. WORTHINGTON SMITH figures and describes in the *Gardeners' Chronicle* (March 9) specimens of *Agaricus furfuraceus* which assumed the habit of *Morchella*. There is no doubt that these plants, which were first thought to be morels, are true specimens of *Agaricus furfuraceus*, for Mr. Smith mentions that many intermediate forms were found together. There have recently been found many specimens of *Agaricus* with the habit of other species, and they have generally been accounted for by the supposition of "protective resemblance," but unfortunately for this theory, most of the cases have been of poisonous species taking the habit of edible ones. In this case, as Mr. Smith points out, there would be little advantage to *Agaricus furfuraceus* in assuming the habit of the much sought after *Morchella*; there would certainly be as little to an unskilful collector.

MR. B. D. JACKSON has privately issued a facsimile reprint of Turner's *Libellus de re Herbaria Novus*, originally published in 1538. The reprint is very accurately and clearly executed, and a life of Turner, with his will, &c., and a list of his works, is given along with it. Mr. Jackson (30, Stockwell Road, S.W.) has still several copies to dispose of at the price of 10s. We understand that it is his intention to form a Turner Printing Club, with the object of re-issuing, in facsimile, with notes, early and very rare publications in Natural History. A small subscription (half-a-guinea) is proposed, but the project cannot be carried out unless wide support is secured.

In the *Botanische Zeitung* (Nos. 5 and 6, February) will be found a paper by Count Solms-Laubach, "Ueber monocotyle Embryonen mit scheitelbürtigem Vegetationspunkt," and in *Linnaea* (Band viii., Heft 1, 1878) there is a monograph of the *Pandanaeae* by the same author.

THE Prussian Government has bought the Herbarium of the late Alexander Braun for 21,000 marks, and the Italian Government has acquired the Cryptogamic Herbarium of De Notaris for the Botanic Garden of Rome.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, March 6.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair.—Mr. F. Moore, at the request of Sir W. H. Gregory, late Governor of Ceylon, exhibited a large series of drawings, executed by native artists, of the transformations of the Lepidoptera of that island. These drawings were made under the direction of Dr. Thwaites, and represented for the first time the life-history of many species.—Mr. McLachlan exhibited some entomological parts of the great Russian work, Fedtschenko's *Travels in Turkestan*.—Mr. H. Goss exhibited a small collection of fossil insects obtained by Mr. Gardner from the Bournemouth leaf-beds (Middle Eocene). The collection comprised numerous elytra of Coleoptera, wings of Neuroptera, &c.—Mr. J. Mansel Weale read some "Notes on South-African Insects." These referred to variation in *Pieris Severina* and *Pieris Maesetina*; on the secretion of formic acid in *Termes trivertius*, and the probable localisation of the same in a cephalic process, and also to the Larvae of some Hesperidae in relation to the subject of protective resemblance.—Mr. Edw. Saunders read a paper entitled "Remarks on the Hairs of some of our British Hymenoptera." From a microscopical examination the author found that the presence of branched or plumose hairs is characteristic of the Anthophila, while the hairs of the Fossorae, of Heterogyna, and the Diptera are all simple or in some cases twisted.—Mr. A. G. Butler communicated a paper on "The Natural Affinities of the Lepidopterous Family Aegeriidae." From an examination of structural characters Mr. Butler considered that these insects presented no resemblance to the Sphingidae, with which they had hitherto been allied, but were more related to the Pyrales and the Gelechiidae. The President, in favour of this view, remarked that the whole of the Aegeriidae had been made to depart from their congeners in appearance through the action of mimicry.—The Secretary read a paper by Mr. A. H. Swinton on "The Biology of Insects as determined by the Emotions." The paper dealt chiefly with cases of simple muscular contractions and secretions.—Mr. Peter Cameron communicated a paper "On Some New Genera and Species of Tenthredinidae."

ROYAL SOCIETY.—(Thursday, March 7.)

F. A. ABEL, Esq., C.B., in the Chair. The following papers were read:—"On the Photometry of the Magneto-Electric Light," by Captain Abney; "Experimental Researches on the Temperature of the Head," by Dr. J. S. Lombard; "Addition to Memoir on the Transformation of Elliptic Functions," by Prof. Cayley.

LINNEAN SOCIETY.—(Thursday, March 7.)

DR. GWYN JEFFREYS, F.R.S., V.-P., in the Chair. Mr. Thomas Christy exhibited a series of fruits, among which were Chinese quinces, chayottes, and a remarkable citron, known in China as the "Claw of Buddha."—Prof. Ray Lankester also brought forward and made remarks on a collection of fossil walrus tusks (*Tricheodon Huxleyi*!) from the Suffolk Crag, sent him for examination by Mr. J. E. Taylor, of the Ipswich Museum.—Examples of a variety of *Helix virgata* were likewise shown by Mr. Rich.—"On Nudibranchiate Mollusca from the Eastern Seas," by Dr. C. Collingwood, was the first paper read. He remarks that residents searching carefully within limited areas have more chance of obtaining new and interesting forms than have zoologists of equipped expeditions who only pay hurried visits to tropical coasts. Season

and other influences have much to do with abundance and paucity of species in given localities. He gives curious instances of specimens of nudibranchs isolated in a dish of sea water spontaneously and with uncommon neatness amputating the region of their own mouth. With other information the author proceeds to describe sixteen new forms, illustrating the same with coloured drawings from nature.—Mr. Thomas Meehan's paper "On the Laws Governing the Production of Seed in *Wistaria sinensis*" was communicated by the Rev. G. Henslow, in the absence of the author. The latter alludes to the fact that the *Wistaria* when supported grows amazingly, but is seedless: on the contrary, the self-supporting so-called "Tree *Wistarias*" produce seeds abundantly. These cases illustrate the difference between vegetative and reproductive force; they are not antagonistic but supplement each other. While *Wistaria* flowers freely without seeding; it has been supposed this arises from the bees not cross-fertilising. Mr. Meehan submits data, however, in which he thinks that the question lies rather in the harmonious relation between the two above nutritive powers than with insect pollinisation.—The Rev. M. J. Berkeley, in an "Enumeration of the Fungi collected during the Arctic Expedition of 1875-6," mentions that twenty-six species were obtained, all determined save two. Seven are new species, and seventeen already known widely distributed forms. *Agaricus Feildeni* and *Urnula Hartii* are unusually interesting.—A paper "On the development of *Filaria sanguinis hominis* and on the Mosquito considered as a Nurse," by Dr. P. Manson, was read by Dr. Cobbold. Discussing general questions, he then proceeds to show that the female Mosquito after gorging with human blood repairs to stagnant water and semitorpidly digests the blood. Eggs are deposited which float on the water and become the familiar "jumpers" of pools. The *Filaria* thus enter the human system along with the drinking water. Dr. Manson got a Chinaman whose blood was previously ascertained to abound with *Filariae* to sleep in a "mosquito house." In the morning the gorged insects were captured and duly examined under the microscope. A drop of blood from the Mosquito was thus found to contain 120 *Filariae*, though a drop from a prick in the man's finger yielded only some thirty. The embryo once taken into the human body by fluid medium pierces the tissues of the alimentary canal. Development and fecundation proceed apace, and finally the *Filariae* met with in the human blood are discharged in successive and countless swarms—the genetic cycle being thus completed.—Dr. Cobbold on his own behalf further contributed a paper "On the life history of *Filaria Bancrofti*, as explained by the discoveries of Wucherer, Lewis, Bancroft, Manson, Sorsino and others."

CHEMICAL SOCIETY.—(Thursday, March 7.)

DR. GILBERT, V.-P., in the Chair. The following papers were read:—"On some new Derivatives of Anisole," by W. H. Perkin. The author has obtained orthovinylanisole, boiling at 195-200° C.; sp. gr. at 15°, 1.0095; orthoallylanisole, boiling at 222-223° C.; sp. gr. at 15°, .9972; and orthobutenylanisole, boiling at 232-234° C.; sp. gr. at 15°, .9817. The author compares the physical properties of the ortho- and para-compounds; the former boil about 10° lower, have a slightly higher specific gravity, and crystallise with much greater difficulty.—"Note on the Action of Ammonia on Anthrapurpurin," by W. H. Perkin. The author has investigated the colouring matters produced by the action of heat on an ammoniacal solution of anthrapurpurin in sealed tubes at 100° and 180° C. At the former temperature an unstable substance was obtained, dying alumina mordants purple, and weak iron mordants indigo-blue. At 180° a new substance, anthrapurpuramide, was formed which does not dye mordants.—"On certain Polyiodides," by G. S. Johnson. The author attempted, without success, to prepare a compound, having the composition AgRI₃, or a similar substance having thallium in place of silver; various compounds of silver and potassium, thallium and potassium, and especially a very complicated substance containing lead, acetic acid, and potassium and iodine, were formed and analysed. The latter substance crystallises in square prisms; of the six faces two have a dark purple, and four a greenish-golden reflection.—"On an Improved Form of Wash-bottle," by T. Bayley. The object of this contrivance is to prevent the reflux of steam or other gases, such as ammonia, into the mouth of the operator, without losing the advantages

come, and he decided in consequence that it would be better to begin printing at once, as matter came in, relying upon the lists of subjects, and on the copious indexes furnished with each volume, to bind the whole work together, and form a key to the vast assemblage of works and names.

The object of the Inventory is twofold. In the first place the interests of the student are considered:—"L'Inventaire que nous projetons," says M. de Chennevières, "une fois fait et bien fait sera publié sous la surveillance et sous la responsabilité de la Commission, et mis ensuite à la portée de tous. Dès lors, quiconque aura souci de s'instruire pourra aller ici ou là en connaissance de cause." The precautions taken, as cited above, ensure the fullness and accuracy of the information furnished. The Inventory will, however, serve another purpose—it will prevent, it is hoped, the disappearance if not the destruction of the objects catalogued. Intentional destruction is a matter of rare occurrence, and takes place on a great scale only under exceptional conditions. The active fanaticism of men frenzied by religious or political zeal has, indeed, inflicted heavy losses on France; but it may be questioned whether the wars of religion and 1789 combined have as much to answer for as ignorant indifference or cupidity. Do not let us forget, says M. Guiffrey in a recent work on the Royal Tombs at St. Denis—do not let us forget that if the Terror scattered to the winds the bones of the princes interred at St. Denis, it preserved at least as "utile à l'histoire de l'art" the stone effigies which had been, by the most enlightened men of the Monarchy, condemned to perish. When we talk of the acts of 1793, when we talk of the Commune, do not let us forget the cold-blooded destruction of the Chapel of the Valois by the orders of the Regent, and the singular "restorations" perpetrated, in the very spirit of a modern English ecclesiastical architect, by Louis XVIII. The transactions to which M. Guiffrey has devoted his latest researches show us the clergy themselves, who should have been the jealous guardians of the monuments committed to their care, beautifying their church by getting rid of the stalls and pavement of the choir (both of which are said to have dated from the thirteenth century), and eagerly seeking the authorisation of the Government for the removal of the royal tombs, which in their opinion disfigured the Church of St. Denis. The fall of Louis XVI. alone prevented the execution of the proposed improvements; and long before that event took place Notre Dame had suffered irretrievably from similar causes. Yet, hideous as were the "improvements" inflicted by the eighteenth century, it may be questioned whether it had not been wiser for us to let them alone, as not all the taste and learning of the accomplished architects to whom has fallen the rehandling of Notre Dame has succeeded in animating their work. No work can be made to look alive in which we miss the *raison d'être*. From this point of view we may, indeed, ask ourselves whether the "mutilations and adaptations" of the eighteenth century are not more intelligent

than the restorations of the nineteenth. They had for their end a living object: they were meant to bring the appearance of the building into harmony with the life of the day—that is to say, into accordance with the fashions and tastes prevailing among those who then worshipped in it. This attempt involved no violation of the conditions of life. Fertility is the essential function of true life, whether of mind or body, and the architects and decorators of the eighteenth century were at least producing after their kind. That which they did we may judge. They destroyed too often the expression of a life which was noble and beautiful, to replace it by the expression of a life which was neither: but their work was an expression of life; it was production; it involved the action of creative energy called into being to fulfil necessities of its day. Can we say as much of that which the next century will inherit from us? Are the restorations which have occupied so much of our energy prompted by the needs of our time, of our lives? Have they rendered our buildings more useful to us, or their character more in accordance with that of our own habitations and costume? Take Notre Dame or La Sainte Chapelle, take English cathedrals, or, in the Universities, take for example the senseless acts by which the quadrangle of Christchurch at Oxford has recently been disfigured. Everywhere we see zealous antiquarian mimicry; but mimicry, however learned, is not production.

There are, however, another class of dangers which involve losses as serious as those which spring from intentional destruction, or adaptation, or restoration. To these are superadded those which come of mere love of novelty, and to this cause are probably due many of the mysterious disappearances which now and then take place. The same impulse which renders the cottager eager to exchange his Oriental porcelain for new stone-ware, gay with coloured flowers, has too often prompted the guardians of the sanctuary to part with treasures which are in their eyes *laid*—that is, shabby—thus procuring to themselves the means for fresher and more showy decorations. About two years ago, I believe, several flagrant cases of sales of this character were brought under official notice, and a warning circular went forth from the Ministry of the Interior. Now any transactions of the kind will be rendered almost impossible by the mere existence of the General Inventory; and how much they are to be dreaded those alone can guess who have examined the riches stored in the *trésors* of provincial churches and cathedrals. Sens, for example, possesses not only jewels of great archaeological interest, fine ivories, and many enamels, but tapestries of great antiquity, and of the rarest beauty and condition. At Sens these precious things are appreciated, proudly shown, and carefully preserved; but in towns of less importance, in sacristies where no curious visitors form an active police, and in local museums the contents of which are imperfectly catalogued, there are hidden objects whose existence is barely known, and whose disappearance may take place without attracting attention until it is too late to track or to recover. This side of

the task to be fulfilled by the Commission of 1874—the task of searching out the obscurer corners of the country—is no less important, if less brilliant and less grateful, work than that of setting before us the obvious wealth of Paris as a splendid whole. Of this its members are aware, and the greater part of the next volume—which contains the Hôtel Soubise, and which it is hoped will soon be in our hands—is devoted to the contents of various provincial museums hitherto uncatalogued and consequently unknown.

In conclusion it may be well to mention that it has been stated by the reviewer of the volume now before us in a leading daily paper that the wood-carvings of the choir of Notre Dame have "disappeared." This is not the case. These wood-carvings, known under the name of "*Vœu de Louis XIII.*," were the part which was last completed of the works undertaken in Notre Dame in fulfilment of the vow made by the king to the Virgin on February 10, 1638, when it was formally announced that Anne of Austria was with child. The obligation of carrying out the project devolved on his successor, and it was finally realised in 1699 under the direction of Hardouin Mansard. The stalls of the choir, and the fittings to which they were attached, were wrought from the designs of Du Goulon, sculptor to Louis XIV., by Marteau and Nel. Their great beauty and admirable state of preservation secured them mercy at the hands of the architect who has recently "restored" the nave of Notre Dame, and the position only of the two pulpits—placed formerly at the far end of the stalls on either side of the high-altar—has been changed. They are now at the entrance.

E. F. S. PATTISON.

THE DUDLEY GALLERY.

(Second Notice.)

WE must deal somewhat briefly with that section of the Dudley Gallery which we were unable to include in our original review. Among the artists not already discussed, Messrs. Cabianca, Arthur Severn, Jackson, and Penstone, Mrs. Stillman, and Miss Greenaway, claim to be spoken of with consideration.

The Venetian view by Signor Cabianca, *Under the Bridge of the Baretieri*, is perhaps the most brilliant performance in the gallery: vivid in light and shade, and in tint, done with the directness of a gifted and highly practised hand, and exceedingly like what every visitor to Venice recollects—the gliding of the barge under one of the low bridges in the narrower canals, with bright and flickering sunlight, and gurgle of water. Mr. Arthur Severn's largest picture is *Cromer after Sunset*—an effect of blue and red in sky and sea which produces a general impression on the eye not unlike that of shot silk. The successive ridges of surf roll in on the flat beach, losing their white in the all-pervading hues of reflection, and in texture (it may be admitted) rather too woolly: five fishing-boats are near the shore, below the pale crescent moon; and a dog wades forward to bay after his reeding master. This is, on the whole, a striking and well-observed scene; yet hardly equal to another by the same artist, *Sunlight Effect over the Jura, Lake of Geneva*, in which the sense of transitoriness in the atmospheric lustre, without momentary shifting, is well given. Mr. Jackson is a manifest disciple of Mr. Burne Jones. *Under the Trees of Paradise* has, along with much mannerism and immaturity, a certain poetic abstraction which may deepen into intensity, and which will induce

us to look out for the artist in future exhibitions. The groups are saved souls of children and adults, accompanied by angels: one boy and an angel are walking on the surface of a rivulet. Of joy, cheerfulness, or even happiness, there is not a gleam on any countenance: all look wofully forlorn—sunk into the depression of permanent repose. The forms are elongated and the draperies crinkled: throughout we see the votary of a style. Mr. Penstone takes us back to Nature in his painting of a stray lamb—*The Wanderer, near White-horse Hill, Berks*: the meek little creature, unknowing what to do next, stands uncomplainingly in the centre of a group of white boulders, which simulate a sort of natural pound: the shepherd has now found his lamb, and will soon restore it to the flock. The simple and seemingly quality of design in this work, and its grave gentleness of feeling, merit high commendation, qualified nevertheless on account of the want of softness or harmony in the colour—a defect on which we have before had to remark in Mr. Penstone's productions. No such blemish affects Mrs. Stillman's picture—*Through the Gipsies' Hollow, Bonchurch, Isle of Wight*—which is full at once of shadow and of colour, deep and rich, with gleams of light here and there. The personages are four girls and a boy, gathering May-bloom and primroses: the details can hardly be appreciated, at the height at which the work is hung. Miss Greenaway makes a rather too deadest at children, not far removed from infancy, of one particular mould of face—noticeable in special for protrusive and immobile eyes, and for a perennial pout of the lips. She pets her babies, and her own notion of a baby-face, somewhat too obviously and insistently. There is, nevertheless, a good deal to praise in her *Procession of Children*, decoratively treated; still more in the small examples, *Derby and Joan*, and *Miss Patty*, which will captivate many maternal and other hearts. The first of these two is, indeed, so quaintly felicitous in its way as to be almost a masterpiece.

Rahab and the Spies is a well-meant and quasi-earnest attempt by Mr. Oliford in a serious mode of art; but it has neither intellectual core nor physical backbone, and to laud the artist would be merely to compliment him. The *Spring* of Mr. H. R. Page might to some extent be named along with Mr. Jackson's picture, already spoken of, as a specimen of preposse style; it is, however, more bold and resolute, and shows considerable force of intention and of handiwork. *La Maison aux Chats Blancs* is a nice example by Mrs. Bridell-Fox: one white pussy is engaged at her bowl of milk, another is so much occupied in dozing on a window-sill as to ignore the saucer coaxingly held up towards her by a girl in blue. We may also refer to figure-pieces by Miss Bertha Johnson, and Messrs. McFadden, Arthur Burchett, and Letherbrow.

Among the remaining landscapes there are several works of superior quality: as Mr. Donaldson's *Old Tower on the North River, Great Yarmouth*; Mr. Sowerby's *Summer Thoughts*—rather flat as a whole, but with an uncommon amount of definition of foreground weeds and vegetation, &c.; Mr. Edwin Ellis's *Seashore Memories*; and Mr. Crane's *Bamburgh Castle from the Duddie Hills*. We must, however, be content merely to specify these pictures, and to name along with their authors Messrs. T. J. Watson, Hartland, Coutts, H. M. Cook, W. P. Burton, G. L. Hall, Harry Hine, Charles Richardson, Hoffman, and J. A. Fitzgould, and Mrs. Rodichon. Flower and foliage painting is capably represented by Blanche Hansbury, Mrs. Boyle, Mary Butler, and Caroline Norman; while an owl and two crayfish, by Rose Stanton and J. Aston, may stand for the fauna of the Dudley Gallery.

W. M. ROSSKILL.

ART SALES.

A SALE of Ancient Drawings (one of the largest that has occurred for some time) took place at Messrs. Sotheby's on Friday in last week. The collection had been formed by Mr. Barron Grahame, F.S.A., of Morphee, Scotland, chiefly many years since, and contained at least a few interesting examples of eminent masters among a number of sheets which to the wary collector would not fall under the category of desirable possessions. For several of the least remarkable drawings high prices were given, while certain noteworthy examples passed unregarded among a crowd of insignificant companions. The high prices, or what in view of the general contents of the sale, may be considered the high prices, were, it is conjectured by some, due to the Grosvenor Gallery Exhibition having done a little to revive among buyers a taste for the designs and studies of old masters or those which purport to be such. A landscape drawing, chalk, tinted with colour, and assigned to Albert Cuyp, fetched 8*l.* 10*s.*; cattle and peasants, by Berghem, 7*l.*; a mixed lot consisting of two or three examples assigned to Carlo Dolce and two small drawings ascribed to Albert Dürer, fetched 21*l.* 10*s.* (Noseda); little lots of landscape drawings by Rembrandt, of the authenticity of at least one or two of which there could be no doubt, fell for 12*l.* 10*s.* and 15*l.* 15*s.*: a coloured drawing of *Nymphs and Satyrs*, attributed to Rubens, fetched 10*l.* 10*s.*; a very finished example of a comparatively little-known artist, H. Steenwyck—an *Interior of the Jesuits' Church at Antwerp*, sold for 5*l.* 7*s.* 6*d.* The examples of some others of the Dutch or Flemish Masters, such as Van de Velde and Ostade, were without importance. Two lots of drawings assigned *en masse* to Watteau, fell for 10*l.* 10*s.* and 16*l.* 10*s.* respectively (Hogarth). Each contained some delightful little sketches and studies undoubtedly by the master of Eighteenth-Century design in France: one of a woman spinning, with studies of hands on the same sheet, in the best manner of Watteau; another of a boatman, another of an elderly man leaning towards the just indicated head of a woman, and one or two studies of the backs of figures.

THE works of art belonging to the late M. Poulet-Malassis, and consisting for the most part of a large collection of the etchings of Felix Bracquemond and of Alphonse Legros, were sold on Saturday last, by Messrs. Sotheby, Wilkinson, and Hodge. The collection of the work of M. Bracquemond proved only second in importance to that in the possession of M. Philippe Burty, which is likely to fall under the hammer during the spring; while that of the work of M. Legros was presumably the largest in existence, M. Malassis being known, in conjunction with M. Thibaudau, as an industrious cataloguer of the etchings of that artist. Bracquemond's etchings are perhaps, as a whole, not as well known in England as they might reasonably be, though that there are some admirers of them among us is shown by the sum of nearly eight pounds having been paid on Saturday for an impression of his very admirable reproduction of the great Holbein in the Louvre—the portrait of Erasmus. It may be doubted whether any of his original work approaches in excellence this most faithful and scholarly rendering of the work of the great early portrait-painter. We append, further, the prices of only two or three favourite prints:—*Portrait of Méryon*, 2*l.* 6*s.* (Noseda); *Le Cimetière*, 5*l.* 5*s.*; *Le Corbeau*, 4*l.* 15*s.*; *Le Parc à Moutons*, 5*l.* 7*s.* 6*d.*; *Les Sarcelles*, a unique impression of the state, 4*l.* 4*s.*; and *Le Lièvre*, 4*l.* 12*s.* 6*d.* (White). Several drawings, in chalk, in bistre, and in pen and ink, by M. Alphonse Legros, were subsequently sold at prices varying from about three to eight or nine guineas. Among the many etchings of this artist we cite but a few, which realised the highest prices. *Portrait de l'Artiste*, 7*l.* 5*s.*; *Grand Portrait de Thomas Carlyle*, second state,

12*l.* (Thibaudau); *Les Chantres Espagnols*, first state, 5*l.* (Thibaudau); second state, 2*l.* 17*s.* (Hogarth); *La Mort du Vagabond*, second state (but better impressions have, we believe, been seen), 3*l.* 10*s.*; *Les Bûcherons*, second state, 4*l.* 6*s.* (Brown); *Les Soules Têtarès*, very rare, 4*l.* 5*s.* (Thibaudau); *Le Savant Endormi*, a unique impression of one of the most imaginative works of the artist, sold for only 2*l.*; and, as an illustration of the chances of sales it may be mentioned that for only a few shillings there was sold a most rare impression of the first plate of the poetical subject of *La Mort et le Bûcheron*: the second plate, which is the one generally known to the public, was only etched after an accident had destroyed the first. We observe that during the same week in which Messrs. Sotheby will sell the Cambridge Rembrandts, and Messrs. Christie the Rembrandts of the late Mr. Seymour, the latter firm will dispose of a collection of rare old line engravings as well as of the most noteworthy assemblage of Turner's paintings and drawings from the Novar collection. The week appointed for these sales—the first in April—promises to be the most important of the season.

NOTES ON ART AND ARCHAEOLOGY.

WE have already mentioned that it was intended to exhibit at the Brazenose Club, Manchester, a very large collection of the works of Mr. J. D. Watson. The exhibition having now been open for a considerable time, the club has prepared for private circulation a *catalogue raisonné* of the pictures on view. This is most carefully done, and Mr. Watson must be deemed a fortunate artist in having secured during his lifetime so excellent a record of his work. The Catalogue is adorned with very pretty though slight illustrations, which sufficiently witness to the generally-attractive nature of this artist's design.

MR. SCOTT is engaged upon an invention which is not of a kind with which his friends are wont to associate his name. He has, we are informed, progressed far with a design representative of the Parisian Boulevard as it may be supposed to have appeared at the hour when the news of the execution of Marie Antoinette was noised abroad among its medley crowd of frequenters.

WE hear that George Cruikshank left behind him, at his house in the Hampstead Road, and in the charge of his wife, a very considerable collection of his works. Among these will be found, not only books and prints, but water-colour drawings, which he had long been reluctant to sell. It is even rumoured that among them are the original designs for the famous illustrations to *Oliver Twist*; and there is said, we hear, to be a series of designs for the Falstaff illustrations published many years later—and these at all events are full of colour. It is said that arrangements are in progress for the early sale of the collection—the books and prints at Sotheby's in April, and the drawings at Christie's during May. The Cruikshank collectors—the number of whom appears to be on the increase—will anticipate these events with considerable eagerness.

WE regret to hear of the very serious illness of Mr. Holman Hunt at Jerusalem.

THE Exhibition of Water-colours opened for this season at Messrs. Agnew's Galleries in Bond Street contains, as usual, some good things; not to speak of the oil-picture by Mr. Millais named *Yes*, which was a principal attraction in the last Royal Academy show, and which now reappears here. Another Millais—a water-colour reduction of his early picture of *Opheelia* drowning, which ranks to this day as one of his most beautiful and touching productions—accompanies the oil-painting. A half-hundred of large and well-treated water-colours by Mr. Walter Stevens, from a wide area of sketching ground—England, Scotland, Ireland, France, Italy, Spain, and Egypt—are

well worth examination; more especially, perhaps, the Irish subjects. We may also name contributions by Turner, Lewis (the *Edfou*, a *Sheik Encampment*, is a far finer example than the large and well-known *Easter-day at Rome*), Warwick Brooks, Barrett, J. Parker, Gilbert, Burne Jones (two comparatively early compositions, *The King's Wedding* and *Pyramus and Thisbe*, both on vellum), E. K. Johnson, William Hunt, Elijah Walton, and Cox.

THE German Athenaeum, 51, Mortimer Street, again held, from March 1 to 14, a display of paintings, including a good proportion of able and interesting works. Mr. Wolf was in great force; showing equal and consummate mastery over elephant, owl, wild boar, osprey, lion, falcon, stag, and hare. Mr. Herkomer contributed several examples: a *Portrait of a Lady* (of advanced age), and a landscape, *Under the Mid-day Sun*, being particularly noticeable. Other puissant exhibitors were Cecil Lawson, Alma-Tadema, Gregory, Lenbach (*Portrait of Dollinger*), and Burne Jones. The total of works exhibited was not much less than a hundred.

If any person—more especially any person who has not been in the lands of the Orient—wishes to experience a sensation of dreamy and luscious delight, and to pass a shred of his day in the presence of beauty, he should visit just now the show-rooms of Messrs. Robinson and Co., the carpet-dealers, 34, Wigmore Street. This firm held in the spring of 1877 a small exhibition of Eastern carpets and decorative work, "chiefly acquired during some years of search in Persia, the Caucasus, and other Oriental countries." They have now got together another collection of like kind, replete with gorgeous, precious, and exquisite articles, but above all memorable for the "Room from Damascus" which serves as the repository of a certain proportion of the objects. A little pamphlet by Mr. Edward Stebbing, *Half-Hour in an Eastern Apartment*, well worth preservation on its own account, constitutes a catalogue to the collection and a manual of information on the subject generally. The room from Damascus is thus mentioned:—

"An opportunity presented itself of acquiring the internal fittings of a room in Damascus, dating, as testified by the inscriptions on the walls, from the year of the Hejira 1174. Under the direction of Mr. Caspar Clarke (whose acquaintance with Persia and other Eastern countries has been of the highest value, and to whom the discovery of the chamber, and the idea of transplanting it to England, are owing), the panelling was successfully removed; and the entire apartment has been reproduced in one of the galleries, where it has been treated in a manner representative of Oriental ways and customs still to be found universal at the present day. The apartment comes from one of the houses of a long thoroughfare in Damascus, at present narrow and irregular, but occupying a site of great historical interest, once the 'street called Straight.' Beneath the window facing the entrance to the chamber there are two carved frames of woodwork, which, though merely replacing portions of the original panelling, have an interest of their own, both as being shutters from the tomb of Saladin, and as affording evidence of the influences of romantic tales upon Eastern imaginations. Anxious to visit the resting-place of Coeur de Lion's famous rival, Mr. Caspar Clarke experienced every obstacle from the incredulity of the Arabs; who could not be persuaded that curiosity, and not the secret knowledge of some hidden treasure, prompted his undertaking. At length, however, recalling to mind Sir Walter Scott's well-known description in the *Talisman*, he told to willing listeners how in the far-off days, when the leech's knowledge and the leech's skill were gifts of the Arab rather than as at present of the Frank, the mighty English monarch, lying stretched within his tent upon a couch of anguish, was saved from imminent death by the generosity and the skill of his rival, who in disguise, despite every danger, attended him in person. Now the right chord was touched: the incident was at once believed, and was soon the common property

of the town. The pilgrim's curiosity was clearly understood, and his zeal rewarded by the gift of the shutters from the generous Saladin's tomb."

We cannot pause over other readable and serviceable details set forth in the catalogue. The collection is treated of under the headings of Carpets, Embroideries, Tiles and Pottery, and Metal-work. Many splendid carpets and other such fabrics, which Messrs. Robinson are about to send to the Paris Exhibition, were also stored on the premises at the date (March 18) of our visit.

THE initial volume of M. Alphonse Legros' projected series of popular Biblical legends, *L'Histoire du Bonhomme Misère*, just published by R. Guérault, Orris Villas, Hammersmith, is a sumptuous book. Elaborately printed, on fine Whatman paper, in brilliant inks and curious types, and with a sort of luxury in the matter of initials, head and tail-pieces, red lines, broad margins, and blank pages, it is bound in fine golden parchment, lettered in black and red, and is very comely and Dutch to look upon. The text of the legend is M. Champfleury's; the preface, a piece of exquisite French, is from "another hand"—an unknown. M. Legros has illustrated the myth with six etchings:—(1) *Saint Pierre et Saint Paul à la Porte de M. Richard*; (2) *L'Entrée chez Misère*; (3) *Le Souper chez Misère*; (4) *Le Voleur de Poires*; (5) *La Mort dans le Potier*; and (6) *Depuis ce temps-là*. Of these, one, the fourth, would seem to be a failure; the others bear all the marks of M. Legros' peculiar talent at its best. Two at least, the third and sixth, as examples of creative art, rank higher than most of his work, which, with all its many fine qualities, is not seldom apt to be somewhat baldly and pedantically realistic. The issue is confined to sixty copies, which are numbered and signed by the artist. The second number will be devoted to the story of *The Wandering Jew*.

AN important addition has just been made to the collection of works by Luca della Robbia in the South Kensington Museum by the reproduction of his marble *Cantoria*, or Singing Gallery, in the Duomo at Florence. This gallery was taken down about two centuries ago, on the occasion of a wedding in the chapel where it stood, and since then its beautiful bas-reliefs, with the groups of musicians and singers in various attitudes that were so highly commended by Vasari, have been exhibited as separate works in the Museum at Florence. Casts have now been taken of all these, as well as of the architectural portion still remaining, and the whole has been reconstructed and set up with fine effect in the north Court of the Museum. The musical groups depicted in the ten panels are seen, even in the cast, to fully deserve all that Vasari has said about them. The grace and freedom of action of the figures as they join in the choral songs, dance, and play upon all kinds of instruments, are indeed admirable, and it is, no doubt, true that "even the very inflation of the throat of the singers can be distinctly perceived" when examined closely, though at the height at which the gallery is now placed, it is not possible to distinguish these minute details. A scaffolding in front also at the present time shades the panels somewhat from view; but this will be taken down in the course of a few days. The cornice, brackets, and other architectural portions of this work, are not so remarkable as the sculptures. They are somewhat similar to those of the other *Cantoria* by Baccio d'Agnolo, which has been for many years in the same court. It is hoped that before long another of these richly-ornamented galleries may be added—the one of which Vasari speaks as having been executed by Donatello, and placed opposite to that of Luca in the cathedral.

ANOTHER interesting work of art lately added to the Museum is a cast of an ancient brass font in the church of St. Bartholomew at Liège, said to have been executed by the Flemish

sculptor Lambert Patras in 1112. Around this font, which is described by Schaepekens in his *Art in Belgium*, are represented, in bold high relief, the baptisms of the different Apostles, with that of Christ in front, around whom the water comes up like a garment, while two angels stand by, offering a towel. The other baptisms take place in small tubs, into which the saint is immersed up to his waist, his head and shoulder appearing above with a very quaint effect. Below these reliefs are twelve half-figures of bulls, symbolising the twelve apostles, standing out in the boldest relief; not cast in the same mould, as they would be now, but all in different positions, and some of them butting furiously. This font has been presented by the Belgian Commission for the interchange of reproductions of works of art.

IN the last two numbers of the *Chronique des Arts*, M. Henry Havard, who, as we have before mentioned, has been for some time occupying himself in searching over old Dutch archives and other records in the hopes of finding traces of various Dutch masters, contributes the result of his researches with relation to Quiring Brekelenkamp, a master concerning whom not even a single well-authenticated date has hitherto been known. M. Havard finds that Brekelenkamp was born, probably at Swammerdam, near Leyden, and that he was established in Leyden in 1648, in the March of which year he was received into the guild of St. Luke. A month after this he was married to a young girl of the name of Carle or Scharle, living in Leyden, and six children, whose baptisms were all registered in the parish church of the Bakkersteeg, were born to him between the years 1649 and 1655. In this last year his first wife died, but in 1656 he remarried with Elizabeth van Beaumont, widow of William Symoutz, three children resulting from this union, the last of whom was born in May, 1668. In this same year the death of Brekelenkamp is briefly noticed in the books of the guild of St. Luke. These facts, although they afford no precise dates for the many charming pictures by this artist that are scattered in various collections, yet make it evident that his artistic activity must have extended over about twenty years, that is from 1648 to 1668.

THE refusal of Germany to take part in the French Universal Exhibition has been relaxed in favour of painters and sculptors. By a recent decree of the Emperor these artists are permitted to contribute a certain number of works, and a commission of control has been appointed for the purpose of examining and approving of those sent in. This tardy participation of Germany has necessitated several alterations in the Fine-Art section of the Exhibition. The galleries destined for national manufactures have had to be given to the German contributors, and a pavilion constructed outside opposite the Indian Palace of the Prince of Wales, for the French Industrial Exhibition.

THE Municipal Council of Athens at one of its last meetings voted the erection of a commemorative column at the entrance of the Acropolis, inscribed with the names of all those who either by their writings, discoveries, or in any other way had manifested active interest in the cause of the Hellenes.

THE STAGE.

HERR NEVILLE MORITZ, the Hungarian tragedian, whose reputation in various continental cities as a Shaksperian actor had awakened rather high expectations, has unfortunately not created in England any great impression in his favour. Of his performance in *Othello* we have already spoken. On Saturday evening he made his first appearance at the Queen's Theatre in the character of Shylock, in the acting version of the play, which transposes and curtails some of the scenes and ends near the

close of the fourth act with the incident of the trial. Herr Moritz's Shylock presents no very glaring defects; it is certainly not deficient in force; but it wants variety, and is not lighted up at any point with those flashes of genius by which a great performer is able to excite the imagination and to stir the feelings of an audience. The "business" of the part, as it is technically called, that is the details, great and small, of interpretative action, which he introduces, are generally familiar on our English stage. Herein at least we find few of those fruits of independent searching of the text which might be looked for in an artist who is represented by zealous friends as having satisfied the requirements of German commentators and students of Shakspeare. The malignity of Herr Moritz's Jews seems to want the steadfast inward strength which can indicate itself in due season without fierce gesticulation or explosions of passion. Like the affection of the Queen in the play scene in *Hamlet*, it "protests too much," and finally leaves the impression of one who may or may not be malicious, cruel, revengeful, and deeply conscious of his own sufferings, and of the wrongs of his race, but is, at all events, determined that nobody shall take him for anything of a more meek or amiable turn. Of the general characteristics of the performance of *The Merchant of Venice* at the Queen's Theatre, little need be said. The part of Portia demands more youth and grace than Mrs. Arthur Stirling—though an actress of pleasing appearance—possesses; but unfortunately, our actresses rarely attain so much excellent art as this lady displays before their first youth has passed. Mrs. Stirling speaks the famous description of mercy with a correctness of emphasis and a general sincerity of intonation that are extremely rare upon our stage.

In the way of elocution of a lighter and more graceful kind, we have, however, an example deserving of notice in the case of Miss Louise Moodie's delivery of a short epilogue or rhymed "tag" to a comedietta by Mr. Grundy, entitled *Man Proposes*, produced at the Duke's Theatre this week. The little piece itself has not much to recommend it. The author seems to have taken for his model the trifle entitled *Uncle's Will*, in which Mr. and Mrs. Kendal occasionally afford so much delight to audiences; but the relations of his lady and gentleman are neither so fresh in conception nor so interesting in themselves as those of Mr. Theyre Smith's hero and heroine, and his dialogue wants the conciseness, the refinement, and the grace that are above all needful in a little piece almost devoid of incident. The few rhymed heroic couplets to which we have referred are yet very cleverly written; and these are spoken by Miss Moodie with the delicate variations of tone and fleeting shades of emphasis that carry all the spirit and meaning of a passage at once to the ears of an audience. We confess that we have not found much charm in Miss Moodie's acting in this little piece. Her manner is somewhat artificial; her explosions of high spirits are not infectious; and she has aggravated these grounds of complaint by assuming a fair wig of much too imposing a degree of bloneness and luxuriance; but her delivery of verse nevertheless affords a peculiar pleasure, for which we must as a rule go to the French stage.

THE indisposition of Mr. Phelps—which it is to be hoped will prove to be only temporary—has deprived audiences at the Aquarium Theatre of the advantage of seeing him in some of his famous characters; but a theatre which is strictly confined to afternoon performances is necessarily better able to reinforce its company than those houses which are only open in the evening. The engagement of Mr. William Farren provides the spirited revival of Sheridan's comedy of *The Rivals*, now performing at this theatre, with a representative of Sir Anthony Absolute who could hardly be conceived to be better qualified for the part. The cast indeed—which includes Miss Litton as Lydia Lan-

guish, Mr. Lionel Brough as Acres, Mrs. Chippendale as Mrs. Malaprop, Mr. Conway as Captain Absolute, and Mr. William Rignold as Sir Lucius O'Trigger, is singularly efficient and complete. These advantages, coupled with the circumstance that *The Rivals*—unlike *The School for Scandal*—has not been revived for some time, sufficiently explains the sort of rage for going in the afternoon to the Aquarium Theatre which seems to have seized upon that staid and decorous portion of the playgoing public who eschew late hours, and decline the conveniences of special midnight trains.

The Scar on the Wrist at the St. James's Theatre will shortly be replaced by a new play from the joint pens of Mr. Tom Taylor and Mr. Paul Meritt.

A PLAY entitled *Joseph Balsamo*, written by M. Alexandre Dumas, and founded upon the celebrated novel by his father of the same name, has been produced at the Odéon with success. It is an elaborate historical drama of the time of Louis XV., in which Marie Antoinette the bride of the Dauphin, afterwards Louis XVI., is a leading personage. History is melodramatically treated; exciting incidents and strong contrasts abound, and altogether the work does not belong to a high class; but the dramatic elements of the play are set forth with a skilful hand. In one scene Mlle. de Tavernay relates the story of her dishonour in a sleep supposed to be induced by magnetic influences. The great spectacle of the play is a representation of the Court of Louis XV. at Versailles, with tabourets of honour placed for favoured ladies and the halberdiers in rich uniforms ranged around.

MUSIC.

CRYSTAL PALACE.—MACFARREN'S "LADY OF THE LAKE."

THE first performance in London of Prof. Macfarren's cantata, the *Lady of the Lake*, attracted a large audience to the Crystal Palace last Saturday. The work was composed for the opening of the new Music Hall in Glasgow, and was first performed in that city last November. The words, which are almost entirely taken from Scott's poem, have been adapted for musical purposes by Mrs. Macfarren; and it will be well, before speaking of the music, to say a few words as to the libretto.

Under no circumstances is it an easy task to arrange a poem which is mainly narrative and descriptive rather than dramatic as a cantata; and in the present case Mrs. Macfarren, skilled writer as she unquestionably is, must have experienced no ordinary difficulties. That these have been in all instances successfully overcome it would be too much to assert; it is doubtful, indeed, whether any manipulation could have converted the poem into a thoroughly satisfactory libretto for music. There is so much incident in Scott's tale which is of real importance in its bearing on the plot, that it was absolutely impossible to introduce the whole, or anything like the whole, into the cantata; consequently Mrs. Macfarren has been driven to such expedients as the insertion of parenthetic notes between the different numbers of the piece, of which the following, occurring between Nos. 14 and 15, is a sample: "Fitz-James pursues his way with caution, till at eventide, toil-worn, he comes unknown upon Roderick on the watch, by his fire." A libretto ought to tell its own story with sufficient completeness to be intelligible to the hearer without further aid; and as in the course of the cantata there are some eight or ten of these notes, explaining the progress of the action, it will be readily seen that a certain effect of patchiness must necessarily result. Here I think the fault rests not with Mrs. Macfarren, but with the subject, the choice of which was doubtless suggested by the fact that the work was commissioned for a Scotch festival. Again, the

treatment of the chorus, which is sometimes narrative, sometimes dramatic, can scarcely be called happy; and for this too, the choice of the subject must bear the blame. The general custom of composers is to set narrative passages as recitative; but in the present case so large a proportion of the text is narrative that Dr. Macfarren could never have adopted this method of treatment without seriously imperilling the success of his work. It is far easier to point out shortcomings than to suggest remedies; and though on the whole, the libretto can hardly be called satisfactory, I freely admit that I do not see what could have been done better with this particular subject, which, in spite of the opportunities it offers to the composer in isolated passages, is not as a whole well suited for adaptation as a cantata.

Passing now from the words to speak of the music to which they are set, it need hardly be said that the cantata is of high musical interest. It may be described in one sentence as pre-eminently intellectual and thoughtful music. Its clearness of form may almost be called logical; one idea seems to follow another naturally and, as it were, of necessity; but the effect it produces is that it sounds like music of the head rather than of the heart. It is always appropriate to the subject, frequently (as in the fine quartet "Kinsman and father" in the first part, or in the scene with Blanche of Devan, and the duet between Fitz-James and Roderick in the second part) highly dramatic. The quartet just mentioned, one of the finest numbers of the work, might be transferred to an opera without a note of alteration. But though the music interests greatly it but seldom warms. Melodic invention is hardly the composer's strong point. It need perhaps scarcely be said that there is no blame implied in this remark. The gift of melody is one which comes to a composer directly from Heaven; and a musician is no more accountable for the degree in which he may or may not possess it, than he is for his height or the colour of his hair. I am not denying Dr. Macfarren the possession of the gift; indeed, if I did, several numbers of the present work would rise up in disproof of the assertion. But in his music the melody is only of secondary interest; the points which rivet the attention and challenge the admiration, are the masterly workmanship, the command of all styles and of all schools—in short a control over the *technique* of composition in all its branches such as very few, if any, of his fellow-countrymen possess. In all these points *The Lady of the Lake* is a model; and it is just because these are the predominant characteristics of his style that the composer's music will appeal in general more to musicians than to the outside public.

It is needless, and it would be hardly intelligible without extracts, to enter on any detailed analysis of the music; but there are two points of interest which ought to be mentioned. The first is the extremely skilful manner in which, in order to give "local colour," Dr. Macfarren has introduced in several places the national Scotch scale, without the fourth and seventh notes, sometimes called the "pentatonic" scale. Many of the genuine Scotch airs are constructed upon this scale; and in the present work the composer has most happily caught the characteristic of this national music, especially in the part-songs, "Not faster yonder rowers' might," and "Hail to the chief who in triumph advances." The other striking feature of the work is the very copious use Dr. Macfarren has made of representative themes—"Leitomotive," to use the German phrase. These are employed nearly as frequently and quite as pertinently as by Wagner in his *Ring des Nibelungen*. In the very able analysis of the cantata, by Mr. Joseph Bennett, which was printed in the book of the words, these various themes are pointed out, both on their first appearance and at their subsequent recurrence. As Dr. Macfarren is probably not familiar with Wagner's latest works, and has most certainly

not formed his style on that of his great German contemporary, the coincidence is curious enough to be worth noting.

Of Saturday's performance it is unfortunately quite impossible to say much that is favourable. The solo parts were sung by Miss Catherine Penna, Madame Patey, and Messrs. Shakespeare, George Fox, and Robert Hilton. Madame Patey in the music of Malcolm Graeme and Blanche of Devan was magnificent; nothing finer could be wished for. Mr. Shakespeare sang with his usual delightful artistic finish; but his voice was not powerful enough for the music in so large a hall; and hence, through no fault of his, many parts failed to produce their full effect. Miss Penna sang conscientiously, as she always does, but the music was far beyond her power; and Messrs. Fox and Hilton were respectable but nothing more. The cantata requires a much stronger cast of soloists to do it justice. The chorus was most unsatisfactory, being alternately coarse and uncertain; and even the orchestra was less perfect than usual. May *The Lady of the Lake* when it is next heard in London receive a more efficient rendering than it did on Saturday!

EBENEZER PROUT.

AN addition to the ranks of acceptable pianists at the Popular Concerts has been made by the engagement of Herr Barth, who, it may be remembered, made his *début* in London at a Philharmonic concert two years since. Neither the work he played on that occasion—Henselt's Concerto—nor the pieces selected by him on Saturday and Monday last were calculated to prove his possession of the highest qualities as an executant. But that he has many of the essential qualifications of a pianist was sufficiently shown. His touch is clear and incisive, his command over the gradations of tone nearly perfect, and his style easy and unconstrained even when vanquishing such difficulties as present themselves in Brahms's Variations and Fugue on a theme of Handel, Op. 24. More than this it would be rash to say until Herr Barth is heard in some work that is recognised as a test of merit in the pianoforte player. A trio in F, Op. 18, by Saint-Saens, was added on Saturday to the very meagre list of novelties given this season. It is a sound, musicianly work, but in nowise remarkable for originality.

AT Mr. Dannreuther's last musical evening, at 12, Orme Square, on Thursday week, Beethoven's great Sonata in C, Op. 102, No. 1, for piano and violoncello, and Schubert's Trio in B flat, Op. 99, were the principal works performed. Mr. Dannreuther was assisted by Messrs. Henry Holmes and Lasserre; and Mlle. Hélène Arnim was the vocalist.

HERR BOSCOVITZ, a pianist who enjoys a great reputation in America, gave the first of a series of seven pianoforte recitals at the Steinway Hall, Lower Seymour Street, on the afternoon of the 14th inst., when he performed a selection from the works of Bach, Handel, Rameau, Chopin, and Liszt, besides a piece of his own. The second recital is announced for next Thursday.

THE last of the fifth series of Herr Franke's concerts took place at the Royal Academy Concert room, on Tuesday evening, when Mozart's quartett in D minor, Brahms's piano quartett in A major, and three sonatas by Scarlatti, were the chief items of the programme. The quartett party consisted of Messrs. Peiniger, Franke, Holländer, and Van Biene, and Mlle. Krebs was the pianist. The sixth series will commence on April 30, when the programme is to consist entirely of works by English composers.

MESSRS. GEORGE BELL AND SONS write:—

"In reference to the review of Mr. Hunt's *Concise History of Music* which appeared in your last number, we must, in justice to its author, state that the work did not contain his final corrections. By a misunderstanding the sheets were printed off before

the corrections reached us. . . . With regard to the series of 'Cambridge School and College Text Books,' of which this work and Mr. Banister's well-known work on music form a part, we wish to take the opportunity of stating that this collective title does not and is not intended to imply any sanction on the part of the University authorities."

THE *Requiem* of Berlioz was announced to be given at the Concerts du Châtelet, Paris, last Sunday, under the direction of M. Edouard Colonne.

It has been already announced that the orchestra of the Vienna Opera, under the direction of Hans Richter, and Gilmore's orchestra from New York, will be heard at Paris during the Exhibition. The *Revue et Gazette Musicale* now states that various other foreign orchestras express the same intention; among these are that of La Scala at Milan, conducted by Faccio, and that of the Popular Concerts at Turin, conducted by Pedrotti.

MORIANI, once celebrated as a tenor singer, has just died in Florence, his native town, at the age of seventy.

RUBINSTEIN's opera *Die Makhtaber* was produced at the Vienna Opera at the end of last month. The work is severely criticised by Dr. Theodor Helm in the *Musikalisches Wochenblatt*.

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TABLE OF CONTENTS.

	PAGE
SYMONDS' TRANSLATION OF THE SONNETS OF MICHEL-ANGELO AND CAMPANELLA, by Prof. E. DOWDEN	247
VICTOR HUGO'S HISTOIRE D'UN CRIME, by G. MONOD	248
LET'S MORE GLIMPSES OF THE WORLD UNKNOWN, by A. LANG	249
YRIANTE'S VENICE, by PH. BURTY	250
SPINOSA'S LAND OF BOLIVAR, by W. T. MEDGEM	251
WATKES MATERIALS FOR THE HISTORY OF THE LONG-BOARDS, by ARTHUR H. D. AGLAND	252
NEW NOVELS, by the Rev. Dr. LITTLEDALE	253
CURRENT LITERATURE	254
NOTES AND NEWS	255
ORTHOGRA: Prof. ALMON, by the Rev. Dr. LITTLEDALE; J. HAIN FRISWELL, Prof. ARNDT, CAMILLE DE LA BERGE, and A. E. VANG	256
NOTES OF TRAVEL	257
THE "RASBONA SEPTIMANALE"	257
NEW FACTS ABOUT MOLIERE, by A. LANG	257
MAGAZINES AND REVIEWS	258
OXFORD LETTERS, by the Rev. A. H. SAYCE	258
SELECTED BOOKS	259
CORRESPONDENCE:—	
Was the Author of the Epistle of James acquainted with the Apocalypse? by Thos. Tyler; The Old Irish Missal at Oxford, by J. T. Gilbert; French Law, by the author of <i>Marmores</i> and <i>George Saintsbury</i> ; <i>Apocrypha</i> , by the Rev. F. B. Warren	259-61
APPOINTMENTS FOR NEXT WEEK	261
ARNEY'S THEATRE ON PHOTOGRAPHY, by H. BADEN PRITCHARD	261
SPITTA'S EDITION OF THE LETTERS OF JULIUS AFRICANUS TO ARISTIDES, by the Rev. W. SANDAY	262
SCIENCE NOTES (ANTHROPOLOGY, BOTANY)	263
MEETINGS OF SOCIETIES	264
THE INVENTORY OF THE ART TREASURES OF FRANCE, by Mrs. MARK PATTHON	266
THE DUDLEY GALLERY, II., by W. M. ROBERTS	266
ART SALES	267
NOTES ON ART AND ARCHAEOLOGY	267
THE STAGE	268
MACFARREN'S "LADY OF THE LAKE" AT THE CRYSTAL PALACE, by EBENEZER PROUT	269
MUSIC NOTES, NEW PUBLICATIONS	270

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LITERATURE.

Il Moderno Dissidio tra la Chiesa e l'Italia, considerato per occasione di un Fatto particolare, da C. M. Curci, Sac. (Firenze: Fratelli Bencini, Editori, 1878.)

THE interest elicited in wide circles by the report some months ago that a serious difference in opinion had been declared on grave matters between one who long had held so distinguished a position in the Roman Church as Father Curci, and the ruling authority in that Church, will certainly ensure attention for the pages in which the eminent ex-Jesuit has seen fit to explain to the public the views which brought censure upon him and the circumstances under which this was pronounced. The present publication is what the French term a *pièce justificative*—a vindication of a particular line of action taken with reference to a personal incident. It must be read rather as a pamphlet put forth to rebut imputations than as an exhaustive treatise that offers solutions for the many intricate problems involved in the question what should be the relations between Church and State, in the constitution which the latter appears to be definitely adopting under the influence of ideas which seem destined to continue for an indeterminate period in the ascendant. But though thus narrowed in its direct scope, the volume abounds in passages which, as coming from this particular writer, make of this publication a significant sign of the times—the more so from the coincidence between its appearance and the accession to the Chair of St. Peter of a Pope who, there is apparently ground for believing, has not entertained the same uncompromising views which prompted the proceedings that resulted in Father Curci's having to leave the religious body with which he was so long connected. That for many years he has ranked among the most conspicuous champions of the doctrine supposed to be embodied in the Society of Jesus, and powerfully expressed through the *Civiltà Cattolica*, is known to all. As a preacher and a writer Curci has stood before the public as among the greatest lights the Society could show in Italy. To learn, therefore, from his own admission, that for years he had become more and more estranged from the lines of thought and action vehemently insisted upon by the authoritative organs of the Society as incapable of being departed from without a defection from the duty every true Catholic owes strictly to the Church, and to discover that in every instance his difficulties arose out of conflict in his mind between what was being peremptorily demanded by these exacting

exponents of Catholic requirements and what the irrepressible promptings of his Italian heart felt to be due to the civil authorities in possession of his native land, opens up much matter suggestive of far-reaching consequences. The men of Italian birth in the priesthood are not few, and if in one so long and so closely connected with the school of Ultramontane principles as Curci—one whom personal pride might well be expected to indispose to any public declaration in a sense contrary to his antecedents—the fibre of patriotism nevertheless snapped the fetters which it was sought to impose upon the obligations of citizenship, it might fairly be asked whether the same patriotic impulse may not be vibrating with at least the like force in that numerous section of the Italian clergy which is without any marked personal reason, on the score of consistency, for maintaining a defiant attitude towards the secular authorities that are governing. The irrepressible manifestation of the national sentiment by this distinguished Jesuit is what constitutes the striking feature in the present volume, rather than any strictly scientific value or remarkable novelty that can be found in the propositions advanced.

The first two chapters are preliminary. In them are laid down certain general definitions, first as to the quintessence of what, by the principles of the Church, it is absolutely incumbent to accept as of dogmatic force; and then in elucidation of what is really implied by certain formulas that have acquired a large currency. Curci reduces the former to a small compass. "Under any circumstances, when one holds the Apostles' Creed, and abides firmly by it, nothing else is needed of *absolute necessity*." All revealed truths will be found to be mere reproductions of what is in substance in one or other of its articles. The current formula that most prominently engages Curci's attention is that in respect to legitimate authority, and here he at great length combats the "monstrous union" of Catholicism with the political doctrines advocated by Heller, De Bonald, and especially De Maistre, which set up the divine right of absolutism almost as the corner-stone in the Catholic system. "The divers forms of public government being ordained in the designs of the creating Mind for the civil weal of human societies, that one will be legitimate which fitly disposes each to attain that weal under the circumstances in which it is placed." Hence Curci defines sovereignty to be, according to Christian notions, not an absolute "dominion" but a "ministry"—affirming that people have a rightful voice in its constitution, and protests against the "stupendous calumny which would fasten on the Church that hateful *divine right*." After this preface we come to the subject-matter of the tract, "whether or not the opinion must be held a doctrine of the Church which affirms, as beyond doubt or failure, the more or less speedy restoration of the temporal power, as it was before September 20, 1870, with the necessary accompaniment of a dissolution of the present Italian State." Curci is careful to point out that the question of an independence for the Church, in reference to which there are authoritative decla-

rations, is not impugned in the consideration of the proposition, and then dwells with much force on that "audacious and factious current" which is bent with stubborn determination on driving the authorities of the Church into a position of deadly antagonism to the civil government of Italy, and on confirming them in this attitude by a continuance of visionary assurances. "The capital mistake of our so-called Conservatives rests in their having chosen to consider the late Italian revolutions a merely passing tempest, that would subside like many others, whereas these constituted the complement of a transformation in civil society which began with the Treaty of Westphalia." Curci protests strongly against these Conservative utterances being accepted as binding on Catholics. He will not recognise as authoritative the "vague rumours" or "the confidential communications" said to have emanated from the Vatican, that name not being enumerated among the *Luoghi Teologici* by any canonist, the true channel through which Pontifical declarations can be promulgated being the Congregations and the Episcopate.

Curci contends that the Allocution of June, 1862, is the single Papal utterance that at all relates to the Temporal Power, and it he construes into a merely general proposition—not to be disputed—as to an independence essential to the exercise of Pontifical jurisdiction, and necessarily unconnected with the concrete case created by the events of 1870. Nevertheless the "faction" has striven to ascribe to this Allocution a dogmatic meaning in reference to immediate restoration, and has pointed freely to the supposed concurrence in this view of the Italian Episcopate; whereas Curci opines that the silence so steadily observed by so many Bishops on the topic, despite much influential agitation brought to bear upon them, warrants a different conclusion as to their sentiments. The crowning result of this influence has been an abstention from civic duties by believing Catholics which necessarily has thrown into hostile hands the monopoly of government. "That pernicious formula, perhaps the greatest calamity of our country, *Neither elected nor electors*" Curci denounces in earnest words as the fatal legacy bequeathed to the Church by the ascendancy of ignorant and conceited presumption. The sufferings of the Church are ascribed "not to the new institutions in themselves, which, with all their blots, might serve for good as well as they do for evil," but wholly to that "generation of idiots and cowards who, divesting themselves of their privileges, lodge them in the hands of their adversaries to the detriment of morals and of religion, and then presume to style themselves the *Good* and the *Catholics*." Curci demonstrates from history that former Popes, under analogous circumstances of spoliation, never imposed on their subjects the duty of a like attitude, and affirms that no tittle of authoritative ecclesiastical prohibition can be shown forbidding Catholics to fulfil the obligations of citizenship towards a Government, because intruded through an act of forcible ejectment. "If there is, let it be shown," is his confident challenge; while as

for the sentence, "judicat non expedire," freely repeated as having been pronounced in a solemn Decree from a Roman Congregation, in reply to an enquiry on this subject, he gives reasons—and they are weighty—which incline him to look on the statement as a deliberate fabrication.

Among the principal instruments set in motion by the "faction" for influencing opinion, is the establishment of so-called Catholic journals; and Curci is nowhere more strenuous than in his denunciations of the tone and spirit in which these periodicals usurp an air of authority they have no right to claim, preach views that would make their readers traitors to their country, and profusely bespatter all who differ in opinion with vituperations—the term of *Liberal Catholic* being especially used as a stigma of opprobrium.

"It is a fact that at present not one of our great Christian reputations in Italy, whether lay or clerical, has not in some manner been dragged into the dirt or bespattered with it. The double instrument employed for that purpose by this section of the press has been the *Syllabus* and the appellation of *Liberal Catholic*. For what Christian of any renown is there among us (outside the known current) who has not been cast under suspicion of imperfect orthodoxy as to the former, and who has not had fastened on him something of the second as an offensive term."

Of the *Syllabus* Curci's estimate coincides with Dr. Newman's. "It is nothing but a Catalogue or an Index of proscribed propositions, gathered from different documents." Dr. Newman's definition is—"The word *Syllabus* means a collection; the French translators call it a *résumé*. . . . The *Syllabus* is not an official act." The practical consequence of the action pursued by these influences is stated to be an increasing separation in Italy from the Church. "The generation contemporary with the Italian Revolution, or rather the cultivated lay section which, with a small exception, wrought it, was altogether and thoroughly Christian." Curci is of opinion that "at the present day the Italians in their entirety are very satisfied at having an independent and united country," and points in evidence to the absence of active discontent, notwithstanding greatly heavier taxation. Unfortunately the Pope, worked upon by the vehement appeals of fanatics, who made of "restoration a thirteenth article of faith," would not recognise facts, and so did not avail himself of the opportunities offered to "ensure the arrangements which would have been deemed the best for the Church and Italy." The "fatal legacy of misfortunes bequeathed by these noisy champions will not vanish when they have disappeared from the scene," for the feelings of the country are inevitably being estranged by a doctrine which invariably puts forward the dismemberment of Italy through the triumph of foreign arms. The young generation is being more and more repelled by religious influences presenting themselves with such distasteful adjuncts. Curci reduces to infinitesimal dimensions the action of so-called Catholic Associations. To youth, buoyant with spirit and eager for public career, "you offer a Catholicism arranged *ad usum Delphini*, which has for its chief obligations to take no part in the political life of the country—to

stand aside in a small conventicle which awaits the dissolution of Italian unity, with restoration of the temporal power as it was. . . . You offer them as daily bread one of those hideous monstrosities called Catholic journals. . . . I mentioned just now evils which the attempt might effect; unfortunately the attempt has been made, since some time, and the result is exactly what I said—the studious youth have deserted, and are continually deserting, the Church."

The story of the circumstances that led up to expulsion from the Order is told fully in the seventh chapter. They are too long to be given here, and no epitome would adequately represent Curci's case. His statements are distinctly meant to convey that he has been the victim of influences in whose hands Pius IX. was a mere puppet. A point of importance is that the incident which was made the plea for censure at the end of last year occurred as long ago as June, 1875, without it at the time having given rise to reproof. The incident in question was a strictly private communication in writing addressed by Curci to the Pope, explanatory of his views in regard to the policy demanded by the interests of the Church. It is interesting to learn that already, after the battle of Castelfidardo, he had addressed to Pius IX. a memorial in proof that "the false policy of Antonelli would drive on to the final destruction of the temporal power," without this step having then brought on him sovereign displeasure. Even as late as February, 1877, Pius IX. sent Curci his blessing, and assured him of his "ancient favour," in reply to an humble message on the first symptoms of a disposition on the part of certain ecclesiastical authorities to subject him to disciplinary proceedings. The injunction which it was finally sought to impose on Curci went not merely the length of requiring him to abstain from public expression of his opinions on these points of policy (this he was quite prepared to do), but also of refraining to entertain them in private. The account given of the communications received by him from various ecclesiastical authorities, and of the discrepancies between several of their statements, is a curious contribution to the knowledge of the peculiar current which directed and guided the action of the Church in the latter days of Pius IX.

The inference drawn in the last chapter is that society is going through one of those great organic changes which permanently modify its system and impose the necessity of an alteration in the forms of its constitution. The alteration now in course of operation is held to be of a nature that must involve, on the part of the Church, a different position from that which it has hitherto held generally as an establishment. That this fact has not been recognised by the Church authorities is considered by Curci to have been the cause of serious mischief. The essential has been grievously lost sight of in the heat of passion to clutch what was transitory and of merely accidental value. While divine dispensations operating through the medium of secular revolutions were conducting the Church "to a novel external condition, better suited to societies more than half apostatised," the officious representatives of the Church

clamoured frantically for a state of things irretrievably lost. These zealots were blind to the fact that the conditions they wish so much pertinacity proclaimed as indispensable to the proper observance of religion were precisely those under which the hurricane broke on the Church establishment without encountering anything to resist its force. Instead of raising Papal legions which on the day of conflict proved a phantom army, Curci would have had the Church speak in the following strain to the lay community:—"What is done is done, and there is no means to undo it. Let its authors account for it to God! Keep your Italy! keep your power and your treasures! Whenever God chooses to give back to the Church what has been taken from it, He will not want our advice; nor does it seem that for the present He has any wish for our co-operation—every practicable avenue being closed. Keep, therefore, the whole: all we want are your souls, to lead them to Christ."

In Curci's judgment the irresistible tendency of modern society manifestly involves that the Church will have to forego all exceptional privileges, and that its ministers will have to depend for their influence on "the spontaneous reverence of the people for the spotlessness of their lives." That the Church can flourish without intimate association with the State is shown by the prosperous condition of religious bodies in Belgium. Curci also points, in corroboration, to the significant difference in the estimation shown for the priesthood in Tuscany, where the Leopoldine laws sharply circumscribed the position of the clergy, and in the former Papal dominions and the Neapolitan provinces, where those conditions of ecclesiastical privilege prevailed towards the restoration of which, according to the Jesuits, it behoves every genuine Catholic to devote all his energies.

The concluding pages of Father Curci's tract are mournful in tone. The Catholic priest sorrows over the woes done to the Church. The Italian patriot grieves over actions which divorce his country from that Church. That the two might have gone hand in hand toward great destinies is his belief; but now he is no longer hopeful.

"It will be said that this is a dream; if it be a question of the present day, I am not disposed to deny it; but history, a stricter judge than ourselves, will say to our confusion that there was a moment when that dream might have been turned into reality."

And then Curci adds these words—which, now that the event plainly hinted at has actually occurred, acquire a special interest:—

"But then arises naturally this thought: if on the occurrence of a certain unavoidable event that cannot be far off, a change were made in the direction, so as to remove the difference and to convert it into concord, could it then be possible to try something of the kind? The conclusions drawn from what has been stated may supply an answer to the question, and that answer, so far as I am able to see, is sadly and inevitably in the negative."

Must this pessimist prognostication be taken as absolute? Is it really beyond the power of any Pope—be he Leo XIII. or another—any more to effect an understanding with Italy? Such speculative questions are not reducible to demonstration. This much, however, may be said, that if the opinions

entertained by Father Curci are the expression of what has been tacitly held to a considerable extent among the portion of the Italian priesthood educated in the strict school of Jesuit doctrine, then the impediments from within the Church which a Pope disposed towards conciliation would have to overcome are likely to prove less stubborn than might have been anticipated.

W. C. CARTWRIGHT.

The Complete Poetical Works of Percy Bysshe Shelley. The Text carefully revised, with Notes and a Memoir, by William Michael Rossetti. Three Volumes. (London: E. Moxon & Sons, 1878.)

It is less than ten years since an ingenious critic brought forward the persistent neglect of Shelley and Keats by the public as a reason why popularity should be entirely disregarded in estimating the value of a literary product. But it would be difficult for us now to allow that any very heinous neglect has been shown to Shelley, of whom this is at least the fourth edition produced within a decade, and on whom editor after editor lavishes the zeal and erudition that bishops in embryo were wont to expend on Greek tragedians. Keats, it is true, though he seems to sell, lacks as yet an editor; in the last issue I find the same old blunders, Psyche still owning a "soft-couched ear" and the lurking alexandrine not yet expelled from the *Ode to a Nightingale*. But the study of Shelley has become a prominent branch of English bibliography; party spirit runs high in its discussions, and, as in the cult of other classics, the worshippers contrive to extract a great deal of excitement out of their fascinating employment. We may perhaps hope to see the foundation of a Shelley Society, from which, if poets and critics do not gain very much, at least bibliographers may; nor can any one grudge the simple pleasures of controversy to those who so effectually lighten our labours in reading the careless poets. When we reflect how many gentlemen are profitably employed for year after year in clearing up the grammar and punctuation of the great dead, we are apt to consider the carelessness of the illustrious as no small part of the debt that posterity owes them.

In 1870 Mr. Rossetti originally published the edition of which this is the reprint. We should not have considered that the latter called for detailed comment if another very carefully prepared issue of Shelley had not in the meantime professed to supersede the former. Of Mr. Forman's four-volume edition of 1876-77 Mr. Rossetti takes full cognisance; indeed, with a candour that is very characteristic of him, he is careful to pay his predecessor a handsome compliment. In a variety of details Mr. Rossetti has modified his original text, especially in the matter of innovation, in which the general consensus of critical opinion condemned his too great readiness to alter without MS. authority. It has been eminently to the advantage of good scholarship, as opposed to mannerism and prejudice, that two editors so different in aim as Mr. Rossetti and Mr. Forman, agreeing, indeed, in almost nothing but their reverent love for Shelley, should

have had the opportunity of jealously revising each the work of the other. It appears to me that the result is now so admirable in either case that we need not quarrel with one editor or the other because each has a manifest foible. Mr. Forman's weak point is punctuation; he will oscillate an hour between a comma and a semicolon, and the erroneous use of a colon and a dash is almost more than he can bear even from Shelley. Mr. Rossetti, on the other hand, has a soul above stops; but his foible is grammar. His passion for the doubtfully-correct and certainly hideous second person singular of the verb amounts to infatuation. Shelley, like a great many poets and the majority of Englishmen, disliked the grating sound of the clustering consonants, and when it was particularly harsh he dropped the *st*.

"Thou too, O Comet! beautiful and fierce,
Who drew the heart of this frail universe,"

he wrote; whereupon Mr. Rossetti hastens to insert the horrid word *dreust*. But as Mr. Skeat tried in a most luminous paper to impress the needlessness of this alteration upon him, and yet he is still unpersuaded, we must suppose him obdurate on the point, and pass on, merely recording another protest against the Procrustean practice. For my own part I must continue to prefer Shelley wrong to Shelley improved.

These matters are so small, and belong so purely to bibliography, that one almost apologises for mentioning them. The aim of the editor throughout these volumes has been reverential to his author, candid to his critics, patient in investigating every shred of authority, and generous to every helper in the one labour of love. The result is, in short, admirable; and there seems no other word to say about it except to help would-be purchasers by a parallel statement of the excellences of Mr. Forman's and Mr. Rossetti's work. The former, then, is printed more handsomely and with a bolder type, but the latter is less bulky, being in three volumes instead of four. The new edition has the advantage of a full and interesting memoir; the earlier one, however, has ample bibliographical notes, facsimile title-pages, and an index of first lines. The portrait in each is almost equally bad; in Mr. Forman's the look of insanity given by the dilated pupils of the eyes is, perhaps, more marked, but Mr. Rossetti's is more completely maudlin. When is an engraving or etching of the extremely interesting portrait-bust by Mrs. Leigh Hunt, now in the possession of Mr. W. B. Scott, to be given to the public? In the arrangement of the poems Mr. Rossetti retains the old order, and commences with "Queen Mab;" Mr. Forman had the whim to begin with "Alastor." Mr. Rossetti returns to "The Revolt of Islam," and notices "Laon and Cythna" only in his notes, although he interpolates into the former passages of the latter. On the whole it might not be unfair, while warmly commending both editions as admirable contributions to English literature, to say that Mr. Forman's will be more appreciated by students and specialists, but Mr. Rossetti's by the general reader.

EDMUND W. GOSSE.

POLITICAL ECONOMY.

Political Economy. A Primer. By W. Stanley Jevons. (London: Macmillan & Co., 1878.)

Political Economy; its Meaning, Method, Limit, and Nature. By Albert S. Bolles. (New York, 1878.)

The Economy of Consumption. By Robert Scott Moffat. (London: C. Kegan Paul & Co., 1878.)

To write a Primer of Political Economy is one of the hardest tasks that could be set to an author acquainted with the differences at present existing among economists themselves, with respect not only to doctrine but to method, to say nothing of the mingled apathy and scepticism of a great part of both the philosophical and the commercial world. The very conception of a Primer seems to involve the assumption that the main principles of the subject can be set forth in a form from which there can be little or no dissent on the part of competent judges. Anything like a controversial treatise, or pure scientific enquiry, or novel speculation, is foreign to the purpose. The author must speak with authority, avoiding doubtful and unsettled questions, and if disputed points must be touched, putting forward his own views with clearness and confidence. Such is the course which Mr. Jevons has adopted, save on one subject, where we shall find him trespassing on forbidden ground. It is not the business of a writer of an elementary manual to sow doubt in the minds of beginners, and Mr. Jevons is quite justified in making no allusion to the two opposite economic schools to which Mr. Bolles, Professor of Political Economy in the University of Boston, in the lecture referred to above, distinguishes as inductive and deductive; schools which the author of the *Economy of Consumption* confounds altogether when he speaks of "orthodox" political economy as "historical." Mr. Bolles himself, while leaning to the inductive and historical method, hardly brings out with sufficient clearness the essential distinction between the two schools. Both, it is true, profess, as he says, to set out with induction, and both make use of deduction. One, however, assumes that the work of induction was finished almost as soon as begun, and, in Mr. Senior's words, that political economy rests on "a few general propositions, the result of consciousness or observation," even those acquired by observation being "nearly self-evident." The other, on the contrary, holds that the economic phenomena discoverable in the history and present state of different nations have never been adequately examined; that some of the most important problems in economic philosophy have hardly been raised, much less solved; and that several doctrines for which the title of laws of political economy is claimed by the deductive school, are empty abstractions, others hasty assumptions or inaccurate generalisations.

An interesting and instructive subject to which Mr. Jevons refers illustrates the distinction between the two schools. "The most important law of political economy is," he says, "the law of variety" in human

wants, adding that "there is a natural order in which our wants follow each other as regards importance." "We can lay down roughly a law of succession of events somewhat in this order—air, food, clothing, lodging, literature, articles of adornment and amusement." Mr. Jevons here touches on one of the most fruitful enquiries in the field of economic research, but it is one on which no light is thrown by abstract and *a priori* political economy. Adam Smith, indeed, who never forgot the facts of history and life altogether, though speaking generally of "the desire of every man to better his own condition" as the principle governing the movements of the economic world, also alludes to a natural succession of human wants for food, clothing, lodging, furniture, ornament, and equipage. Mr. Senior, too, catching the idea from Adam Smith, had a glimpse that "the general desire of wealth" which he calls "the first elementary proposition of political economy," is after all only a name for a variety of desires, in which law and order or succession are traceable. But it could be shown that the wants determining the employments and productions of mankind differ in different societies and states of civilisation, and that one of the principal paths of economic investigation has been left hitherto almost unexplored, although some remarks in Mr. Mill's treatise show that it had not escaped the attention of his profound and penetrating mind.

Mr. Jevons and Mr. Moffat have few economic principles in common, and their works differ as much in quality as in quantity; yet both where they differ and where they agree, they may be read together with advantage. Had Mr. Moffat studied Mr. Mill's *Political Economy* as a whole, instead of picking out sentences here and there for attack, he might have spared himself and his readers many pages of tedious controversy. Capital, for instance, he insists, is not the result of mere abstinence from unproductive consumption or parsimony, but also of labour and production. Mr. Mill has said the same thing in the clearest terms in his chapter on the increase of capital. But abstinence, saving, and similar terms, are sometimes used by Mr. Mill, as by Mr. Senior and Mr. Jevons, for brevity, in an active sense, to include work for remote results. Economy of speech and the poverty of language sometimes render such ellipses necessary. It is nevertheless illogical and inconvenient to include under the term capital forces so different, and producing revenue governed by such different laws, as the powers of the labourer and natural agents like land; and we recommend to Mr. Moffat's attention some remarks in Mr. Jevons's *Primer* on that point. Mr. Jevons himself, however, seems to us to fall into some inaccuracy in saying that "the capital invested in any work may be said to consist of wages or what is bought with wages;" and that "when we go far enough back, we always find that the capital invested consists of the maintenance of labour." The question here involved has many important ramifications, and lies at the root of several controversies, among others one which Mr. Moffat revives by assailing Mr. Mill's proposition that the purchase of commodities by the rich is not

equivalent to the payment of their price in wages to labourers; or, to use Mr. Mill's own formula, that a demand for commodities is not a demand for labour. Mr. Jevons here takes up a position between Mr. Mill and his opponents, but nearer the latter. "Demand for commodities," he says, "comes nearly though not quite to the same thing as demand for labour. There is the profit of the capitalist to be considered as well." The element of profit in fact forms a large part of the price of many commodities, and Mr. Jevons further on (*Primer*, p. 64) lets in another element, namely rent. There is, therefore, Mr. Jevons must admit, some laxity in saying as he does that "it does not much matter whether we speak of demand for goods or demand for the labour which is necessary to make the goods." Mr. Jevons puts the case of the purchase of barometers. People who buy them "do not pay the workman for making them. The capitalist advances the wages for a few weeks or months." It really matters very much to the capitalists selling the articles, to the builder and owner of their shops, and to the ground landlord, to get their profit and rent out of the price of the barometers sold in the Strand. The capitalist sometimes advances the wages and other outgoings not for "a few weeks or months" only, but for years before the sale of part of his stock, and his profit forms a proportionate part of their price. Nor are rent and profit the only elements besides wages in the price of commodities. The food of animals, the seed and dressing of the ground, the coal, oil, material, &c., used in factories, do not go to the labourer. There would have been less outcry about enclosures in the sixteenth century had the demand for wool to be exchanged abroad for luxuries for the landlord fed men instead of sheep. If, indeed, all the funds spent by the upper and middle classes on commodities for their own use were virtually spent on the working classes, the latter would enjoy the whole aggregate national income. The actual proportion of the price of commodities to be set down to wages has been a subject of statistical investigation in several countries, and the results show that labourers get a much smaller share than is generally supposed. At every stage of the process of production, from the growth of the raw material to the manufactured article, labour no doubt gets a part; but capitalists, landlords, government, national creditors, animals, and even inanimate agents (as, for instance, when coal is consumed by machinery), also receive their parts. There is a curious connexion between the fallacy of the German social democrat, that everything is produced by labour, and therefore the labourers should get all the produce, and the doctrine which assumes so many forms in this country, that all the expenditure of the rich on commodities is spent upon labour. Labour, in fact, is not the only productive agent, and the other agents, down to the animals and the machines, require a share of the produce, or its price, for their own recompence or maintenance.

Mr. Jevons is silent in his *Primer* respecting the doctrine of a "wages-fund," but we

know from another work that his silence does not imply assent; and it is satisfactory to find that equally misleading phrase, "the average rate of wages," conspicuous by its absence in the *Primer*. It is, we think, to be regretted that he has not also discarded the term "real wages." Distinguishing between money wages and real wages, he says that

"what a labourer really works for is the bread, clothes, beer, tobacco, and other things which he consumes; these form his real wages. If he gets more of these, it does not matter whether he gets more or less money wages. On the other hand, everything that makes goods cheaper increases the real wages of workmen, because they can get more of the goods in exchange for the same money wages."

The truth is that the term "real wages" is appropriate only to the relatively early industrial stage at which the labourer is fed, clothed, and lodged by his employer, and forms part of his household. The quantity and quality of the commodities received by the former then depends on a single exchange between labour and capital. At a more advanced stage the labourer's real income depends also on a whole set of other exchanges, governed by distinct conditions. Two workmen may earn the same money wages, yet the real income of the one may be rising while that of the other is falling, because they spend their money on different articles. Mr. Jevons is quite right in teaching the working classes to look to the cheapness of commodities, and therefore to the productiveness of their own labour, as materially influencing their condition. Nevertheless we cannot admit that "a real increase of wages to the people at large is to be obtained only by making things cheaply." The price of cloth, corn, and all the necessities and common comforts of life might be low, and yet through over-population, or a demand on the part of other classes for other things rather than labour, the working classes might be on the verge of destitution, and many of them actually starving. Mr. Senior, looking only to the amount of food, argued that absenteeism could not be injurious to a country like England, which does not export raw produce. He overlooked the fact that labourers will not get food, clothing, or anything else, unless they can pay for it; and that the greater part of the food in the country, not consumed by other classes, may go not to working men, but to horses, dogs, and other animals.

Mr. Jevons and Mr. Moffat both hold that it may be good policy on the part of workmen to combine to limit the hours of work, but that they ought not to combine to control the rate of wages. It cannot, indeed, be denied that sometimes only employers can know what is the highest rate the state of their business will afford, while the men are often mistaken about it. But it does not follow that the employers are willing to give the maximum; and if they could take the men one by one, offering the alternative between a bare subsistence or nothing, they might keep the rate at a minimum, as the farmers in many southern parishes did for more than half a century before agricultural unions were formed. Mr. Jevons pronounces the notion of some working men, that em-

ployers dealing with labourers singly may give what wages they like, "altogether a mistake. No capitalists can for more than a year or two make enormous profits, because if they do, other capitalists are sure to hear of it and to try to do likewise;" so that the competition for labour will increase and its price will rise. But profits vary in different years, and if the labourers get no better pay in the "year or two" when employers are perhaps doubling their capital, they may always get only the rate obtainable in years of low profit. Neither does it always follow that low wages cause high profits, and thus attract fresh capital into the business, for employers may be slack and unimproving, as English farmers were a few years ago in several counties, in a great measure on account of the low price of labour. But the equality of profits is a mere fiction of economic theory. The present state of trade refutes the assumption on which it rests. Instead of accurately knowing the relative profits of all the different trades in the country, capitalists are often surprisingly ignorant of the conditions and prospects of their own trade. They knew nothing of what was before them three years ago, and they know nothing more of what is before them three years hence.

Mr. Moffat urges that what he calls "a time policy" on the part of labourers—that is to say, union on their part to limit the hours of work without interfering with the rate of wages—will "at once and finally abolish strikes." "If the demand by labourers to fix the hours of labour be resisted, the resistance will lead, not to a strike, but to a lock-out." Surely it comes to the same thing in the end. Suppose the men refuse to work longer than nine hours a day, and the employers offer only a shilling—let us say—for the nine hours, will it help the labourers to say that, if they refuse these terms, it is not a strike but a lock-out? Mr. Moffat actually conceives that his "time policy" will prevent over-population.

"It is impossible that a country in which the hours of labour are moderate can be oppressed with population. . . . With the increase of leisure a higher standard of taste and social refinement will gradually extend itself among the working classes, and will raise the scale of domestic comfort demanded by them as a condition of marriage."

The clergy have plenty of leisure, yet they are commonly as imprudent about marriage and large families as the hardest-worked labourers. A labourer, too, often reasonably looks on children as worth more than their keep by their earnings. It is other people's children, not his own, that make life so hard for him and his.

Mr. Jevons leans to the method of the deductive school in political economy; and those who think it inadequate have no right to complain if one of its ablest expositors chooses to write an elementary treatise. But he does give just cause for complaint when he imports into it, as one of the truths of political economy, a mere speculation to which few economists of any school of the least note have avowed their adhesion, as he has done in his chapter on "Credit Cycles."

His own language is enough to show the purely conjectural character of his doctrine on this subject:—

"There is a kind of tide in business which usually takes about ten years to rise and fall. The cause of this tide is not well understood; but there can be no doubt that in some years men become confident and hopeful. . . . This state of things, however, cannot go on very long; . . . discredit spreads; . . . there is a falling-in of prices, credit, and enterprise, called a crisis. . . . It would be a very useful thing if we were able to foretell when a crisis was coming; but it is evidently impossible to predict such matters with certainty. All kinds of events—wars, revolutions, new discoveries, treaties of commerce, bad or good harvests, &c.—may occur to decrease or increase the activity of trade. Nevertheless, it is wonderful how often a great commercial crisis has happened about ten years after the previous one. During the last century there were crises in or near the years 1753, 1763, 1773, and 1793. In this century there have been crises in the years 1815, 1825, 1836-9, 1847, 1857, 1866; and there would probably have been a crisis in 1876 or 1877 had it not been for an exceptional collapse in America in 1873. . . . Sometimes the cycle lasts only nine or even eight years, instead of ten; minor bubbles or crises sometimes happen in the course of the cycle to disturb its regularity."

By Mr. Jevons's own admission, the alleged cycles have no known cause or law; and the most different events, wars, bad harvests, revolutions, treaties of commerce, which are not themselves periodical, determine the close of the "cycle." But, in fact, it is only by picking and choosing "crises," and lengthening and shortening "cycles" with Procrustean tyranny, that even a superficial appearance of decennial periodicity can be made out. Sir Robert Peel, in his speech on the Currency Bill of 1844, said there had been four crises in the twenty years previous, namely, in 1825, 1832, 1837, and 1839. Some years later Mr. Tooke insisted that there had been only four true years of crises in the sixty years preceding, namely, 1792-3, 1810-11, 1825, and 1847. On the other hand, in 1847 there were, according to him, two distinct panics, one in the spring caused chiefly by the bad harvest of 1846, and one in the autumn caused chiefly by the fall of prices consequent on the better harvest of 1847. According to other authorities there were crises in all the following years, 1793, 1795, 1810, 1811, 1816, 1825, 1836, 1837, 1839, 1840, and 1847. Mr. Jevons says:—

"It seems probable that commercial crises are connected with a periodical variation of weather affecting all parts of the earth, and probably arising from increased waves of heat received from the sun at average intervals of ten years and a fraction. A greater supply of heat increases the harvests, makes capital more abundant, and helps to create the hopefulness out of which a bubble arises. A falling off in the sun's heat makes bad harvests, and deranges man's enterprises. This is likely to break the bubble."

This is an interesting speculation, but unfortunately for it there is complete historical proof that good and bad harvests in England follow no regular periods. The fifty years from 1715 to 1765 were characterised by a remarkable exemption from seasons of scarcity compared with the fifty years before and the fifty years after. And Mr. Tooke has shown that the chief cause of the high range of prices from 1793 to 1814 was the frequency

of bad harvests; while from 1818 to 1837 there were only five deficient seasons. Mr. Jevons himself too allows that many other causes besides bad harvests, to which it is impossible to attribute periodicity, may bring on a crisis.

Mr. Moffat's chapters on competition deserve study, but we cannot commend his work as a whole, and if any economic fallacy could now surprise us, we should be astonished at some that it contains. The arrogance and discourtesy of his language towards eminent authors from whom he differs shows an absence of judgment and discretion, to speak of nothing else, ill fitting him for the task he undertakes, "not merely to discuss theoretical doctrines, but to establish a sound practical basis for a healthy development of industry." He accuses Mr. Fawcett of "incapacity to comprehend the principles of political economy or of human nature." To Mr. Mill he is equally disrespectful. The manner, indeed, in which that illustrious philosopher has been depreciated since his death by a crowd of obscure writers can only be accounted for by a profound conviction on their part of the truth of the proverb that a living dog is better than a dead lion.

Mr. Bolles's interesting lecture is disfigured by some ugly and misleading misprints, but one cannot wonder that a writer who is at once the editor of a daily and a weekly paper, a Professor of Political Economy, and preparing for publication an Industrial History of the United States, should have small leisure to correct the press.

T. E. CLIFFE LESLIE.

Pensées of Joubert. Selected and Translated, with the Original Appended, by Henry Attwell. (London: Macmillan & Co., 1877.)

MR. MATTHEW ARNOLD once remarked that Joubert was almost unknown in England. That statement, thanks very much to Mr. Arnold himself, is now no longer true. But it is still true that Joubert is an author very much more quoted than read, and it may be shrewdly suspected that when he is read it is very often for the purpose of quotation. In these days it is exceedingly rare for anything to be read the reader whereof cannot meanwhile run, and the reader of Joubert can only run at his peril. He may take in the outside—the mere epigrammatic sparkle of the thought—but he will assuredly miss much, if not all, of its inside, unless he is prepared to give it a long and leisurely digestion. Were it for nothing else, these *Pensées* would be a useful alternative for the general English reader, and in supplying some of them in a form which the merely English reader can take, Mr. Attwell would have done a good work. But the goodness of the work becomes still greater when one considers the enormous intrinsic value of the material thus made available. It is quite a safe assertion respecting Joubert that he hardly ever goes wrong when he speaks with the requisite knowledge, and that without the requisite knowledge he very rarely speaks at all. Even where his knowledge is not fully adequate a sort of instinct guides him aright,

in the same way as it was said of Goldsmith that with hardly any knowledge he has written a better History of Rome than nine-tenths of his learned competitors, simply because, though he knew Romans little, he knew men well. Joubert, for instance, was, it appears, ignorant of our own language, which, with Greek, must always be an almost indispensable equipment to anyone who shall speak of poetry with authority. During the whole period of his life there was no sound theory of poetry in France, and only towards his death were there any symptoms of sound practice. Yet his aphorisms on poetry are among the most adequate as well as the soundest sayings on the subject which have ever been committed to writing.

Of the nearly two thousand *Pensées* of the original, Mr. Attwell has selected for translation rather more than four hundred. His translations are on the whole very successful, though, as was unavoidable, he has made a few mistakes. We do not speak of instances where there may be a doubt as to the best version. For instance, Mr. Attwell keeps the literal order in rendering

"La tendresse est le repos de la passion"

by

"Tenderness is the repose of passion."

We should prefer

"Tenderness is passion in repose."

But this is a matter of taste. It is not so with the following. Mr. Attwell has (*Pensée* 119) :—

"Evil-speaking is malignity's balm."

Now, having read this, and at the moment not having the original in mind, we confess that we could make neither head nor tail of the meaning, which as the words stood appeared to suggest some Achilles'-spear faculty on the part of the ill-natured. We turned to the French, which is clear enough :—

"La médisance est le soulagement de la malignité."

That is to say :—

"Evil speaking is the way in which ill-nature relieves itself."

There are, however, but few errors of this sort, and the general rendering is good and adequate. Mr. Attwell, in a note, has expressed the difficulty he feels in finding an equivalent for Joubert's "*Liberté*." With an Englishman's usual fetish-worship of the words liberty and freedom he does not like to use either of these sacred expressions, and yet one of these is what Joubert meant and nothing else. This is not the place to enter into a discussion of Joubert's Toryism, for which Mr. Arnold has already done vicarious penance to the insulted majesty of English politics; but it may be said briefly that it was a Toryism as decided as anything could be, pushed back to its very simplest terms, and resting on certain primary convictions and tastes, which may be held or denied but cannot be argued about.

We will give a few specimens of Mr. Attwell's setting of his gems :—

"Nothing which does not transport is poetry. The lyre is a winged instrument."

"The poet's subject should present to his genius a kind of fantastic resort" ["region of fantasy" we should prefer] "which he can expand or contract at pleasure. Places that are too real, and

persons that are too historical, imprison his mind and cramp its movements."

"A serious urbanity is the characteristic of the academic style. It alone is suited to a literary man addressing lettered readers."

"A work of art must not have the appearance of a reality, but of an idea."

"History needs distance, perspective; facts and events that are too well attested cease in some sort to be malleable."

"Taste is the literary conscience of the soul."

These are but a few specimens taken from one or two only of the headings; but they will all the better serve to show the substance of the book to those who are as yet unacquainted with it. Certain we are that few people who are by nature fitted to appreciate such work will read this book without a desire to extend their knowledge of the original; and this we are sure Mr. Attwell will pardon us for saying seems to us the greatest merit of the translation. It is extremely well got-up, and the inclusion of the French should make it a desirable book to many who do not need the English version. It is preceded by a short but sufficient Life of Joubert, and by some extracts of criticism taken from the last French edition. Lives of authors are not always very necessary or helpful to the due appreciation of their works, but this cannot be said of the brief history of a man who had, in Madame de Châtenay's words, "*l'air d'une âme qui a rencontré par hasard un corps et qui s'en tire comme elle peut*," and the excellence of whose work was almost equally in consequence and in spite of his physical ailments. Perhaps Mr. Attwell will some day give us a further selection, for there is nothing in the original which does not deserve the labour richly, and there are few literary exercises more attractive to the performer than the translation of these maxims, which require as much care as poetry, but are free from the hopeless task of combining the demands of faithfulness and poetical excellence. Whether he does this or not we wish his present sample a wide circulation. Some benevolent and sagacious person might very well distribute a few hundred copies of Joubert yearly to sixth-form boys after the fashion of Sir Henry Peek's School Board Bibles. Lord Chesterfield would have made a similar suggestion, substituting *La Bruyère*, but the present age needs Joubert rather than his literary ancestor.

GEORGE SAINTSBURY.

The Life of John Milton, narrated in Connexion with the Political, Ecclesiastical, and Literary History of his Time. By David Masson. Vols. IV. and V. (London: Macmillan & Co., 1878.)

PROF. MASSON has so accustomed us to connect his name with the results of untiring industry that the reader of his last two volumes may perhaps be inclined to take the hard work which he has gone through as if it were not something altogether unusual. Yet it has only been through a process of minute and laborious investigation that the author has been able to set before us, week by week and almost day by day, a narrative of the actions, and often of the thoughts, of the subject of his biography, a narrative which to many will appear to enter so far

into detail as to obscure the main lines of character, but which, at all events, furnishes the student with the means of reconstructing the picture for himself.

Milton's career has, indeed, been too long before the world to enable any writer, however painstaking, to discover anything which will much modify our opinion of him. Prof. Masson's chief discovery (iv., 327) is evidence—which, however, with praiseworthy caution he refrains from pronouncing entirely conclusive—that Milton was a writer of leading articles in Needham's *Mercurius Politicus*. Besides this, the main interest of the volumes, so far as the biography is concerned, lies in the story of Milton's relations with Cromwell—relations which began in the highest admiration, but which, without ever being entirely broken off, were certainly becoming strained before the end of Cromwell's career. Milton, in short, was the idealist of the Commonwealth, the Rupert of the intellectual battle, plunging on in his headlong career, careless how his followers were quitting themselves behind him. It is possible that in later years his physical blindness may have made him more insensible than before to the practical needs and hesitations of the world around him, but the fault was one which was inherent in his nature and too closely allied to his higher virtues to be easily separable from them. Cromwell, on the other hand, was on the field of political struggle exactly what he was on the field of battle, ever ready to draw rein at the necessary moment in the midst of the fiercest charge, ever ready to take into account all the circumstances of the fight around him, as well as the immediate obstacles which he was facing at the moment. Hence the growing conservatism of his ecclesiastical policy, and his efforts to recover his base of operations in an established Church, while Milton was advancing in pursuit of an ideal system in which State support to religion would be entirely unknown.

A mind like Milton's would be certain to be tolerably indifferent to the persons to whom he gave his adherence except so far as they were likely to help him to realise the ideas which he cherished, and there is therefore no cause for astonishment in the discovery that when the Rump Parliament was restored by the army after the expulsion of Richard Cromwell, Milton, expecting far more for his darling project than he had been at all likely to obtain from either Protectorate, forgot the lower character of its members in their higher, and hailed them as "next under God the authors and best patrons of civil liberty that ever these Islands brought forth," "the care and tuition of whose peace and safety," he goes on to say, "after a short but scandalous night of interruption, is now again, by a new dawning of God's miraculous Providence amongst us, revolved upon your shoulders."

Undoubtedly, these are strong words, and it therefore is worth while to ask whether Prof. Masson's explanation of them is sufficient.

"Is not," he asks (v., 606), "the Address also a recantation of Oliverianism? To some extent it must be so interpreted. It seems utterly im-

possible, indeed, that the phrase 'a short but scandalous night of interruption' was intended to apply to the entire six years of the Cromwellian Dictatorship and Protectorship. That had not been a 'short' interruption, for it had exceeded in length the whole duration of the Commonwealth it had interrupted, and it would be the most marvellous inconsistency on record if Milton could ever have brought himself to call it 'scandalous.'

Prof. Masson, in short, interprets the scandalous night as "the fortnight or so of Wallingford-House usurpation which broke up Richard's Parliament and Protectorate."

The best interpreter of Milton, however, is Milton himself; and it is clear that at this date he permitted himself to speak of the Oliverian time as a mere interruption of good order. His feeling about the members of the Rump is clearly expressed in his congratulations on its having been brought

"to confess in public their backsliding from the good old cause, and to show the fruits of their repentance in the righteousness of their restoring the old famous parliament, which they had without just authority dissolved." (*Letter concerning the Ruptures of the Commonwealth.*)

Or, again:—

"It is true that when the monarchy was dissolved, the form of a commonwealth should have forthwith been framed, and the practice thereof immediately begun; . . . we had been then by this time firmly rooted, past fear of commotions or mutations, and now flourishing; this care of timely settling a new government instead of the old too much neglected hath been our mischief. Yet the cause thereof may be ascribed with most reason to the frequent disturbances, interruptions, and dissolutions, which the Parliament hath had, partly from the impatient or disaffected people, partly from some ambitious leaders in the army; much contrary, I believe, to the mind and approbation of the army itself and their other commanders, once undeceived, or in their own power." (*The Ready Way to Establish a Free Commonwealth.*)

If these words do not, in part at least, apply to Cromwell, it is hard to say what they mean. Yet it would be most unfair to infer that Milton was a time-server. He was simply an unpractical political idealist, caring for persons and forms of government only so far as they seemed likely to effect the object which he had in view.

A reviewer is tempted to dwell the longer upon the biographical portion of Prof. Masson's work, because the historical portion is very far from being equal to the demands of the reader. We get, indeed, some lists of persons and sketches of events, which, though they make very little show, must have cost the compiler an immense amount of pains, and which will save an equal amount of pains to those who follow in his footsteps. Here and there, too, we have such admirable pages as those in which the history of the campaign in Scotland which preceded the battle of Worcester is made clearly intelligible. But, it must be said with regret, Prof. Masson neither cares for the history of this country as a whole, nor does he know how to tell it as it should be told. The period which he has attempted to cover in these two volumes, reaching from the execution of one king to the restoration of another, is one of the noblest themes which an historian can have. Of Cromwell's greatness Prof. Masson is fully cognisant. Why cannot he enter into the causes of the limitations of his greatness?

Why are the Protector's opponents to be treated as if they were not worth taking account of? Why, for instance, is Ashley Cooper and his championship of Parliamentary institutions to be passed over with so brief a notice? Why is Jeremy Taylor and his plea for the Liberty of Prophesying to be almost contemptuously flung aside? The movements which these men embodied grew to be the victorious causes of the next generation, and were powerful for good or for evil when the names of Milton and Cromwell were regarded with execration. The historian may justly claim to have his preferences, but he may make no exclusions. He must take account of all the forces by which society is influenced, and this is precisely what Prof. Masson deliberately refuses to do. He can only speak disdainfully when he refers to (iv., 306) "the so-called 'interregnum,' that period of mainly Republican management which English scholarship and the lazy general mind, saturated as they are with the Clarendonian tradition, have agreed to regard as historically unrespectable." As if there were not those who are neither lazy nor Clarendonian, who see that these years, with all their greatness, were interpolational as well as interregnal, and who, without bating one jot of their admiration of Cromwell's character, cannot blind themselves to the truth which has been once more enunciated by Mr. Lecky in his recent work:—

"The more the qualities of the man are exalted, the more significant are the lessons of his life. Despising the national sentiment of loyalty, he and his party dethroned and beheaded the king. Despising the ecclesiastical sentiment, they destroyed the Church. Despising the deep reverence for the constitution, they subverted the Parliament. Despising the oldest and most cherished customs of the people, they sought to mould the whole social life of England in the die of an austere Puritanism. They seemed for a time to have succeeded, but the result soon appeared. . . . The hated memory of the Commonwealth was for more than a century appealed to by every statesman who desired to prevent reform or discredit liberty, and the name of Cromwell gathered round it an intensity of hatred approached by no other in the history of England" (*History of England in the Eighteenth Century*, i., 120).

This is the plain state of the case, and to write the history of the period without keeping it full in view is to refuse to do more than to write so much of the history as may concern a special set of men.

It may perhaps be thought too exacting to ask for a wider basis of evidence than even Prof. Masson's industry has accumulated. But it is certain that a historian who omits to use the despatches of foreign ambassadors except so far as they are to be found in print deliberately cuts himself off from sources of information which he can ill spare. What a light, for instance, is thrown by the letters of the Venetian Pauluzzi—which lie waiting for examination at the Public Record Office—upon the state of feeling between the army and the Parliament just before its dissolution by Cromwell. On April 17, for instance, Pauluzzi writes as follows:—

"Lately there has been a great conflict in words between General Cromwell and a principal Par-

liamentarian. When the former said something about the renewal of the Parliament, the latter replied that there was no time better than the present for changing the General of the army, so that hard and fierce words were exchanged between them, to which an end was put by the greater number of those present."

One would like to know whether the principal Parliamentarian was, as he may well have been, Sir Harry Vane. At all events, such scenes as these help us to understand the course of events far better than we shall ever do from the greater part of the utterly unimportant matter which Prof. Masson has so sedulously chronicled.

One other extract must be given as illustrative of the manner in which Prof. Masson fills his volume with entries which are useful just as the entries in a calendar of State Papers are useful. At p. 377 of vol. iv., he gives us about five pages of biographical matter relating to all the foreign ambassadors residing in London at a particular date. Among these the following paragraph occurs:—

"ITALIAN STATES:—Since the 15th of May, 1651, the recognised agent in London for the *Grand Duke of Tuscany* had been AMERIGO SALVETTI, living in Great St. Bartholomew's; and there was occasional business between him and the Council of State, with new letters from the Grand Duke himself, through the rest of that year, and the whole of 1652."

"What on earth does this matter?" will probably be the cry of the weary and uninitiated reader. To the reader who has been behind the scenes, there will come a feeling of bewilderment that this is all that is to be said of the writer of those weekly news-letters which, not since 1651, but since 1616, pour such a flood of light upon the details of English affairs. As an ambassador Salvetti was not distinguished. But the prospect of having to pick up the thread of affairs without the jottings of the indispensable Salvetti to help one, is indeed dismal, and it is at least a comfort to be assured that he was still to be heard of in 1652.

After all, however, it is impossible to close the volumes without warm thanks to Prof. Masson for the work which he has accomplished. If he has not written a history of England, or even in the highest sense a biography of Milton, he has prepared invaluable stores for others to use. Steadiness of purpose, honesty of aim, and stern abhorrence of the very appearance of falsehood, are not such common things that we can afford to be indifferent to their appearance because they are not accompanied by other qualities which we should also value. May we in conclusion express a wish that the final volume may end with the fullest and most accurate of all possible indexes. This is a work which more than most needs such assistance to reveal its treasures. A merely tolerable index would be hardly of any use at all. That an index should be merely tolerable "*non Di, non homines*:"—unfortunately experience forbids us to add "*non concessere columnae*." SAMUEL R. GARDINER.

Hilda; among the Broken Gods is the title of a new poem by the author of *Olrig Grange*. It will be issued immediately by Mr. Maclellan, publisher to the University of Glasgow.

NEW NOVELS.

Guilty or Not Guilty? By Major-General W. G. Hamley, late of the Royal Engineers. (Edinburgh and London: William Blackwood & Sons, 1878.)

Cousin Deborah's Whim. By Mary E. Shipley, Author of "Gabrielle Vaughan," &c., &c. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

Regent Rosalind. By the Author of "The Wynnes," "Work-a-Day Briars," &c. (London: Samuel Tinsley & Co., 1878.)

Winnie Travers. By Anna Lisle (Annabella Crawford), Author of "Self and Self-Sacrifice," "Quicksands." (London: Groombridge & Sons, 1878.)

THE first volume on our list has for its author the brother of the writer of *Lady Lee's Widowhood*. His story may present some claims to originality, both with regard to what it tells and what it leaves untold, and is not without considerable traces of cleverness; but it must be confessed it is somewhat unpleasant in character. It deals for the most part with vulgar and odious people, who have barely the merit of interesting the reader, while those who are meant to be virtuous and respectable members of society are inanely weak and silly. In some respects the first chapter, "Gossip about the crime," is the best in the volume. The pictures of the respectable grocer toiling up the hill on a summer's evening, "sensible of the heat," hat in hand, frequently wiping his brow; and his subsequent talk with his pastor, whose pleasant homely wife is perhaps the brightest bit of colour in the book, are natural and interesting. Their talk is of a confession by one of their sect of a murder for which a man has been already executed. The history of that crime is told in the narrative which follows. What becomes of the real criminal who rushes from church into the presence of the Secretary of State and obtains a reprieve for the condemned man which arrives too late to be of use, we are not told, nor in truth do we very much care. The only satisfaction we have is that the man who was hanged by mistake certainly deserved his fate, though not for that particular crime. Three more unpleasant youths than those whose school life is sketched in the earlier chapters, it has not been our fortune to meet. It may be that there are people in this world as weak and silly as Mrs. Maine and her daughter Patty, but it is hardly conceivable that a shrewd elderly man of business like Mr. Bateman, whose young wife has just given him a letter from her discarded and disreputable lover, full of endearing terms towards her and insults towards himself, should insist on going to meet the rascal with a present of the money for which he impudently asks. The stories told by Mr. Stubbs at the Gritvale Corporation dinner are not bad as after-dinner narratives, and look very much as if they had been heard by the author. As the living voice and surroundings are, however, necessarily absent, they fall somewhat flat and are too evidently pitchforked into the novel, which notwithstanding its faults is readable, and that is more than can be said of the others of our "batch."

The authoress of *Cousin Deborah's Whim* has apparently most conscientiously and consistently devoted considerable time and pains to its composition. For a few hours each day—Sunday probably excepted—she appears to have set herself to the task of constructing a plot, making up conversations, and describing croquet parties and pic-nics. There is no spontaneity about her performance, and if it was a task for her to write it, of which it bears some traces, it is no less a task for the reader to wander through it. *Cousin Deborah's Whim* is to adopt the orphan child of a collier, who grows up into a very terrible young woman, and who surely is the incarnation of all the ill-tempered and forward brats the authoress has ever met. On the first occasion on which *Cousin Deborah* finds fault with her, she shuts herself up in her room, and in the early morning lets herself out of a window and sets off to London. Arriving there, she does not become a waif or "go to the bad" as such a naughty girl might be expected to do, but develops all of a sudden into a governess, with wonderful powers of command and keeping order among children only a little less objectionable than herself. She goes from situation to situation, and the story is little more than a record of dreary conversations and equally dreary incidents. Finally she receives an "offer," a word of which the authoress is fond, which is, however, instantly withdrawn on her confession of her origin. An aunt, drunken and debauched, appears on the scene, and *Thyrza's*—for such is her name—whim, in turn, is to go and live with this disreputable pedlar, who speedily drinks herself to death. How she in the end comes to make some slight atonement to *Cousin Deborah*, who is the best character in the book, will be discovered by the patient reader in the sequel.

In *Regent Rosalind* we reach a yet lower depth, for in it there is no redeeming character such as *Cousin Deborah*. There are people who derive amusement and edification from seeing the beasts fed at the Zoological Gardens, and there may be readers who like to see the characters in a story "feed." If there are such, let us commend them to *Regent Rosalind*, for there feeding goes on in all places, and after diverse manners, from morning to night. Almost every chapter commences by recording a conversation round the breakfast table. As we turn over the leaves, we seem to hear a perpetual ringing of some meal bell. There is a pervading odour of ham and egg about the book. Silly speeches are constantly being made, as "he carved the fillet of veal before him;" as "he carved the ham;" as "he helped himself to mustard." Frequent demands are made for "some more meat, please;" "some more potato, will you?" Polite offers are numerous: "Let me give you some butter, sir;" "May I hand you a cup of tea or coffee?" The personages of the story spend their time in bringing up empty cups and handing cake and fruit. One young lady is found lying on the floor in a state of exhaustion from want of her supper. Even in the love-making an allusion to tea cannot be dispensed with: "whereat Mr. Becker-

stiffe stole his arm around her and kissed her; and to think it was not yet eight-and-forty hours since he had most ceremoniously handed her that cup of tea." Resentment is caused in the breast of a husband because some neighbours have not asked his wife to more than "tea and croquet." Young ladies who are troubled with "aching sides" will be glad to hear of an infallible remedy—a "cosy comfy coze" with another young lady upon a sofa. All this is simply weak and silly, but surely it reaches something worse when a silly, gushing girl is allowed to speak thus:—

"*Via crucis, via Lucis,*" she murmured, she scarcely knew why; 'I am glad his gift is this—no silly ring or locket; *this* I can wear, and out of sight. Oh, surely, when *Christ Himself* deigns to call the Church His Bride, married life must be the better life even for us sinful men and women."

Let us hope that the writer of *Regent Rosalind* will take the advice which one of her characters gives to another in regard to that beverage, tea, which plays such an important part in this remarkable story, when she exclaims, "Now do leave dispensing that wishy-washy mixture."

The greater part of *Winnie Travers* appears to be intended for young people. A large portion of it consists in the narration of the vagaries and tricks, not always of the most polite order, of a brother and sister, and the chronicle of their rebellions against the authority of an elderly maiden aunt. Among the practical jokes with which these young people amuse themselves and torment other people are the concealing of the aunt's "front" in the ladle which the curate innocently dips into the soup, and the serving up to breakfast a live kitten which the aunt supposed had been drowned. If overdone, the first part of this story is clever and bright, though the curate's proposal to the child-niece and subsequent marriage with the aunt is surely improbable and absurd. *Winnie* goes through rather a sad process of taming, settles down as a very proper young lady, and finally becomes the rector's wife. W. W. TULLOCH.

NOTES AND NEWS.

WE are glad to hear that Mr. W. R. S. Ralston is convalescent after his severe illness in Paris, and has now returned to London.

MR. THEO. MARZIALS has lately been made a member of the Παναρσός, the leading literary society of Athens, whose periodical publications are throwing much light on the philology of ancient, mediæval, and modern Greece.

MR. J. A. FROUDE and Mr. E. A. Bond, Keeper of the MSS. in the British Museum, have been elected honorary members of the Royal Society of Literature.

IN Mr. Blanchard Jerrold's *Biography of George Cruikshank*, an original drawing, *The Gin Fiend*, by the author's friend, Gustave Doré, will appear as a frontispiece to the second, or Temperance, epoch of the great caricaturist's life.

MR. ARTHUR ARNOLD's paper on "The Business Aspect of Disestablishment" in the *Nineteenth Century* contains the first tabular estimate of the capital value of, and the claims upon, the property of the Church. Mr. Arnold estimates the surplus at the disposal of Parliament at more than 120,000,000l.

THE Society for Promoting Christian Knowledge has in the press *Sinai*, by Major Palmer, R.E., forming one of the "Ancient History from the Monuments" Series. The Society has also in hand the following volumes of the series:—*The Fathers, for English Readers; The Apostolic Fathers*, by the Rev. H. S. Holland; *St. Augustine*, by the Rev. Prebendary Clark; *St. Jerome*, by the Rev. E. L. Cutts; and *St. Ambrose*, by the Rev. Dr. R. Thornton. Other volumes of the series are in preparation. The Society is likewise preparing for the "Non-Christian Religious Systems" Series a volume on *Confucianism and Taoism*, by Prof. Douglas, and another on *Modern Judaism*, by the Rev. Dr. Edersheim. A volume by Sir William Muir on the *Koran* is in the press.

PROF. TIELE's inaugural address on "The Contributions of Assyrian Research to the Science of Religion," already noticed in the ACADEMY, has just been translated into German by Dr. Friederici, and published at Leipzig. Nowhere can there be found a more impartial and lucid account of the results actually obtained by Assyrian research, more especially as regards the comparative history of religion; Dr. Tiele avoids the Scylla of prejudiced incredulity on the one side, and the Charybdis of rash and premature conclusions on the other, and we could much wish to see his lecture in an English dress.

THE City Library of Bern has just acquired from Grossrath Bürki, partly as a present and partly at a nominal price, a number of valuable MSS. and books. Among the former are eighteen volumes of the correspondence of the Schultheiss Franz Ludwig von Erlach and General Johann Ludwig von Erlach, a true mine of historical documents, which is said to throw quite a new light upon the different parties to the Thirty Years' War.

DR. NEUBAUER, in his forthcoming edition of the Chaldee text of Tobit will, we understand, supply corroborative matter for Dr. Pusey's defence (*Fifty-third Chapter of Isaiah*, Introduction) of the trustworthiness of the quotations from Hebrew sources in Raymond Martini's great work, the *Pugio Fidei*. One important part in his argument will be drawn from Bodleian MSS. A recent work on the Psalms, by Messrs. Jennings and Lowe, accuses Martini of gross imposture and forgery of Hebrew texts. The accusation is based on mistake, and so far fully refuted that Martini stands on as good a footing as ever. Dr. Neubauer's work will be published before Easter for the Delegates of the Clarendon Press.

MESSRS. BEMROSE have in the press *An Elder Sister*: a short sketch of Anne Mackenzie and her brother, the Missionary Bishop, by Frances Awdry; *Anecdotes, Reminiscences, and Conversations of and with the late George Stephenson*, by Thomas Summerside; *A Guide to Ordination in the Church of England*, with full Instructions to Candidates for Holy Orders, by the Rev. T. W. Wood; *Cottages: How to Plan and Build Them*, by William Herbert.

MR. MACLEHOSE will publish, in a few days, *Outlines of Physiology in its Relations to Man*, by Dr. J. G. Mackendrick, and *Creed and Conduct*, a volume of sermons, by the Rev. Dr. R. H. Story, of Rosneath.

A NEW novel, by Mrs. John Kent Spender, will be shortly issued by Messrs. Hurst and Blackett. It bears the title of *Both in the Wrong*.

At the last meeting of the Committee of the Index Society, it was announced that an Amalgamated Index to the series of Household Books and Accounts of Privy Purse Expenses had been put in hand. Those who are acquainted with the mass of interesting matter contained in these valuable works will understand how great a boon such an index will be to historical students. Indexes of the topographical literature of Great

Britain and of books relating to various games of cards are being proceeded with. A letter was read from Mr. Melvil Dewey, the editor of the *Library Journal*, which contained the announcement that a committee of the American Library Association had been engaged for some time in drawing up a code of index rules, and a wish was expressed that some agreement should be come to with the Index Society on the various points.

MISS BETHAM-EDWARDS is engaged upon a popular manual on the *Eucalyptus globulus*, which will summarise her contributions to the *Pall Mall Gazette* and other papers on the subject, and contain much new information and many illustrations.

MESSRS. REEVES AND TURNER are about to publish *The Life and Times of Jemmy Catnach*, edited by Charles Hindley, with numerous woodcuts, forty-two of which are by Bewick.

THOSE who are not members of the Senate of the University of Cambridge, or connected by correspondence, classical intercourse, or otherwise with such, will miss a treat in the apt and terse Latinity of the letter of thanks to his Grace the Chancellor of the University read by the Public Orator at Clare College Lodge on January 22 last, and now published by order of the Vice-Chancellor. Its purpose and burden was acknowledgment of the Chancellor's gift of a "complete apparatus of scientific instruments for the Cavendish Library," and the short extract we cull from the Public Orator's neat and elegant letter will show how readily even such scientific and abstruse matters as the "Cyclops Forge" and "Helmholtz's Double Siren" accommodate themselves to classical description and allusion, in practised hands. "Iuvat speculum illam nitidam contemplari in Arcton positam et Cynosuræ soli observandæ destinatam: lubet ipsas fornaces quæ Cyclopum nominantur invisere, nisi forte quis musicæ magis deditus inter tua subællia malit morari,

ὄφρα κε τερπόμενος ὅπ' ἀκούῃ Σειρήνων."

As we observed some time ago, these Academic compliments deserve collection and commemoration.

THE current number of the *China Review* opens with the first of four lectures on Imperial Confucianism, delivered at Oxford during the Easter and Michaelmas Terms of 1877 by Dr. Legge, the Professor of Chinese at that University. Dr. Legge takes as his text the Sixteen Maxims in which the Emperor Kanghe set forth "the guiding principles by which his subjects should form their characters, order their conduct in the family, among their kindred, and in society at large." These Maxims have been the theme of many treatises, notably one by the son of the Imperial author, and of these Dr. Legge has made use to illustrate his own views on the subject. Mr. Giles follows Dr. Legge with the translation of an amusing satirical chapter from the *Chinghwa yuen*, entitled "A Visit to the Country of Gentlemen." There are several other portions of this work which are well worth translating, and we hope that Mr. Giles will persevere in the path upon which he has thus entered. Mr. Chalmers continues his analysis of the rhymes of the Book of Odes compiled by Confucius, in which he furnishes a valuable contribution to the study of the ancient sounds of the language. "Brief Sketches from the Life of Kung-ming;" the translation of the "Tang kou chi;" the "Geographical Notes on the Province of Kiang-si;" and "Translations of Chinese School Books," are all further continued. The number concludes as usual with literary and scientific notes and queries.

IN the *Revista Contemporanea* for January 30 and February 15, Lopez de la Vega gives an interesting account of the life and writings of the learned Benedictine, Fray Martin Sarmiento. A list is given of his numerous works, most of

which still remain in MS., as the worthy Father had a morbid horror of publication. It is a pity that the present locality of these MSS. is not more clearly indicated. Owing to dispersion by sale and pillage, in no country is such a statement more necessary than in Spain, and by no writers is it more neglected than by Spanish authors. Ticknor highly valued Sarmiento, and in vol. i., p. 201 note (first edition, 1849) of his great work, mentions that he had then in his possession a MS. of Sarmiento on "Amadis de Gaula." One of these hitherto inedited works, "A Study on the Gallician Language, and on Spanish Palæography," is subjoined to the present articles. It is marked by a robust and refreshing common-sense, and may be read with profit notwithstanding the recent advances in philological science. Girding at those who build up linguistic genealogies on insufficient grounds, he says:—"In time there will not be wanting somebody to derive the Spanish language from some lost American tongue because some two dozen words of that language will be found in (American) Spanish." He speaks, too, of the number of the so-called Keltiberian coins, which "andan en manos de todos" and are "tan desconocidas, como comunas." Had the spurious manufacture of these coins begun before Sarmiento's time—1695–1772? He mentions, too, forged documents and MSS. which are still the dread and bugbear of the student of Spanish archaeology. Other articles in these numbers are, "An Exposition of Herbert Spencer's System of Rational Education," by De Asis Pacheco; "An Account of the actor and improvisatore, Mariano Fernandez," by Eusebio Blasco; and "A Scientific Dialogue on Coral," by F. de la Vega.

THOSE who are interested in Catalan literature will find a good account of the present literary movement in Catalonia in *La Academia* of February 15. The number for the 28th contains a notice of the late Amador de los Rios, by Signor F. M. Tubino.

OBITUARY.

LORD RAVENSWORTH, who died on the 19th instant, will be best remembered as the translator of the *Odes of Horace* into English lyric verse (1858), and of the last six books of the *Aeneid* into blank verse (1872). In early life he published a small volume of poetry in honour of the life and works of Sir Walter Scott. His volume of Latin Poems (1865), partly original and partly versions of popular English poems by Scott, Campbell, and Tennyson, was dedicated to Lord Derby, an old friend of kindred tastes, and prompted by the publications of that statesman, Lord Lyttelton, and Mr. Gladstone. Lord Ravensworth printed several of the speeches which he delivered on the hustings and in the House of Lords, and issued in 1868 a pamphlet on the Irish Church question.

MR. HENRY DUNN, for many years the secretary of the British and Foreign School Society, died at Brighton on the 16th instant. *Guatemala, or the United Provinces of Central America* in 1827–28, contained the fruit of his observation during twelve months' residence in that republic. On several occasions Mr. Dunn defended against the attacks of Dean Close and others the system of education patronised by the society with which he was connected. After his retirement from active life he published many eloquent treatises, full of denunciations of the religious beliefs current in England at the present time and of aspirations for the churches of the future. In 1848 he wrote a volume of sketches describing the labours of those devoted Friends, Joseph Lancaster and William Allen. The purport of his *Brief Notes on Matthew Arnold's Literature and Dogma* (1873) is shown in its suggestive half-title of "Facts, not Fairy Tales."

NOTES OF TRAVEL.

THE fourth part of *Petermann's Mittheilungen* has for its leading paper an examination of the "Ethnography of European Turkey during the Fourteenth and Fifteenth Centuries," or during the period of the Turkish Invasion, by Prof. G. Hertzberg. The paper is illustrated by maps from the new edition of Spruner's great Historical Atlas, which is being completed by Dr. Theodor Menke. Herr Knipping communicates the results of his survey of the district which lies between Ozaka, Kioto, and Omimesanjo, in Japan; and Prof. Nordenskiöld completes his account of the progress of maritime discovery along the Siberian coasts, in relation to his expedition which is to leave Sweden for these seas in July. Dr. Emin Effendi, chief surgeon of the Egyptian staff in the Equatorial provinces, has sent Dr. Petermann a route map of his second journey from Magungo, on the Mwutan (Albert Nyanza) by Kirota and Masindi, to Mrooli (July to August, 1877). After Sir Samuel Baker's expedition to Masindi it was generally believed that Kabrega, the ruler of Unyoro, was unapproachable. Dr. Emin Effendi, however, remained with him alone for a month. In November the traveller intended to leave Mruli for Uganda and Karague, thence, if possible, to reach Lake Akenyara, the Mfumbiro Mountains, and Ruanda.

FROM No. 450 of *Les Missions Catholiques* (Lyon) we learn that the Society of Missionaries of Algeria has just been charged by the Holy See with the task of founding two large mission stations in Equatorial Africa; the one to have its centre on Lake Tanganyika, the other on the Victoria or Albert Lake. Twelve missionaries are about to set out for this purpose, and have received the powers of *préfets apostoliques*. One party, which is to be under the charge of the P. R. Livinhac, of the diocese of Rodez, will found the mission on the Victoria; the other, under P. R. Pascal, of the diocese of Viviers, that on the Tanganyika. A similar mission is to be sent to the country of the Muata Yanvo, further in the interior.

THE latest Bulletin of the American Geographical Society (No. 5) brings an important paper by Dr. S. Merrill, on "Modern Researches in Palestine." Dr. Merrill has been connected with the American Palestine Exploration Society as its archaeologist for three years past, two years of which he has spent in the field. He treats here chiefly of the Jordan Valley, the possibility of its being irrigated, its hot sulphur springs, its remarkable *tels* or mounds, the question of the site of the "Cities of the Plain;" and summarises the facts illustrating the fertility and populousness of the country east of the Jordan in ancient times.

We have just received the fifty-fourth *Ergänzungsheft* of *Petermann's Mittheilungen*, which is devoted to an essay on the Ethnography of European Russia, by the editor, based on the work of A. F. Rittich, and illustrated by two splendid large-scale ethnographic maps of Russia, incomparably the finest that have ever been prepared in elucidation of this subject.

MR. ANDREW GOLDIE, who has been for some time engaged in making botanical and other collections in New Guinea, has explored in the course of his investigations some parts of the island hitherto unvisited by Europeans. He started from Port Moresby, and in the course of his journey he made the discovery of the presence of gold in a river which eventually runs into Redscar Bay. Mr. Goldie travelled along the bank of the upper part of this river, to which he has given his own name, for about forty miles, and the distance from its mouth to the point which he reached he estimates at over 100 miles. On November 20 he found it very hard work to make any progress owing to the dense bush, and he reluctantly abandoned the attempt.

He succeeded, however, in getting a view of the country in front of him, and he thinks that, if he could have gone a day's journey further, he would have come upon a flat, open country. Mr. Goldie passed through four tribes of natives in the course of his journey inland, and he describes them as being all in terror of one another. He has collected 1,000 skins of birds, among which there are 124 distinct species, some being quite new; he has also been fortunate enough to obtain twenty-three birds of Paradise, *Paradisæa Ragiana* species. Mr. Goldie considers that in his recent explorations he has travelled fully 400 miles, though the furthest point reached was about fifty miles distant in a straight line from the coast. He was to start on a cruise down the south-east coast at the end of December, and expected to return to Port Moresby in May.

LIEUT. WAUTIER, who took part in the Mexican Expedition, has been appointed by the Belgian Committee of the International African Association to succeed Captain Crespel, whose death at Zanzibar we recently recorded. Preparatory to starting for the East Coast of Africa, Lieut. Wautier has paid a visit to Berlin to consult Dr. Nachtigal.

CAPTAIN T. O. S. SPEEDY, who is now at Suez, intends to start shortly on a journey along the borders of Western Abyssinia and Egypt, in the region to the south of the Blue Nile. He proposes after that to visit the Kaffa and Enarea districts, and also the Galla tribes in the neighbourhood of the River Gojâb.

DR. GERHARD ROHLFS is said to be contemplating a journey of exploration in Eastern Africa, chiefly in the region of the Soudan.

LIEUT. W. J. GILL, R.E., who has recently returned to England, has consented to give an account of his adventurous journey through south-western China into Burmah at an early meeting of the Royal Geographical Society.

Stanford's Stereographical Map of the British Isles. Scale: $\frac{1}{730,431}$. (London: Edward Stanford.)

This map, as its name implies, represents the physical features in relief, the map having the advantages without the disadvantages of a model; the name is perhaps a little unfortunate, as by common consent the word "Stereographic" has been appropriated to a particular projection on which maps are frequently drawn, and the publisher might have adopted the new word "Physiographical," which would have suited the map almost equally well. In another edition the shading on the group of hills at the head of the Dee Valley might be a little reduced with advantage, as they appear to us to be somewhat too dark. But having said this, we can only add words of praise for the care and taste bestowed on this production. The great advantage of this map over others is the way in which the plains, as well as the rolling country and hills, are presented to the eye. The lowlands and river valleys can be traced with great ease, and the relative height of the hills, as well as the continuity of such peculiar but not very pronounced features as the Chilterns and Cotswolds, is readily appreciated. To the student of British history this map is invaluable; for instance, in the period of the successive settlements and extensions of our Teutonic forefathers, this map enables us to understand how the Jutes, landing at the Isle of Thanet, moved naturally up the valley of the Thames along the northern side of the Weald; how the Saxons, who landed at or near Southampton, would spread out over the Winchester plain; how the Angles, who landed on the east coast, finding themselves confined by the marshes and the fen country on the one hand, and the forests of Epping and Hainault on the other, should remain an isolated people; how the Angles, who entered the Humber, should make themselves two bands, the one ascending the plain of York, the other

the valley of the Trent; this latter finally making its way into the Severn valley, and completing the Anglo-Saxon settlement of England. It is certainly the best physical map of the British Isles that we have seen, and may fairly rank as a work of art.

AN UNKNOWN POEM BY MANZONI.

THE publishing firm of P. Carrara, of Milan, have just issued a poem of Alessandro Manzoni's that has been unknown up to the present time. The poem is printed from the original MS. of the author, which is in the possession of the Brera Library. It deals with the triumph of freedom over tyranny and religion. The last number of the *Rivista Europea* treats of this interesting treasure-trove. It says that the poem is a juvenile work in the strictest sense of the word, for it was written in Manzoni's fifteenth year, as attested by a note made by himself, later on, upon the MS. Manzoni presented the poem to his youthful friend Pagani, and it is his nephew, Signor Francesco Rovetta, of Brescia, who has presented it to the Brera. Manzoni's note runs thus:—

"These verses, I, Alessandro Manzoni, wrote in the fifteenth year of my life, not without self-satisfaction and poetical assumptions which I now abnegate on reading them again with riper experience and a more practised eye; but as I find in them no untruth, no vain praise, and nothing unworthy of me, I acknowledge the general tendency of the work as mine. I see in it partly the folly of a youthful mind, but partly the individual stamp of a sincere and manly character."

Now this work is in some respects directly contrary to Manzoni's later enunciations, and it is this that gives his own express acknowledgment of the verses their especial value as an insight into the mental development of the author of *I Promessi Sposi*. The *Trionfo della Libertà* borrows its form from the *Divina Commedia*; it is written in *terza-rima*, and treats of its subject as an allegorised vision in which Peace, Justice, Patriotism, Tyranny and Religion are personified. The phrases and the spirit of the French Revolution pervade the work. It is fierce in its denunciation of priests and Pope. The shade of Brutus is evoked to apostrophise Rome in burning phrase:—

"Ah! della libertà l'ampia ruina
Tutto si trasse nella notte eterna,
Ed or serva sei fatta di reina;
Che il celibe Levita ti governa
Con le venali chiavi ond' ei si vanta
Chiuder la porta e disserrar superna.
E i Druidi porporati, o casta, o santa
Turba di lupi mansueti in mostra
Che della spoglia dell'agnel s'ammanta!
E il popol reverente a lor si prostra
In vile atto sommessso, e quasi Dii
Gli adora e cole: oh sua vergogna e nostra!"

It is interesting to contrast this utterance with Manzoni's first printed work, the *Inni Sacri*, in which breathes the sincere religious spirit that afterwards distinguished his famous romance.

THE HEEL OF ITALY.

Napoli: March 12, 1878.

Having during a recent journey through the Heel of Italy visited Otranto, a few notes on that ancient city may be acceptable to readers of the ACADEMY, as the place is very rarely seen by English travellers. Otranto, the Hydruntum of the Romans, although still holding rank as an archiepiscopal city, is at the present time little more than a fishing village. The Aragonese "Castle of Otranto" is a picturesque building with the almost omnipresent arms of Charles V. over the principal entrance. The view from the ramparts across the blue strait to the snow-capped mountains of Albania is exquisite in the extreme. Some slight traffic is occasionally

carried on by small craft between Otranto and Valona on the opposite coast. Very small remains of the ancient Greek or Roman city are still in existence, but I noticed a few ancient columns lying about in corners, and two Roman inscriptions to the Emperors Marcus Aurelius and Verus are built into the walls of a house in the principal street. The city in fact has never recovered the capture of the place by the Turks in A.D. 1480, when the greater part of the inhabitants were massacred and the rest carried off into slavery. The cathedral which crowns the highest part of the city was much injured during the siege and after it, and besides some ancient pillars and a handsome rose window in the western front, it contains little of architectural interest. The pavement, however, which suffered much damage from the hoofs of the Turkish horses which were stabled in the church, is, perhaps, the most extraordinary and curious in the world. The design is that of a vast tree, whose trunk issues from a point close to the west door, and thence extends its branches over the nave, aisles, choir, and side choir chapels. Among the branches various subjects are represented, with occasional inscriptions to explain their meaning. In front of the west door an inscription in two lines commemorates the donor and the artist, who was probably a Greek.

EX IONATH DONIS PER DEXTERAM PANTALEONIS
HOC OPVS INSIGNE EST SVPERANS IMPENDIA DIGNA.

A second inscription half way up the nave repeats the information that the work was done by Pantaleon at the command of Jonathan, Archbishop of Hydruntum, and a third still higher up states the date: ANNO AB INCARNATIONE DNI NRI IHV XPI MCLXV. The mosaic is, therefore, more than seven hundred years old. At the foot of the tree are several figures, some naked and some clothed, blowing trumpets; with them are two elephants. Higher up among the branches are REX ALEXANDER seated; the erection of the Tower of Babel, with the people on ladders; various monsters, one human with two heads, and another, a beast with four; fish bestridden by boys; and groups of artificers engaged in different kinds of handiwork, such as sawing wood. In the choir are the symbols of the months, with characteristic groups within circles; Adam; Eve with the serpent; and a two-horned beast. Glass is introduced in the mosaics of the choir, and around some of the circles are apparently in some instances inscriptions in imitative Arabic, as well as others in Latin. In the choir aisles are represented the Patriarchs. The high altar is of white marble with interlacing patterns sculptured upon it. Many of the pillars are evidently torn from ancient Greek and Roman temples, and they are surmounted by antique and early Gothic capitals. The roof of the nave, although late, is fine and curious. In the chapel at the end of the south choir-aisle the bones of eight hundred persons martyred by the Turks are preserved in presses, and under the altar the stone is kept upon which they were beheaded. It is interesting to observe how in all ages of their history the Turks have kept up their character as shedders of blood. The cathedral tower is detached from the church, and its lower story is of bevelled masonry.

The whole of the interesting but seldom-visited tract of country lying between the Gulf of Taranto and the Adriatic consists of a slightly-elevated tableland of limestone, which often crops up to the surface. Olives and carobs are the characteristic trees, and many of them are of great age. Much wine is produced. In order to get rid of the surface stones conical buildings of Cyclopean appearance are constructed in the fields. Many of these contain a chamber to protect the husbandmen from the heat. Water is very scarce, so much so that the water in which vegetables have been boiled is often passed round from house to house until the whole has been evaporated. The stone, in its texture and pale yellow colour, resembles that of Malta, and

the architecture of the two places is singularly alike. Oria, the Greek Oria, which lies in this district, has a singularly grand appearance from a distance, its castle, churches, and convents crowning a hill which overlooks a vast expanse of cultivated but arid rocky plain. Near it I observed and ascended, what is rarely seen in Italy, a large tumulus. It occupies a position to the right of the road leading from Manduria. I saw in Oria a beautiful leaf formed of gold plate, one of forty found in a Greek tomb. Lecce, the capital of the district, is a large and fine city, abounding in excellent architecture of the later Renaissance period. It well deserves a visit.

GREVILLE J. CHESTER.

SELECTED BOOKS.

General Literature.

- BARKER, Lady. *Bedroom and Boudoir*. ("Art at Home" Series.) Macmillan. 2s. 6d.
D'ANCONA, A. *La poesia popolare italiana*. Milano: Brigola. L. 5.
GAMBIER, J. W. *Servia*. C. Kegan Paul & Co. 5s.
LIFE in the Mofussil. By an ex-Civilian. C. Kegan Paul & Co. 14s.
POSCHINGER, H. v. *Bankwesen u. Bankpolitik in Preussen*. 1. Bd. Berlin: Springer. 8 M.
SACCHI, F. *I tipografi ebrei di Soncino. Parte prima*. Milano: Brigola. L. 3.

History.

- MEYER, J. *Geschichte des Schweizerischen Bundesrechtes*. Bd. 1. Winterthur: Westföhl. 6 fr.
MONUMENTA Germaniae historica. *Scriptores rerum Langobardicarum et Italicarum, saec. VI.-IX.* Hannover: Hahn. 20 M.

Physical Science and Philosophy.

- CHAUFFARD, E. *La Vie, études et problèmes de biologie générale*. Paris: J. B. Baillière.
HERTWIG, O. u. R. *Das Nervensystem u. die Sinnesorgane der Medusen*. Monographisch dargestellt. Leipzig: Vogel. 40 M.
LINDLEY, Dr., and W. HUTTON. *Illustrations of Fossil Plants*. Longmans. 25s.
LOCKYER, J. N. *Studies in Spectrum Analysis*. C. Kegan Paul & Co. 6s. 6d.
MICHELET, C. L. *Das System der Philosophie als exacter Wissenschaft, enth. Logik, Natur- u. Geistesphilosophie*. 3. Bd. Berlin: Nicolai. 9 M.

Philology.

- ABEL, C. *Die englischen Verba d. Befehls*. Berlin: Liepmannsohn. 2 M.
CHODZKO, A. *Théâtre persan, choix de téazis ou drames traduits pour la première fois du persan*. Paris: Leroux. 5 fr.

CORRESPONDENCE.

GREEK MS. AT OXFORD.

London: March 24, 1878.

The first item mentioned by Mr. Warren as occurring in the MS. now in his hands appears to be simply a treatise on the monastic life. I should translate thus:—"A second set of twelve rules, or Handbook [*al. progress*] of a cloistered monk, wherein is the canon of forty years' and of fifty years' profession, and also of . . . ?" I suspect an error of the copyist in *φυσολογίας*, which is a non-existent word, so far as I know, in Middle and Lower Greek, as well as in the classical language. The reference to the terms of forty and fifty years, as I apprehend, points to some such usage of Eastern monachism as that which gave the *sempecta*, or monk of fifty years' profession, special privileges in the Benedictine abbeys of the West. But I have not the Basilian Rule at hand for verification, and Helyot does not touch the point.

R. F. LITTLEDALE.

THE DISCOVERIES AT MYKENAE.

Queen's College, Oxford: March 26, 1878.

Dr. Schliemann has pointed out to me that my reference to the gold objects discovered in Ithaka by Mr. Lee (ACADEMY, March 2) is likely to be misunderstood. I ought to have explained that they belong to the Roman period, and in spite of the admiration Mr. Hughes lavishes upon them, were, of course, not comparable with the prodigious number of gold ornaments already excavated at Mykenae. My object in mentioning them was to illustrate the fact that gold objects "found in Greek graves of all ages" fully justify the name of "Treasury" given to tombs whether at Mykenae or elsewhere.

A. H. SAYCE.

PRONOMINAL IDEOGRAPHS.




London: March 26, 1878.

Those who have devoted themselves to the study of the growth of language, and especially of the written expression of it, know that in the early stages one of the most difficult problems was the expression of pronominal relationships.




The majority of the systems of early writing known all bear every indication of having originated in pictorial writing. The hieroglyphic writing of Egypt bears the most marked traces of such an origin; and this stage must have been at a very remote period in the history of Egypt, for in the inscriptions of the earliest dynasties we find not only a phonetic syllabary in use, but even a fully developed alphabetic system, showing centuries of philological growth in Egyptian.

The cumbrous system of the Celestial Empire had its origin in pure pictography, and this at a very remote period. Mexico and Peru had pictographic writing, and a system of apparently the same class, but in what stage of development we do not as yet know, was in vogue in the Hittite kingdom in Western Asia, as shown by the so-called Hamathite inscriptions.

With picture-writing the limit of grammatical expression is soon reached; the sentences can be only of the most brief nature, and the growth of a language is much hampered by the employment of such a poor machinery of expression.

In so primitive a nursery of the human race as Babylonia, it is very natural that we should expect to find some traces of the pictography which gave rise to the cuneiform writing; and in this we are not disappointed. In a paper which I read recently before the Anthropological Institute, I pointed out how large an insight we gained into the social life of prehistoric Babylonia by the study of what may well be called palaeographical photographs. But the system in vogue in Babylonia affords some very interesting facts with regard to the growth and expression of pronominal relationships. The most natural mode of expressing the first personal pronoun would be by the pictorial representation of the human figure. If we take such a pictorial sentence as "man + hand," the later being used in the metaphorical sense of "to give," we find at once a difficulty arising in our minds as to whether it reads "I give," or "man gives," that is "he gives." And when we come to examine the form of the first personal pronoun in Babylonian writing we find that a similar confusion arose. The sign used for the first personal pronoun in Babylonian (Akkadian) is , of which the phonetic value is MU; but with phonetics we do not deal now; why should this particular group be used? If we trace the form back to the hieratic or middle writing we find it is , which does not afford much clue, but the pictorial form is much more marked, namely , which is evidently a rude representation of the human form.

It may be here noticed that the character is placed horizontally; and from the early forms of this and other characters, I am nearly certain that there was a period when the picture-writing of Babylonia was written either horizontally or vertically, as is the Egyptian.

We now pass to the pronoun of the third person singular. Here we find in phonetic stage three forms IN, AN, or UN, this latter one being evidently the earliest, and the one to which the picture-form was applied. The court script form of this character is , which has the ideographic value of "man" in Assyrian; but if we trace the character back we find the hieratic form is , which contains the most marked traces of its pictorial origin in , where again we have the human form. Thus we see that the same pictorial sign gave rise to the pronoun-ideographs of the first and second per-

sons, showing very clearly the confusion of ideas which would arise in the simple sentence quoted above.

We find associated round the character Δ such ideas as "name," "record," "to give," as well as "I," all well suited to its pictographic origin.

The plurals of these two persons, first and third, were naturally expressed by collective ideographs, and need not be referred to.

The expression of the second personal pronoun was one which would not come into use until the language had made some considerable literary progress, but still, the sign selected for the expression of this person gives us some insight into the mental workings which prompted the idea of the pronominal relationship of the second person.

We find the sign Δ used for the second person; but this ideograph, of which the phonetic value is ZU, has also the ideas of "to teach," "to inform," "to know," and "knowledge" attached to it; so we can see that in employing this sign as the expression of the second person singular "thou," the primitive grammarians recognised the relationship of "speaker, and spoken to," and expressed it well by the idea of "informer and informed one."

The plural second person was expressed by the combination of the singular form and the collective third person plural—that is thou + they = ye. The relative "who" or "which" was expressed by "man." So we have *man temple man built*, really "who the temple he built."

No other known system of writing is in any way so full of material by which the student can study the early workings of the human mind in the work of grammatical composition, and it is curious to notice to what an extent the early Babylonians seem to have been able to carry the use of ideographs. W. ST. C. BOSCAWEN.

P.S.—It must be borne in mind that I am dealing simply with the ideographic and pictorial expressions, not with the philology of the words signifying the pronoun.

DUNCKER'S "HISTORY OF ANTIQUITY."

Ball. Coll., March 17, 1878.

In the spelling of Assyrian names, I am, of course, entirely at Prof. Sayce's mercy, and I can only say that I shall take careful note of his corrections. But,

1. If Prof. Sayce did not intend to make me the author of the mistake about *Kaldai*, why did he mention it in that part of the review which is concerned with the translation and the faulty representation of *German* letters?

2. I protest very strongly against the assertion that "it is of little consequence whether the author and translator are conjointly responsible for such mistakes, or the translator only." Such a canon will not bear examination.

3. I have not said that *Chufu* was a Greek word. I said that the *kh* of Egyptian words is represented in Greek by *chi*, and that, for this reason, it was permissible to keep the letter *ch* in Egyptian words, as well as Greek, to avoid using *kh* and *ch* side by side. This may be a bad argument, but it does not involve the absurdity which Prof. Sayce finds there. I may further say that Prof. Duncker, while using *kh* for Assyrian names, uses *ch* for Egyptian, and no German pronounces *ich* as *ikh*.

4. As to consistency in Greek names, where will you find it? Grote, who took some pains in the matter, writes *Thaas* and *Cyprus*, *Corinthians* and *Korkyraeans*, *Kimón* and *Thucydides*, *Kyréné* and *Cyrrus*, *Kyréné* and *Krété*. I also find that Prof. Sayce writes *Akhilles* and *Colchis*. And suppose that I write *Kelaenae*, what is gained?

5. Professor Sayce says: "To make the confusion worse, Mr. Abbott sometimes writes a single *h* instead of *ch*." I have not done so. Where Duncker has *h* I write *h*; where he has *ch* I write

ch; and where he has *kh* I write *kh*, as I might be expected to do. In spelling *Edorankhus* with *kh* I followed Duncker (in ed. 4). E. ABBOTT.

Queen's College, Oxford:
March 20, 1877.

I am sure the readers of the ACADEMY must have had enough of what will seem to them a somewhat pedantic discussion on spelling reform; though the correct spelling of Oriental names is not so indifferent a matter as it may appear, since two or more personages have before now been made out of one in consequence of the name being differently spelt by English and continental scholars. (1) If Mr. Abbott will read over the passage to which he refers, he will see that I ascribe the mis-spelling *Kaldai*, not to a "faulty representation of *German* letters," but to the fact that an Orientalist was not consulted. I conceive that it is the duty of a translator to verify his author's references, and to see that he does not reproduce a mere misprint. I also conceive that when a translation is revised by the author, the responsibility for avoidable errors is shared between him and the translator. But so far as the public is concerned "it is of little consequence whether" they are both "conjointly responsible for such mistakes, or the translator only." So much for No. 2. As for (3) Prof. Duncker was quite right in using *ch* in German in the cases in dispute, since the German *ch* is pronounced in the way required; but I contend that the German *ch* does not represent the English *ch*, and that a translator, therefore, was bound to look out for some combination of letters which by common consent does so. *Kh* is frequently so used in English, and, though a mere make-shift, might have been employed, especially since English students of Egyptian have been in the habit of writing *Khufu*, *Khafra*. (4) Grote's rule was to keep *c* in familiar names whenever the substitution of *k* would cause a change of pronunciation. But I purposely selected words from Mr. Abbott's translation which were not familiar. The answer to (5) must be the same as the answer to (2).

A. H. SAYCE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 1.—2 P.M. Royal Institution: General Monthly Meeting.

5 P.M. London Institution: "The Seed and Germination," by Prof. R. Bentley.

5 P.M. Musical Association: "On the Motion of Air in Organ Pipes," by Dr. W. H. Stone; "On a Suggested Improvement in Staff Notation for Vocal Music," by A. Hill.

5 P.M. British Architects.

8 P.M. Victoria Institute: "Modern Geologies exemplified in their Bearings on the Antiquity of Man," by Prof. Birks.

8 P.M. British Architects.

TUESDAY, April 2.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.

8 P.M. Civil Engineers: "The Huéla Pier of the Rio Tinto Railway," by T. Gibson.

8.30 P.M. Zoological: "Contribution to the Ornithology of the Philippines," VII., by the Marquis of Tweeddale; "New Lepidoptera of the group *Bombycites* in the British Museum," by A. G. Butler; "Description de la nouvelle espèce de Casoar (Casuarus Edwardsi)," by E. Oustalet.

8 P.M. Photographic: "Dry-plate Photography," by Mr. England.

8.30 P.M. Biblical Archaeology: "Memoir of the late H. Fox Talbot," by R. Cull; "Assyrian and Babylonian Names for Copper and Brass," by Prof. F. Lenormant; "Translation of an Egyptian Contract of Marriage," by E. Revillout; "On an Inscription of Psametik II. in the Museum of Palermo," by Gertrude Austin.

WEDNESDAY, April 3.—8 P.M. Microscopical: "On a New Form of Object-glass," by J. W. Stephenson.

8 P.M. Society of Arts: "Our Wealth in Relation to Imports and Exports," by Ernest Seyd.

8 P.M. British Archaeological: "Through Spain to Italica," by T. Morgan; "Reservations in old Leases granted by the Bishops of Hereford," by C. H. Compton.

8 P.M. Geological. Graphic.

THURSDAY, April 4.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.

7 P.M. London Institution: "History of some of our Domesticated Animals," by Prof. Rolleston.

8 P.M. Linnean: "On some minute hymenopterous Insects," by Prof. J. O. Westwood; "The Fungi of Texas," by M. C. Cooke; "Remarks on the peculiar Properties ascribed to a Fungus by the Samoans," by the Rev. T. Powell.

8 P.M. Chemical: "Application of the Microscope to some Special Branches of Chemistry," by H. C. Sorby.

8.30 P.M. Royal. Antiquaries.

FRIDAY, April 5.—4 P.M. Archaeological Institute.

8 P.M. Geologists' Association.

8 P.M. Philological: "On the Spoken Swedish Language," by H. Sweet.

9 P.M. Royal Institution: "Philosophy of the Beautiful," by G. J. Romanes.

SATURDAY, April 6.—3 P.M. Royal Institution: "On the Clavichord of England, Italy, France, and Germany," by Prof. E. Pauer.

SCIENCE.

Anthropology. By Dr. Paul Topinard. With Preface by Prof. Paul Broca. Translated by Robert T. H. Bartley, M.D. (London: Chapman & Hall, 1878.)

It can hardly be matter of surprise that the founders of the "Bibliothèque des Sciences Contemporaines"—the series to which the original of this work belongs—should have thought fit to start their Library with several volumes devoted to the Science of Man. The avowed object of the publishers is, in fact, to offer to the public a series of popular treatises on the leading sciences of the age; and assuredly no science deserves to be more popular at the present day than anthropology. Dealing with man in his entirety, it presents so many sides that he must indeed be hard to please who fails to find in it something suited to his special tastes. So long as the Science of Man was confined to pure ethnology it naturally appealed to a comparatively small circle. But about twenty years ago the science took a new departure: ethnology expanded into anthropology, and its attractions multiplied in proportion as its sphere enlarged. Two events occurring about this time contributed in no small measure to promote this development: the one was the discussion on the antiquity of man excited by M. Boncher de Perthes' discoveries in the valley of the Somme; the other was the appearance of Mr. Darwin's *Origin of Species*.

The development of anthropology as a consolidated science is of so recent a date that such a volume as Dr. Topinard's was much needed to guide the student. It was fit, too, that a work on this subject should come to us from Paris. Paris is, in fact, the seat of a brilliant little school of anthropologists, in which Dr. Broca has, from its very foundation, shone out as the leading light. When, therefore, the French publishers, Messrs. Reinwald and Co., sought an author, they naturally turned to Dr. Broca; and, although the work before us is not written by that distinguished anthropologist, he has, by the contribution of a Preface, sent it forth with the stamp of his authority.

Few scientific workers are more enthusiastic than Dr. Paul Topinard, the author of this volume. He always has some original investigation on hand. Besides contributing largely to the anthropological journals of Paris, he holds the curatorship of the Museum of the Société Anthropologique; and at present he is giving, at the Ecole d'Anthropologie, a course of Monday lectures on the history of the science, on the physical and physiological characters of man, and on anthropometry. Yet, with his hands thus filled, he has found time to write a manual for the "Library of Contemporary Science."

Anthropology is so complex a subject that hardly any writer would be competent

to deal equally well with all its branches. Dr. Topinard has, therefore, acted judiciously in confining himself in the present work to those departments of which he is a master, and has contented himself with the barest references to other branches of the science. Hence the anatomical and physiological parts of anthropology form the staple of this work; while ethnology, prehistoric archaeology, philology, and sociology—though including subjects of surpassing interest—are left to be treated by other writers in companion-volumes. As a consequence of this limitation it is not surprising that in a volume of about 550 pages the author should occasionally drift into technical details, which the student will certainly estimate at their value, but which the general reader is likely to feel oppressive. The work is divided into three parts—the first treating of man considered in his *ensemble*, and in relation to the lower animals; the second describing anatomically the chief modifications of mankind; and the third, which is the briefest, though perhaps the most interesting to the unscientific reader, discussing the origin of man.

Dr. Topinard's volume forms a welcome addition to the anthropologist's library, and will be specially valuable to those who desire to make anthropological measurements. It will be evident, however, from what has been said that it makes no pretence to be a general manual of anthropology. Such a work still remains to be written, though it is pleasing to hear rumours that an elementary text-book is in preparation by a distinguished anthropologist in this country. If a stranger desire to take up the study it is really difficult, in the present state of our literature, to refer him to any single comprehensive work; though we could hardly hesitate to lay our finger on the article "Anthropology" in the current edition of the *Encyclopædia Britannica*, from the accomplished pen of Dr. E. B. Tylor, as the neatest outline of the science which has yet appeared.

With respect to the translation of Dr. Topinard's work, we may remark, without, however, having yet had the advantage of seeing the original, that it appears to have been executed with considerable care and ability. Still, it is evident that here and there the French text has been rather too closely followed; and we would suggest that in another edition, wherever English authors are cited, the references should certainly be made to the original works rather than to French translations. Mr. Darwin's writings, for example, are frequently referred to; but the English reader is hardly prepared to meet them in the unfamiliar shape of *L'Origine des Espèces*, or *La Descendance de l'Homme*, or *Voyage d'un Naturaliste autour du Monde*. To a Frenchman this is convenient: to an Englishman absurd.

F. W. RUDLER.

OBITUARY.

On the 20th inst. died Robert Julius Mayer, of Heilbronn, in Würtemberg, at the age of 63. Although it is now many years since the latest of Mayer's papers was published, his name is not likely to be soon forgotten. "The mechanical equivalent of heat" is an expression which was in-

roduced into science by Mayer, who must always be regarded as standing in the front rank of the founders of the dynamical theory of heat. In 1842, while practising as a physician in the town of Heilbronn, he published a paper in which the relations which subsist between heat and work were defined, and a computation of the mechanical equivalent of heat was given. Mayer's work was not of an experimental nature. He had not the means to make experiments, but he calculated the value of the mechanical equivalent by the help of the best data procurable at the time, on the assumption that when a body is heated by compression, the heat developed is the equivalent of the work expended in compressing the body. Subsequent researches have shown that this assumption is justifiable in the case of air, the substance from the properties of which Mayer's conclusions were drawn. In 1842 the specific heat of air at constant volume, and the ratio of the specific heats at constant volume and constant pressure, were very imperfectly known, and hence it is not surprising that the value Mayer obtained for the mechanical equivalent was very far from the true value. When corrected, however, in accordance with the results of more recent experiments, his calculation does not differ much from the value of the mechanical equivalent obtained by Joule and others by totally different processes. In 1845 appeared Mayer's paper on "Organic Motion and Nutrition," in which he speculates fearlessly and acutely on the agency of the so-called vital force. One of his most noteworthy papers is that which was published in 1848 on "Celestial Dynamics." In this paper he calculated the heat that would be developed by the collision of the earth with a target strong enough to stop its motion, and propounded the hypothesis that the sun's power is maintained by the showering of meteoric matter upon its surface, a view which was afterwards developed by Sir Wm. Thomson. One noticeable point to which attention is called in this paper is the effect of tidal friction in dissipating the energy of a planet's aerial rotation, an effect which was proved by Adams and Delaunay to exist in the case of the earth. Mayer's last paper, "On the Mechanical Equivalent of Heat," was published in 1851. Soon after this time, in consequence of the severe labours and bitter disappointments he had gone through, and the rebuffs he had met with at the hands of his scientific contemporaries, his mind became affected, and though at a later period he partially recovered, he was unable to resume his scientific investigations. It is possible that by some writers undue credit has been assigned to Mayer in connexion with the development of the dynamical theory of heat. If this be so, it is equally indubitable that by others his merits have been unduly depreciated. His labours cannot be gauged by the standard that would be applied to Joule's; for they are of a totally different character. Nevertheless, it must be claimed for Mayer, that in an obscure German town, without the means of making experiments, without the co-operation or even the sympathy of his scientific friends, he independently, and for himself, discovered the important relation which has produced the grandest recent advance of natural science.

We have to record the death of the distinguished chemist, M. A. Lamy, whose researches in organic, but more especially in inorganic, chemistry have contributed not a little to advance science. His earliest investigations have reference to the composition of phycite, the sugar-like ingredient of *Protococcus vulgaris*, which he found to be identical with the erythroglucose of Stenhouse. He will be remembered for his isolation and examination of the properties of thallium; his results were published about the same time that Mr. Crookes announced the discovery of that metal. M. Le Verrier and M. Dumas endeavoured at the time to claim for M. Lamy the discovery of thallium, and the claim was founded on a com-

munication made by M. Lamy to the Société Impériale des Sciences, de l'Agriculture, et des Arts, of Lille, on May 16, 1862. On May 1, 1862, the International Exhibition was opened; and there, in a case arranged some days before, and open to the inspection of scientific men, Mr. Crookes displayed several grains of the new metal and some of its compounds. Moreover, Mr. Crookes announced the discovery of the new element, which at first he thought to be a member of the sulphur group, on March 30, 1861. Mr. Crookes' specimen exhibited at the International Exhibition was a black powder; M. Lamy appears to have hit upon a more abundant source of the newly-discovered element, and on June 18, 1862, exhibited to a jury of chemists in London a beautiful ingot of the new metal. Mr. Crookes' name for the new metal was adopted, and he, it should be stated, was the first to congratulate M. Lamy on his success, and to envy him nothing but his opportunities. In 1864 M. Lamy described thallic alcohol, and in the following year published the results of his investigation of the phosphates of thallium.

SCIENCE NOTES.

PHYSICS.

Thermal Conductivity of Gases.—The differences presented by gases in respect of the conduction of heat through them is usually exhibited to an audience by raising to incandescence a number of exactly similar and equal platinum spirals by means of one and the same electrical current, each spiral being supported in a glass vessel containing one of the gases in question. Prof. Kundt (*Annalen der Physik, neue Folge*, ii., p. 384) has arranged another means of exhibiting the experiment which is in some respects more simple. A glass tube, about eight inches long and half an inch in diameter, is closed at one end and fused into another tube in such a way that half the smaller tube is enveloped by the larger one, the distance between the two being about an eighth of an inch. By means of an aperture which can be afterwards closed, the space between the two tubes can be filled with any gas, at any desired pressure, by means of a mercury pump. A series of exactly equal vessels of the kind described is prepared, each containing a different gas, and a little ether is poured into the inner tube of each. If now all the vessels be plunged simultaneously into hot water, heat will pass from the outer to the inner tube by conduction, as well as by convection and radiation. The ether rises to its boiling-point, and its vapour can be ignited at the top of the inner tube. If the experiment be made in this way with hydrogen, air, and carbonic acid, the flame appears first at the mouth of the hydrogen tube, and last of all at the carbonic acid tube. Similarly it may be shown that the conductivity is independent of the pressure.

Influence of Light on the Electrical Conductivity of Metals.—In the *Annalen der Physik*, vol. ii. (part 12), are several papers on this subject. Dr. L. A. Forssmann, of Stockholm (p. 513), has repeated many of the experiments of Sale, Siemens, and Adams with selenium, and obtained similar results. The paper contains speculations as to the cause of the influence of light on the electrical conductivity of selenium. Dr. Werner Siemens (p. 521) gives reasons for doubting the conclusions of Dr. Börnstein on the variation of conductivity of gold, platinum, &c., due to the action of light. G. Hansemann's paper (p. 550) is on the same subject, and his results agree with those of Dr. Siemens. Dr. Börnstein showed that not selenium only, but other metals—gold, silver, platinum, &c.—also undergo an increase of electrical conductivity when exposed to any illuminating source. He employed two methods—(1) that of Wheatstone's Bridge, (2) the method of damped oscillations—for measuring the resistance. By the first of these the increase of conductivity of metals was found to be only .0125 per cent. The electro-

motive force employed was that of a Leclanché cell. In the second method the currents were the feeble induction currents due to the oscillations of a magnet in a coil of wire, and the increase of conductivity was from 3 to 5 percent. Dr. Börnstein explained this difference by the assumption that the electric current weakens the sensitiveness of the metals to light. Hansemann has investigated the matter afresh, employing both the methods used by Börnstein, but he is unable to confirm the results of the latter. He does not find that the conductivity of gold, silver, platinum or aluminium changes in the smallest degree when exposed to the action of light. Dr. Börnstein has recently announced (*Beiblätter*, i., 577) that the illumination of the junction of two metals in a circuit gives rise to a photo-electric current, similar in character to a thermo-electric current, but in the opposite direction. Here, again, Hansemann has repeated Börnstein's experiments with more sensitive apparatus than was used by the latter, and is unable to detect the smallest trace of the photo-electric force in question.

Reflection of Polarised Light from the Equatorial Surface of a Magnet.—In the *Philosophical Magazine* for May, 1877, Dr. J. Kerr published an account of his experiments on the change in the plane of polarisation when a beam of polarised light is reflected from the polished polar surface of an electro-magnet. Dr. Kerr in continuing his magneto-optic researches has examined the influence on a polarised beam of reflection from the equatorial surface of a magnet. A rectangular bar of iron, seven inches long, forms the armature of an electro-magnet placed upright. One of its vertical faces is highly polished, and forms the reflecting surface in question, the plane of incidence of the light being horizontal. By means of a commutator the polarity of the bar could be reversed at pleasure. The results obtained by Dr. Kerr, whose experimental skill in enquiries of this kind is very considerable, are of a decided though faint character, and are not inconsistent with those obtained by him when examining the polar surface of a magnet by the same process. The experiments were made at incidences varying from 85° to 30° . At angles greater than 85° or less than 30° no positive results were obtained. The law of the optical action of magnetism when the incidences are great may be stated as follows:—Whatever be the angle of incidence, between grazing and principal, the effect of magnetisation of the mirror is to turn the plane of polarisation of the reflected light through a very small angle, in a direction always contrary to that of the hypothetical Ampèrian currents in the magnetised bar. Dr. Kerr made further experiments with the plane of incidence of the polarised light perpendicular instead of parallel to the lines of magnetic force. The incidence varied from near normal to grazing, but in no case was any optical effect of magnetisation observed.

Engraving on Glass by Electricity.—A method of engraving on glass, which appears to be simple of application, is described by M. Planté in the January number of the *Annales de Chimie* (t. xiii., p. 143). A plate of glass is placed horizontally on a table, and a concentrated solution of potassium nitrate poured over its surface so as to form a thin layer. Of the two platinum terminals of a Planté secondary battery of 50 or 60 cells, one is immersed in the layer of liquid which covers the plate, along the edge of the plate; the other terminal is enclosed, except at its extremity, in an insulating sheath. The operator, holding the latter in his hand, touches the glass covered with the saline solution at the points where he wishes to engrave characters or a design. A luminous trail follows the electrode, and, however quickly it moves, the strokes made are neatly engraved on the glass. If the writing or drawing be done slowly, the strokes will be deeply engraved; their breadth will depend on the diameter of the

wire serving as electrode; if it be pointed the strokes can be made extremely fine. Any other source of electricity may be employed instead of the secondary battery, provided the quantity and tension be sufficient—either an ordinary galvanic battery of a sufficient number of cells, or a Gramme machine, or even a magneto-electric machine with currents alternately positive and negative.

The Radiometer as a Thermoscope.—Many of the curious and interesting phenomena of radiant heat are seldom exhibited in public lectures on the subject, inasmuch as the thermopile, which is the only apparatus by which it has been possible to render them evident, is ill adapted for use on such occasions. M. Violle (*Journ. de Physique*, vii., p. 19) recommends the use of the radiometer under these circumstances. With it all the fundamental experiments may be repeated. Passing it along the spectrum, it is easy to show (even with the lime-light) the distribution of heat. The action of coloured glasses, the absorption of heat by water in layers of different thicknesses, and all analogous phenomena, are established without any difficulty. In such experiments an image of the radiometer is obtained by means of a lens upon a screen, and such an arrangement of the radiometer is adopted as will render the turns of the mill easily counted.

Polarisation of Electrodes in a Liquid.—It is well known that when we attempt to pass an electrical current through a liquid from an electromotor too feeble to decompose it, a current is produced whose strength diminishes very rapidly until it becomes extremely feeble. On suppressing the electromotor, a new current is obtained in the opposite direction which also rapidly diminishes. These phenomena present a close analogy to those which a condenser would offer if substituted for the liquid. Regarding the liquid in this light, Herwig (*Annalen der Physik*, ii., p. 566) has investigated, theoretically and experimentally, its capacity and resistance. The capacity was found to be very variable, increasing with the time, both for the current of charge and also for that of discharge. The resistance bore no relation to that which the same liquid would have offered when traversed by a current strong enough to decompose it. From his investigations, Herwig concludes that an electrolyte under these conditions cannot be compared with an electrical condenser.

Temperature of Flames.—M. Rossetti (R. Istituto Veneto di Scienza, 1877; *Journ. de Phys.*, vii., 61) has investigated the temperatures of different parts of an ordinary Bunsen flame by means of a thermo-electric element of iron and platinum. The graduation of the apparatus was effected without difficulty for temperatures below that at which mercury boils. For higher temperatures the author had recourse to a calorimetric method, and in this way constructed a curve of graduation up to 855°C. , which, as it differed little from a straight line, he thought himself justified in prolonging beyond that temperature. In this way he estimated the temperature of the exterior portion of a Bunsen flame at 1350° , diminishing down to 1200° at the limit of the dark central cone, in which, measuring from the bottom upwards, the temperatures ranged from 250° to 650° . It is doubtful, however, whether the indications of the thermo-electric pair could be relied on at such high temperatures.

Determination of the Unit of Electrical Resistance in Absolute Measure.—A tolerably complete account of a very important research on the subject of absolute electrical measurements by Prof. H. F. Weber of Zürich is given in the January, February, and March numbers of the *Philosophical Magazine*. Among other investigations Prof. Weber has determined with great care and by various processes the absolute value of Siemens' unit of resistance, and, consequently, of the British Association unit, or Ohm, since the

relation of these to each other is known. The Ohm was intended to be 10^9 absolute units (centimètre, second), and the Siemens' unit (one metre of pure mercury one square millimètre in section) was found by measurement, by Profs. Clerk Maxwell, Jenkin, and Balfour Stewart, in 1864, to be 0.9536 Ohms. In 1870 Prof. F. Kohlrausch found the value of the Siemens' unit to be 0.9717 Ohms. In each of these researches one method of procedure only was carried out. The elaborate experiments of Prof. H. F. Weber have resulted in the vindication of the numbers obtained by the British physicists. He employed three distinct methods, viz. (1) a method in which the variable currents generated by magneto-electric induction were employed; (2) a method in which the variable currents called forth by sudden voltaic induction were employed; (3) in the third method the heat production of stationary galvanic currents was used. The values obtained for the Siemens' unit by the three processes were respectively 0.9545, 0.9554, 0.9550 Ohms. The mean of these, 0.9550, is only $\frac{1}{4}$ per cent. greater than the result found by the Committee of the British Association. The results of Prof. Weber's experiments leave no doubt that the B. A. unit does really represent the value asserted, viz., 10^9 centimètres per second. Prof. Weber remarks, "When an observer finds the same result in three different ways, and employing three quite different natural laws; when, further, this result but very slightly differs from that of another group of observers who worked according to a fourth, essentially different method, certainly it can be pretty safely maintained that the result so found is correct."

Mechanical Equivalent of Heat.—In the paper of Prof. H. F. Weber above referred to, the mechanical value of the unit of heat is calculated from the results of experiments based on the consideration that in a galvanic circuit, traversed by a constant current, in which evolution of heat is the only action of the flow of electricity, the amount of heat developed is the full equivalent of the work expended in the same time. Both weak currents circulating for a long time, and strong currents circulating for a short time, were employed. The mean obtained from a large number of experiments was 428.15 metre-kilogrammes, temperatures being measured on the air-thermometer. From the relation between the specific heats of atmospheric air the mechanical equivalent is found to be 423.95. In 1849, from friction experiments Joule found the value 424.39, and his more recent experiments confirm this result. Unfortunately, this number cannot be compared with that obtained from the specific heats of air (428.95), since the units of reference are different. An air thermometer was employed in the latter case, whereas Joule's unit of temperature is that of his mercury thermometer. These two temperature units may possibly differ by 1 per cent.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY.—(Thursday, March 14.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On Prof. Houghton's Estimate of Geological Time," by G. H. Darwin; "Some Experiments on Conductive Properties of Ice, made in Discovery Bay in 1875-6," by Dr. R. W. Copping; "On the Function of the Sides of the Vessel in maintaining the state of Super-saturation," by C. Tomlinson, F.R.S.

PHYSICAL SOCIETY.—(Saturday, March 16.)

PROF. W. G. ADAMS, President, in the Chair. The Secretary read a paper by Mr. W. J. Millar, C.E., "On the Transmission of Vocal and other Sounds by Wires." The author was led, mainly by a consideration of the manner in which sounds are conveyed through walls and partitions, to make an extensive series of experiments on this subject, from which he concludes that conversation can be carried on at considerable distances by simply employing stretched wires, provided with suitable vibrating discs. In one

experiment, two copper wires were attached to points on a telegraph wire 150 yards apart, and breathing, singing, &c., were distinctly audible; by stretched wires extending through a house, and provided with mouth and ear-pieces in the several rooms, conversation could be carried on without difficulty. The materials employed for terminals were very varied, and the vibrating disc, whether metal, wood, or india-rubber, &c., was generally formed as a drum-head, the wire being fastened at its centre. The volume of sound appears to be greater with a heavy wire, but in all cases it requires to be stretched. The President referred to the experiments of Wheatstone on the conduction of sound by vibrating bodies, especially long wooden rods. Some years ago M. Cornu, in conjunction with M. Mercadier, made experiments which showed that vibrations can be transmitted along a copper wire, and rendered visible at the distant end on a rotating blackened drum. The free end of the wire was attached to a piece of copperfoil fixed at its base, and provided with a point which left a clear trace on the drum when the distant end was attached to, say, a vibrating tuning fork.—Mr. W. H. Preece described some experiments made, in September of last year, by Mr. A. W. Heaviside and Mr. Nixon, at Newcastle-on-Tyne, on this subject. They find that a No. 4 wire gives the best results. The terminals were wooden discs about $\frac{1}{2}$ -in. thick, and to these the wire was attached end on, but speech could be distinctly heard by laying such a disc on any intermediate point of the wire. When the wire was particularly still speech was audible up to 200 yards.—Mr. G. W. von Tunzelmann then read a paper on "The Production of Thermoelectric Currents in Wires subjected to Mechanical Strain." He has succeeded in reconciling the contradictory conclusions arrived at by Sir W. Thomson and M. Le Roux, for whereas the former only used moderate strains the latter worked near the breaking limit, and the author finds that if the weight be gradually increased the direction of the current changes, and hence these two authorities found the currents to flow in opposite directions. A great number of experiments were made, and from them it is evident that on applying a strain the deflection does not immediately attain a maximum, but it gradually rises for about eight minutes and then gradually falls, attaining a stationary point at the end of about twelve minutes.—Prof. Adams then exhibited a simple arrangement for projecting Lissajous' figures on to the screen which has been made by his assistant, Mr. Furze.—Dr. Guthrie exhibited an experiment to show the behaviour of colloids and crystalloids in relation to electrolysis.

ROYAL ASIATIC SOCIETY.—(Monday, March 18.)

SIR E. COLEBROOKE, Bart., in the Chair.—Mr. Thomas called attention to the well-known Phrygian Inscription of Dogarus, and announced his discovery of various dates on it which had escaped the notice of previous enquirers, demonstrating, as they did, a much higher antiquity for it than had previously been supposed.—Papers were then read, communicated by Capt. J. C. F. S. Forbes and by Mr. H. L. St. Barbe respectively; the first "On the Tibeto-Burman Languages," the second "On the Transliteration of Burmese."

ZOOLOGICAL SOCIETY.—(Tuesday, March 19.)

ARTHUR GROTH, Esq., V.-P., in the Chair. The Secretary exhibited the type specimen of *Dicrurus marginatus* of Blyth, and pointed out its identity with *Muscipira vetula* (Fam. Tyrannidae).—Mr. J. W. Clark exhibited and made remarks on some stuffed specimens of the Sea Lion (*Otaria urina*) of the Prybylov Islands, which had been presented to the Museum of the University of Cambridge by the Alaska Commercial Company.—A communication was read from the Marquis of Tweeddale, containing the sixth of his contributions to the ornithology of the Philippines. The present memoir gave an account of the collections made by Mr. A. H. Everett in the island of Leyte.—Mr. P. L. Selater read a report on the collection of birds made during the voyage of H.M.S. *Challenger*, in the Sandwich Islands, and pointed out the characters of a new species of duck of which it contained specimens, and which he proposed to call *Anas Wyvilliana*.—Communications were read from Mr. W. A. Forbes, containing notes on a small collection of Birds from

the Samoan Islands and the Island of Rotumah, Central Pacific; and from Mr. F. Nicholson, containing a list of the Birds collected by Mr. E. C. Buxton, at Darra Salam, on the Coast of Zanzibar.—Messrs. F. Du Cane Godman and Osbert Salvin gave descriptions of new species of Central American Butterflies of the Family Erycinidae.—Prof. A. H. Garrod read some notes on the visceral anatomy of *Lycaon pictus* and *Nyctereutes procyonides*.—A communication was read from Mr. Andrew Anderson, containing the description of a new Indian *Prinia*, obtained in the Bagesur Valley, North Western Himalayas, which he proposed to name *Prinia poliocephala*.

ROYAL SOCIETY.—(Thursday, March 21.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Contact Theory of Voltaic Action—Parts I., II., On a Metallic Cell and on Electrolytes of great Resistance," by W. E. Ayrton and J. Perry; "On the Viscosity of Dielectrics," No. 1, by the same; "Recent Experiments on Fog Signals," by Dr. Tyndall.

CHEMICAL SOCIETY.—(Thursday, March 21.)

DR. GLADSTONE, F.R.S., President, in the Chair. The following papers were read:—1. "On Aromatic Nitrosamines," by Dr. O. N. Witt. The author gives an account of his study of some complicated reactions of diphenylnitrosamine. He has found that ordinary ethylic nitrite contains nitric acid, and has therefore used mixtures of pure amyl nitrite and nitric acid for acting on diphenylamine; he has obtained mononitrodiphenylnitrosamine in light-yellow plates, melting at 133.5° C., and two bodies which on the removal of their nitroso-groups yielded two isomeric forms of dinitrodiphenylamine. The final product of the action of strong nitric acid is hexanitrodiphenylamine.—The next paper was "On a New Process for the Volumetric Estimation of Cyanides," by J. B. Hannay. The cyanide is dissolved in water, and the solution rendered alkaline by ammonia. A standard solution of mercuric chloride is run in, with constant stirring, until the liquid is distinctly opalescent. The final reaction is sharply marked and very delicate. The presence of silver does not interfere, so that the process can be used for estimating the cyanide present in a plating bath.—The last paper was, "On certain Bismuth Compounds," Part VII., by M. M. P. Muir. The author has compared the behaviour of bismuthous and phosphorous chlorides in certain reactions; the latter substance acts as a reducing agent in some cases in which the former does not exert any such action. The author has also studied the properties of two oxalates of bismuth and the production of the so-called bismuthates, and made some experiments with bismuthous iodide.—Mr. Williams exhibited a fine sample, 24 oz., of natural salicylic acid, and about one gallon of pure methylic alcohol.

SOCIETY OF ANTIQUARIES.—(Thursday, March 21.)

F. OUVRY, Esq., President, in the Chair.—Mr. John Evans, V.-P., read a paper upon "Edmund of Langley, Duke of York, fifth son of Edward III., and his tomb which stands in the church of King's Langley." The manor of King's Langley, in Hertfordshire, was granted by William the Conqueror to his half-brother, Robert Earl of Cornwall, and seized by King Henry I. from his heir. From this time it continued to be royal property until the Commonwealth period, when it was leased by the Parliament to Sir C. Morrison, and finally came into the possession of the Earl of Essex. It was first used as a royal residence by Henry III., and his three successors frequently sojourned there. A celebrated house of Friars Preachers stood near the palace, to which both Edward II. and Edward III. were benefactors. The corpse of Piers Gaveston was buried in the church of this house, after having been kept for two years at the house of the same order in Oxford; and the tomb which is the subject of this paper also originally stood there, being removed to the parish church after the suppression, probably during the reign of Elizabeth. It was at first placed in the chancel, but in last November was removed to a memorial chapel built in the north aisle expressly to receive it. After giving an account of the life of the duke, Mr. Evans proceeded to describe the tomb, which is a stone altar tomb, six feet six inches long by two feet six inches wide,

covered with a slab of Purbeck marble, which does not belong to it, but has been an altar slab. It is surrounded on three sides by shields bearing the arms of Edward the Confessor, St. Edmund, Wenceslaus Emperor of Germany, France and England, differentiated with various labels for the sons of Edward III. and Henry IV., France and England, impaled with Castile and Leon, for Isabel of Castile, the duke's first wife, and the arms of the Hollands Earls of Kent and Exeter, and Fitzalan Earl of Arundel, relations of Joan Holland, the duke's second wife. As no directions concerning the tomb occur in the duke's will, the tomb was probably erected in his lifetime, and as one shield bears a coat which was only used by King Henry IV. between the death of his father and his own accession, it is most likely that the year 1399 is the date of its construction. On examining the interior of the tomb during its removal, three skeletons were found, one enclosed in a sheet of lead, the others loose, the tomb being filled with loam and gravel, in which were fragments of wood, the remains of coffins. The skeleton in the leaden coffin was that of a lady about thirty years of age, with flaxen hair. This could not be Isabel of Castile, who was about forty when she died; nor Joan Holland, who, after the duke's death, married three other husbands, and died at the age of fifty-one; nor Constance, his daughter, who was buried at Reading. It might, perhaps, be the remains of Anne Mortimer, widow of Richard, Earl of Cambridge, the duke's second son, the grandmother of Edward IV. Another of the skeletons was that of a woman about four feet six inches to four feet eight inches in height, and about thirty-five years of age, which corresponds with what is known of Isabel of Castile. The last skeleton was that of a man of great strength, five feet eight inches in height, and from 55 to 65 years of age. There can be no doubt that this is the skeleton of the duke, who lived to the age of sixty-two. Mr. Evans described the bones, which bore traces of wounds, and remarked on the sloping forehead of the skull, as connected with the weak understanding with which he was credited, though he showed no lack of courage, or indeed of natural shrewdness, during his eventful life.—Mr. Chignall exhibited a very fine specimen of a gold torc, used as an armlet, found near Dover; and Mr. Brent exhibited some gold earrings, Roman fibulae, a copper dagger and other articles from Hungary.

FINE ART.

THE EXCAVATIONS AT OLYMPIA.

WE have already published particulars of the progress of these excavations, from the resumption of work for the present season, at the end of September last, down to November 14. The results of the operations during the fourteen weeks between the latter date and February 21 this year are now made known with some fulness in Dr. Treu's official reports. These results have not been nearly as rich or striking, so far as concerns discoveries of sculpture, as those of the preceding period; but they have yielded architectural and minor remains of the most miscellaneous kind in almost bewildering profusion; and they have above all cleared up many points hitherto obscure in the geography of the Altis, including the situation of the boundary wall of the sacred precinct on at least three of its sides, and that of two of the most important structures within the precinct—the Prytaneion and Philippeion.

First of all, in continuation of that search, which had hitherto been so brilliantly successful, for the pediment sculptures of Alkamenes, the diggings to the west and south-west of the temple of Zeus were carried further; these brought to light, on November 19, a new head of a Centaur belonging to the pediment in question: the teeth of the monster are fastened into the arm of a Lapith who grasps him from behind, and the head is described as surpassing even those already found in the qualities of dramatic realism; it had long horse's ears, which have disappeared, though their setting can be traced. From this point, no new fragments of the same composition, beyond

mere splinters, were discovered. A Roman brick wall has been laid bare, running at a distance of about thirty-five yards from the temple in this (S.W.) direction; and the soil on its hither side, so far as it had been excavated, had yielded a quantity of coins, fragments of bronze statues, and dedicatory objects, the inscription of an Olympic winner, and, among other things, a child's arm in bronze of excellent workmanship.

Very numerous fragments of bronze, as well as of the marble sculptures of the pediment, have also been disengaged from among and underneath the great masses of fallen column and entablature which cumbered the whole ground when excavated to its ancient level in the immediate proximity of the temple itself. Of the former, the most interesting (found December 6), is a very archaic inscription in the dialect of Elis, assigned to the sixth century B.C., and referring to the rights of citizenship conferred on a people otherwise unknown, the Chaladrii.

Besides the search among these massive and corroded ruins, the authorities at Berlin had prescribed, as a part of their winter's work, the taking to pieces and examination of those solid defensive walls (so far as they had been laid bare) which, enclosing a space of about one hundred yards square, and abutting on the south-west and north-east angles of the temple, had been raised by squatters of the Byzantine period before the end of the sixth century A.D. These walls are very substantially constructed, the materials being exclusively collected from the squared masonry, drums of columns, architraves, triglyphs, and colossal lions' heads of the ancient temples of the Altis, together with a vast number of pedestals of its ancient dedicatory statues. Among these last have been recovered two which bear inscriptions recorded by Pausanias (vi., 10, sec. 9, and vi., 9, sec. 2), and which carried the statues respectively of two winners in the boys' boxing-match, Telson and Xenokles; the latter the work of the younger Polykleitos. A pedestal has also been recovered from these walls, upon which seems to have been dedicated a statue of the historian Polybius.

Some curious discoveries were also made during the demolition of the network of small tenements which crowd close to the eastern limb of the defensive wall above-mentioned, and are apparently of later date than the wall itself. Thus on December 22 a heap of objects was found in this quarter, indistinguishably rusted together, which afterwards resolved itself into a great earthen jar, with two smaller jars inside it containing coins of Constantine the Great, Leo I., and Justinian, besides caldrons, flasks, and cans of bronze, an iron instrument like a great spoon; and, close by, a whole set of agricultural instruments in iron—sickles, rakes, mattocks, &c. Many graves of the same late population of agricultural settlers have also come to light, constructed in the simplest manner beneath the floors of their tenements, and hardly ever containing ornamental objects of any kind.

Digging lower than the level of these Byzantine tenements and defences, and lower even than that of the Olympian temples themselves, the soil is found to be full of fragmentary remains, especially of bronze; thus, in the bed of an ancient drain or runlet there were found, within a few yards, a number of broken caldrons, tripods, tablets with inscriptions, and especially (January 15) two griffins' heads in the finest style of archaic bronze-work, the larger of them about fourteen inches long.

The works of which we have spoken are all in the immediate neighbourhood of the temple of Zeus. In like manner have been extended the operations of the previous year at and adjacent to the more northerly temple of Hērē.

It has become apparent that the principal entrance of this temple was situated at its south-eastern angle; on the columns at this angle are the traces where a number of inscriptions were let in; and here, in Roman times, were erected a

fountain, and the pedestals of several statues of the notables of Elis, both men and women; these were probably the figures that had previously been found, in a headless state, built into a wall on the east side of the same temple. The inscription of one of these pedestals proves that it carried the statue of a late descendant of Pheidias, one of those established as hereditary custodians and cleaners (*φαιδριῶται*) of the chryselephantine statue of Zeus in the great temple. On January 15 a female portrait head of fine Roman workmanship was recovered from the late walls, composed entirely of drums from the columns of the Heraeum, which run in a double line along its northern flank.

In digging below the levels of the pedestals, water-conduits, &c., of the mature Greek period, in this part of the sacred precinct, another stratum, so to speak, of discoveries is reached, belonging to ruder times of Hellenic civilisation. These consist especially of innumerable small votive figures of animals in bronze—oxen, cows, horses, goats, hares, birds—sometimes so primitive as to be scarcely recognisable, in other cases of the best style of archaic workmanship. A certain number of similar little figures in the cheaper material of clay are discovered among those of bronze.

The works begun last year at the site of the ancient treasure-chambers at the foot of Mount Kronion have been so far extended that the foundations of all the eleven chambers mentioned by Pausanias have been laid bare; but a small male torso in marble is the only work of art as yet discovered in this place.

In addition to the extensions thus far described of works previously begun, the digging has also been pushed in several new directions. A long trench has been conducted from the central excavations at the temple of Zeus, first in an easterly and afterwards in a southerly direction, towards an octagonal brick building of the Roman period which exists near the Alpheios. In this, on November 16, was found the lower half of a square marble pedestal, of which the sides are sculptured in relief in a good style of post-Alexandrian Greek Art, with two subjects of Herakles and another not recognisable. The same trench reveals a continuation, for a long distance in this direction, of the same system of late Byzantine walls constructed of the jumbled fragments of Greek work; and among these fragments, to a distance of over 100 yards from the east front of the temple of Zeus, have been found more belonging both to the *Nikē* and to the pediment sculptures of Paeonios. At about this point of 100 yards west by south of the temple, begin the remains of a Roman mosaic pavement; and a little nearer the temple run two walls of massive masonry, one of which will no doubt turn out to be the eastern boundary wall of the Altis. Its southern boundary wall seems in like manner to have been struck by a trench radiating to the south-west, at a distance of about 110 yards from the south side of the temple. On the west no similar boundary wall had up to last advices been identified with certainty; but on the north a massive wall of masonry had been struck, which promises to be the boundary of the precinct on that side, and should be near the point where, according to Pausanias, was the entrance gate which lay opposite the Gymnasium and between the Prytaneion and Philippeion. The enclosure of the Prytaneion has been conjecturally recognised in a walled space within the Altis, of considerable dimensions, lying exactly north, south, east, and west, and on its north side extending to within six yards of the presumed boundary wall already mentioned. And further to the west have been discovered, past all possibility of mistake, the two concentric foundation walls of the round colonnaded building dedicated by Philip of Macedon after the victory of Chaeroneia, and called the Philippeion. The architectural members of this structure have been entirely overthrown, but are built almost complete

into the fabric of walls raised about and across the site by later settlers, and from among them have been recovered many of the bases which once carried gold and ivory statues of Philip and the members of his family; besides such incidental objects of art as a draped female statue of the Roman period; a marble statuette of Herakles reposing; many votive animals and other fragments of bronze, including one small female figure, archaic in style and very richly draped; a couching lion sculptured in calcareous stone (found February 16); and two important early inscriptions in bronze.

THE CAMBRIDGE REMBRANDTS.

MODERN facilities of travel have enabled the Cambridge Rembrandts, or such of them as are to be dispersed, to make the "grand tour," like a last-century nobleman, during the past fortnight; and, having been duly inspected by the amateurs of ancient prints in Berlin, Brussels, Frankfurt, and Paris, they have now returned, and are at this moment on public view at the auction-rooms in Wellington Street. The Fitzwilliam authorities are greatly to be commended for their resolve to sell them. Nothing can be more needlessly burdensome to a great public collection than the forced retention of a mass of objects which it does not want, which imposes upon it the responsibility attached necessarily to the possession of things of considerable money value, and which, if once well sold, enable the collection to enrich itself from other quarters. The sale is wholly praiseworthy, and one wishes in some respects that the British Museum were free to follow now and then in the steps of Cambridge, though, of course, such freedom would be dearly purchased if purchased at the cost of losing valuable bequests, many of which, it may be assumed, are only made to a great national institution on the understanding that the contents of such institution are for ever inviolable. At the same time, though we would by no means have power granted to the authorities to sell everything that might be displeasing to them, or that might appear to them superfluous, and though we are sure that they would never seek for any such power—it might be remembered that in the matter of ancient prints there is an easily fixed limit to the wants even of a national collection. For the connoisseur who is wanting to make delicate comparisons, and for the thorough student of the art of the artist, a national museum should contain the best available impression of each state of every plate, but one impression only of each state; and for the chance visitor or occasional student who needs only to have set before him the subject of the work rather than the finest example of it, a national museum should contain, separately arranged, one cheap example of a late state of every plate. Duplicates of the same state are, as a rule, superfluous; and it is these that the Cambridge authorities have been minded to sell, and these that will be sold next Tuesday and Wednesday "by Grace of the Senate of the University."

The collection is very extensive, very valuable, and sufficiently rich in rarities. It bears upon it at the same time, one must have the frankness to say, the marks of its origin or of the circumstances under which it is dispersed. It is the leavings, the rich leavings, the "remainders," as a publisher would put it, of a vast public museum. It is not a collector's collection, and it contrasts in this respect necessarily unfavourably with the superb collection of Sir Abraham Hume sold not quite two years since at Christie's. Sir Abraham Hume appears to have been an ideal collector. His collection was deficient only in insignificant pieces—pieces with small artistic merit. It did not specially abound in rarities, though it contained nearly all the rarities which are at the same time possessions to be desired for their beauty. Its strength was in its splendid representation of the art and genius of Rembrandt

by the most carefully-chosen impressions of the noblest subjects. Judged by this standard the Fitzwilliam collection of duplicates is undeniably found wanting. Subjects which the wealthy private collector would be determined to have represented by the finest possible impressions are represented by impressions for the most part indeed quite untampered with, but not always of the richest or most brilliant. Subjects which no intelligent collector would be content to be without, subjects sometimes not specially difficult of attainment—the *Mère de Rembrandt au voile noir*, for instance, and the smiling portrait of the artist's mother "lightly etched," as Wilson correctly describes it—are wanting to the assemblage. Wanting to it also is such a triumph of impetuous art as the *John Lutma*: such a triumph of delicate portraiture as the *Jan Six*. Nor is the world-famous print of *Christ Healing the Sick* to be found in the collection. Again, here and there a good impression, such as that of the *Ephraim Bonus*, has lost a part of the paper that rightly belongs to it—a loss which the compilers of the catalogue have been at pains expressly to state. But again, here and there, the compilers, with every desire to describe the quality of the impressions guardedly, have perhaps carried their admiration of one impression over to the credit of another. I doubt whether the impression of the superb landscape, the *Cottage with Dutch Hay-barn*, will be found on re-examination "very fine"—at all events as against the two exhibited last year at the Burlington Fine Arts Club—and a margin of an eighth of an inch can only be inadvertently described as a "good margin." (See No. 343—*Rembrandt's Head, and other Sketches*.) But in dealing with so very many lots, it would have been remarkable if there had been absolutely no inaccuracies in description.

What are the good points of the collection, apart from its general qualities of extensiveness and of intact condition? It has, in the first place, several great rarities, such as the *Spanish Gipsy*—an impression of which in the Hume Collection sold for 70*l.*, despite the comparative unattractiveness of the subject—and such as the little *Landscape, with a House and Large Tree by it* (Wilson, 204): one of the few landscapes in which the artist has occupied himself not only with the permanent lines of the country but with passing "effects." It has the greatest of all possible rarities: a subject which, as it is stated, has never, within the amateur's record, appeared at a sale—a sheet of studies (Wilson (253), and No. 238 in the present sale catalogue), which coming to the British Museum with the Orcherode Collection was supposed to be unique. Cambridge, however, had two impressions of it; and one of these the Fitzwilliam naturally and necessarily retains, while the other is offered to whatever public museum or private collector yearns for it the most. A bit of coppice and some palings or planks, very thickly printed, hardly constitute its main attraction. In stray corners of the plate there are two heads of men, with quite the character of the master; and above the coppice there is a back view of a horse, a beast of burden, and certainly one of the most life-like representations of a strongly-built animal in all the work of Rembrandt. At the same time, it cannot be pretended that the artistic interest of the print is of the greatest. If it did not exist, the world, it is wholesome to reflect, could well afford to be without it; but as it does exist, it will engage the rivalry not only of private amateurs but of public institutions, and will reach undoubtedly an extravagant price. Fortunately, in its possession of a fair number of good impressions the collection has more substantial claims to admiration than can be conceded to it by reason of its good luck in including a sheet of studies always before deemed unique.

Among the "portraits of Rembrandt," there seems to be a very good impression of that spirited little plate (Wilson, No. 2) which is sup-

posed to represent the artist in comparatively early life—just the small rounded head, with its cap, and dark moustaches. There are several fine examples of sacred subjects. The little *View of Amsterdam* (No. 248 in the present catalogue) appears fine: and the subject in itself is always admitted to be one of the daintiest specimens of Rembrandt's art. The great *Three Trees* is well represented. A *Peasant carrying Milk-Pails*—one of the smaller landscapes—is represented by a rich impression from the collection of the great early French collector, Mariette. There is a singularly fine impression of the *Goldweaver's Field*, a landscape in which Rembrandt has pushed to the furthest point his great characteristic virtues of abstraction and selection. Among the portraits not certainly identified, there are no less than two good impressions of that delightful half-length of a lad, supposed at one time to be the son of Rembrandt, but now more generally associated with a prince of the House of Orange; and there are also no less than two good impressions of the keen little portrait of a mean-faced woman, hard of life and sour of temper, known to readers of Wilson under the scarcely descriptive title of *Head of an Old Woman etched no lower than the Chin*. The sale of all these things will probably prove that the market in which Rembrandt is "enquired for" is too wide a one to be much affected by English rumours of war or of adversity within these seas. FREDERICK WEDMORE.

ART SALES.

ON Saturday Messrs. Christie, Manson, and Woods sold several small collections which included many valuable works. The collections were the property of the late Mr. Graham White, of the late Mrs. Edward Romilly, and of the late Lady Anne Baird. The most notable picture was one that had belonged to Mr. Graham White, who, it is stated, was the grandson and heir of the late Sir G. H. Smyth, Bart., of Berechurch Hall, Essex; and the picture exhibited at the Royal Academy, 1787, and then half a century ago at the British Institution must have been, when originally painted, among the finest specimens of the handiwork of Reynolds. It is engraved by Bartolozzi, and represents Lady Smyth surrounded by her children; it was sold on Saturday to Mr. Graves for 1,312*l.*, and those of our contemporaries who appear surprised at the price would seem to have allowed the condition of the picture to weigh with them more than its artistic virtues. This very lovely example of Sir Joshua's art was indeed severely damaged, but we venture to opine that had this not been the case it would hardly have fallen for any sum short of twice that which it realised on Saturday. A portrait, said to be by Rembrandt, and to represent *Rembrandt's Wife*, sold for 472*l.* The work was undoubtedly fine, and it may very possibly be Rembrandt's; but the connoisseur's knowledge of the face of Rembrandt's wife is already sufficiently assured to justify him in doubting whether the wife of Rembrandt ever suggested to the painter of this picture the subject here realised. A second work of Sir Joshua Reynolds reached the comparatively insignificant sum which alone seems generally attainable by the President's portraits of men. *The Marquis of Granby*, from the collection of the Duke of Buckingham, at Stowe, and engraved by S. W. Reynolds, fell for 173*l.* (Smart). An important, and to many persons attractive, picture, by Jean Baptiste Greuze, *Madame van Westreman de Trémant*, painted as late in the career of the artist as 1802, reached 304*l.* (Sawyer). We note, in addition, *A Welsh River Scene*, with ruined castle, by R. Wilson, R.A., 152*l.* 5*s.* (King); *The Coronation of the Virgin*, attributed to Murillo, a large upright picture from the Wynn Ellis collection, exhibited at Leeds, 84*l.* (Denison); *Windsor Castle*, attributed to Turner, a small work, 37*l.* 18*s.* By Hogarth, *A Fair*, with a Charlatan

and other figures, from the Redleaf collection, 152*l.* 15*s.* (Denison). By J. Opie, R.A., *The Studious Child*, 26*l.* 5*s.* (Denison). By Hoppner, *A Portrait of Mrs. Berkeley*, 63*l.* (Sedelmeyer). By Bonifaccio, or attributed to that master, *The Raising of Lazarus*, a large gallery picture from the Pesaro collection, 63*l.* (Ellis). By Weenix, *A Horseman*, with a group of peasants with cattle, near a Roman ruin, 52*l.* 10*s.* (Johnson). By, or assigned to, K. du Jardin, *Portrait of a Gentleman*, in a black dress and white collar, 26*l.* 5*s.* (M. Colnaghi). By Mireveldt, *A Portrait of a Gentleman* in a lace collar and white and gold dress, dated 1609, 33*l.* 12*s.* (Lewis); by the same, *Portrait of a Lady*, the companion picture, 44*l.* 2*s.* (Lewis). By Hondikoeter, *Poultry in a Landscape*, 162*l.* 15*s.* (Denison). By W. Marlow, an early painter of our London streets—*London Bridge*, 53*l.* 11*s.* (Gibbs). By the same, *Florence from the Arno*, 79*l.* 16*s.* *View of the Bay of Naples*, by Marlow, 75*l.* 12*s.* (Johnson). By A. Pynacker, *A River Scene*, with figures in a boat, 34*l.* 13*s.* By F. V. Mieris, or attributed to him, *The Sick Lady*, 165*l.* 18*s.* (Lesser). By A. Van der Neer, *A Landscape*, with travelling peasants, twilight effect, 273*l.* (Wertheimer). By D. Teniers, *The Guitar Player* and other figures, a small oval on panel, 10 in. by 12 in., 567*l.* (Lewis). By A. Ouyp, *The Flight into Egypt*, a sunny lake scene, 304*l.* 10*s.* (M. Colnaghi). Among the water colours there was a sufficiently good example of Copley Fielding, *London from the Thames*, 178*l.* (Agnew); by Frederick Taylor, an example of his much sought-for animal pictures and pictures of the chase, *A Boar Hunt*, 110*l.* (Agnew); by T. M. Richardson, a view of *Menaggio*, on the Lake of Como, 105*l.*; by Peter de Wint, an elaborate and finished example, *A View of Lincoln*, 761*l.* (Vokins). The total sum realised at the sale was but little short of 9,000*l.*

NOTES ON ART AND ARCHAEOLOGY.

A PICTURE by the Brescian painter, Gian'Giro-lamo Savoldo, has been acquired for the National Gallery. It represents a young woman in half-length bending forward to the left, and enveloped in a white silk veil, which covers the head and partly shadows the face. She looks out towards the spectator. In the nearer background are ruinous buildings, and a small vase is placed upon a stone before a door-like aperture. The distance recalls the shores of the Venetian Lagoons. The dawn breaks from behind a cloud-bank, and tinges with a dark ruddy glow the bars of cloud that streak the deep blue sky above. Until lately this picture was in the Casa Fenaroli at Brescia, where it had long been known under the title of "La Zingara," and ascribed to Titian. But for many years past its true authorship has been recognised. It fully answers to the description given by Ridolfi of a painting by Savoldo which in his time was in the Casa Averolda at Brescia, and which that author designates as a *Magdalen going to the Sepulchre*; and as it is beyond any reasonable doubt the same work, Ridolfi's appellation has been retained. The present picture, and one in the Museum at Berlin, are obviously variations on the same motif: but they differ in the cast and colour of the drapery, the components of the background, and somewhat in the attitude of the figure. The vase, too, as well as the distant view, are absent in the Berlin example. But the latter has the advantage of bearing Savoldo's rather rare signature.

WE are only able this week to mention the death of Sir G. Gilbert Scott, R.A., which occurred on the 27th inst., at the age of sixty-six.

MESSRS. DOULTON AND Co. got together, and submitted to inspection from March 21 to 23, an important collection of art and other pottery, at their new buildings, Albert Embankment, Lambeth, prior to its removal to the Paris Exhibition.

THE most recent edition of the *Imitation of Christ* (Chapman and Hall)—albeit bound in colours and with a style not, to our thinking, in the best ecclesiastical taste—is yet one of the most attractive editions of this time-honoured masterpiece of reverent thought which has appeared either here or on the Continent. It has several illustrations which are above the average. So remarkable an engraver as Charles Waltner has reproduced in his own art the graceful design of Delaunay suggested by the text, "He that followeth Me shall not walk in darkness;" and Jacquemart—a still more remarkable master of the art of the aquafortist—has rendered with extreme delicacy and suavity a design of Leonardo of the head of Christ. The tender reverie which characterises this study makes it a fitting accompaniment to the perusal of the written meditations of the devout A. Kempis. Nor have such minor adornments of an art volume as head and tail pieces, chosen print and chosen paper, been neglected by the publishers of the present issue.

WE have received from Messrs. Colnaghi and Co. their new mezzotint, engraved by Mr. Atkinson from a portrait of Lord Beaconsfield painted not long ago by Prof. H. von Angeli, and the property, we believe, of Her Majesty. No fault need be found with the engraving, but the picture itself would appear to be not specially attractive. A great painter, or any keen student of men, would have found in the veteran statesman a subject of higher artistic interest than the learned Professor has been able to discover in him.

MR. LANGTON BARNARD has completed a portrait of Miss Kate Pattison for the Royal Academy. The lady stands in a garden, with a dark gray wall behind her partially covered with ivy. A distant view to the right through the iron gate is a noteworthy feature of the picture.

A NEW illustrated magazine of art, in which the Fine Arts in all their branches will be fully represented by pen and pencil, will shortly be commenced by Messrs. Cassell, Petter and Galpin. *The Magazine of Art* will contain notices of all contemporary art matters, notes on current exhibitions of pictures and other works of art, together with essays on various artistic subjects by eminent writers, and will be illustrated throughout.

THE *Basler Nachrichten* says that M. Doret, of Vevay, is now exhibiting in his *atelier* the monument which is to be erected in Venice over the grave of his famous compatriot, the Neuchâtel painter, Leopold Robert. It is said that the monument of Leopold Robert is now standing in the very same workshop in which the cradle of Alexander Calame used to rest in the beginning of this century. The latter painter was the son of a stonemason, who according to legend, must have sometimes brought his infant to his workplace.

IT is complained that a number of serious injuries have been done to the old glass paintings of the Cathedral of Lausanne by the carelessness of the workmen engaged upon the restoration of the building. A window illustrated with the arms of the different towns of the Vaud has received the greatest damage.

THE Queen has been pleased to accept a copy of Mr. J. Dafforne's illustrated volume, *The Albert Memorial: its History, Description, &c.*, recently published.

THE death is announced of the distinguished archaeologist M. Emmanuel Roulez, Rector of the University of Ghent, who was born at Nivelles in 1806. He contributed many papers to the *Mémoires* and *Bulletins* of the Belgian Academy, to the *Messageur des Sciences Historiques*, and the *Annali* of the Archaeological Institute of Rome, as well as to various French and German Reviews. He also translated several German works, including Schöll's *Manual of the History of Greek Literature*, and published a *Cours d'Antiquités romaines* (Brussels, 1849). He was a

corresponding member of the Academy of Inscriptions.

IT appears from a note communicated to the *Zeitschrift für bildende Kunst* by R. Bergau, the biographer of Veit Stoss, in Dohme's publication, *Kunst und Künstler*, that this clever but disreputable Nürnberg artist not only worked in wood and stone and as an engraver and engineer, but that he likewise executed works in metal which he cast himself. This is evident from a commission given to him in 1514 by the Emperor Maximilian for certain brass figures, against the execution of which the Nürnberg metal-founders (*Rothgässer*) protested, as interfering with their rights; but the Rath begged of them "to let it be for this time," as otherwise "they would be showing disfavour to his Majesty." This "unquiet citizen," therefore, who was always giving a paternal Rath a great deal of trouble, not only got permission to cast his figures, but was also at his request accommodated with a foundry for the purpose. It is supposed by Herr Bergau that some of the statues on the tomb of the Emperor Maximilian in the church at Innsbruck were by him.

TWO splendid bronze groups, representing each a panther with the figure of a faun or satyr posed against it, have just been purchased, according to the *XIX^e Siècle*, by M^{me}. Adolphe de Rothschild, out of an old palace in Venice where they have lain ignored until now. These works are so full of power as to be attributed by many critics to Michelangelo; in any case they belong to the highest period of Italian Renaissance, and it is interesting to learn that M^{me}. Rothschild has consented to their being exhibited in one of the *salles* of the French Exhibition in order to afford artists an opportunity of judging their merits. It is stated that M^{me}. Rothschild has paid 350,000 francs for these two bronzes—almost their weight in gold.

SEVERAL rooms that have hitherto been closed in the Museum of Versailles are to be opened to the public from May 1. These rooms contain as many as 1,000 historic portraits, dating from the foundation of the Monarchy to 1790.

IN spite of several efforts that have been made of late years towards improvement in bookbinding, artistic taste does not seem to have developed in this branch of industrial art nearly so quickly as in others. Though far less serviceable, the covers of our books, with a few exceptions, remain just as ugly as those of our fathers and grandfathers, or, indeed, more so, for glaring atrocities in the shape of bright blue, green, mauve, and magenta cloth have taken the place of the dull-grey boards or dun-coloured calf of former time. These cloth-covered volumes of ordinary use are not only objectionable because they regularly come apart if much read, but also because when placed on the bookshelves they often disturb the harmonious effect of the whole room by their startling incongruities of colour. Nor is it much better with more solidly bound volumes. Unless they are so plain as to be simply inoffensive from absence of all attraction, they are generally loaded with gilt ornamentation or patterned over in the worst possible taste. Only now and then do we find anything that aims at beauty or artistic device on the outside of the volumes we read. Such being the case, it is satisfactory to learn that a work entitled *Modern Bookbinding*, having for its object the improvement in workmanship and taste of the binding of books, is now being brought out by the eminent bookbinder in Leipzig, Gustav Fritzsche. The first number of this publication contains six excellent designs for book-covers, all drawn by accomplished artists. These designs show what may be done in the way of rendering the outsides of books attractive, whatever may be their contents. They are protected by pattern-copyright from reproduction; but it is stated that the

permission to use any one of them may be purchased for the sum of forty marks. Designs of all kinds, however, would quickly be forthcoming if only the demand for them were created.

AN illustration is given in *L'Art* of an elaborate piece of decorative sculpture which was contributed by Gustave Doré to the Exhibition of the Place Vendôme. It consists of a tall figure of Night in a star-bespangled robe, standing on a base of clouds and cherubs, and holding a large circle of stars above her head. It is intended as a design for a torch-bearer; and as an ornamental work doubtless has a rich effect. It is not remarkable, however, for originality. It may be supposed that the artist is devoting all his strength in sculpture to the great work symbolising *Youthful Genius Stified by Death*, which, as we have before stated, he is preparing for the forthcoming Universal Exhibition.

IN the *Zeitschrift für bildende Kunst* this month, Herr Otto Benndorf writes upon the Greek clay figures discovered at Tanagra. Herr J. von Falke, in a second article, finishes his study of the metal work and jewellery of the East; Dr. Semper, the recent biographer of Donatello, contributes a learned disquisition on the Church architecture of the Renaissance, or, as he calls it, a "Comparative Study of some of the Ground-plans of the Churches of the Renaissance;" Mr. B. Atkinson reviews at some length Crowe and Cavalcaselle's recent work on *Titian and his Time*, and several more letters are given of the voluminous correspondence between Bonaventura Genelli and Karl Rahl. This correspondence, however important it may be from the point of view of the art-historian, has not much personal interest, and most readers of the *Zeitschrift* will probably be glad when it is ended. An etching by Eissenhardt of Eekhout's portrait of the Dutch geographer Oliver Dapper forms the frontispiece of the number.

THE new number of the *Gazette Archéologique* gives an engraving (plate 2) of the mural painting discovered at Pompei in 1875, representing the death of Laoköon in a manner which, according to the writer in the *Gazette* (M. Fivel), differs materially from that of the well-known marble group in the Vatican. In the picture Laoköon wears the dress of a priest about to offer a sacrifice. Behind him the bull for the sacrifice is alarmed at the new phenomenon. Farther away a group of young men look on in fear and astonishment. Laoköon is on the steps of the altar, and with his left hand is endeavouring to hold away from his throat the head of a huge serpent which coils round his body. One of the sons lies dead before the altar; the other, a little to the side, has sunk on his knee, and is struggling with a smaller serpent. Still, the attitude of Laoköon himself in the picture is essentially the same as that of the marble group, and hence the question has arisen whether both the painter and the sculptor may not have copied from one and the same original, the differences being such as would be required or permitted by the different conditions of the two arts. The painter could afford to render many circumstances of the incident which the sculptor could not give except at a loss. For instance he could give Laoköon his proper robes as a priest, and he does not require to group the two boys close to the father. And yet with these and other differences his work may be such as to show that the artistic conception of the subject with which he started was not his own, but had originated with a sculptor. This seems to be generally admitted, and the only question at issue is whether this original conception was or was not identical with that of the marble group of the Vatican. Either way it could only be a matter of opinion until evidence was forthcoming of some other representation in sculpture proceeding from a different original. M. Fivel believes he has found this in a bronze statuette in the Louvre of which he gives an engraving. It is certainly an

interesting object, and an important addition to the material of this much debated question of the Laoköon. But that its differences are such as to justify its being regarded as a new type of that figure in sculpture, is open to doubt. Among the other plates in this number of the *Gazette*, is a bronze statuette of Silenos Kriophoros in the attitude of the Hermes of Tanagra.

THE STAGE.

RECENT PLAYS.

MR. GILBERT'S withdrawal of his unfortunate play, the *Ne'er-do-Well*, and his resolute determination to amend and render it more acceptable to audiences at the Olympic Theatre, is perhaps a unique example of prompt confession of failure on the part of a dramatist, unaccompanied by the slightest token of discouragement. It is manifest that in this case the author believed in his play, notwithstanding his sense of the justice of the condemnation which it received from the dramatic reviewers and the public; nor is there anything abstractedly impossible or even improbable in the notion that the *Ne'er-do-Well* had failed from defects purely incidental, and easily to be remedied: for the history of the stage abounds in instances of pieces that have broken down on representation for reasons more or less trifling in themselves. But though much of the offence lay in the proceedings of Mr. Gilbert's minor characters, the want of truth and delicacy that was so strongly felt by his audience was deeply seated in the relations of his hero and heroine both with each other and with the little world around them. The spectacle of the reformed vagabond pleading to the woman he passionately loves and who passionately loves him, not on his own behalf, but on that of his young friend, who is in no way worthy of her and in no degree acceptable to her feelings, necessarily shocked the common-sense of the spectator and disturbed his faith in the reality of the scene. It seems hardly possible that the author could have fully considered all that was involved in this strange situation of affairs. That a young gentleman but lately in a degraded, fallen state should be requested by a benevolent employer to make love to a young and comely lady, on behalf of his son, was surely in itself something strange. It wore, at least, the appearance of a rather desperate expedient, and was hardly consistent with the assumption that either father or son possessed much hold upon the young lady's respect or affection. But the benevolent employer is most unnecessarily frank about his motives. He tells his *employé*, Mr. Rollestone, again and again that the reason of his great anxiety is the circumstance that the lady's fortune is absolutely essential to the support of his establishment and to save him from impending ruin. Of course he has no suspicion that his young secretary has long been deeply attached to the lady, or that it was owing to the measures taken by her friends to separate them and forbid them to communicate that Mr. Rollestone had lost heart for the battle of life and sunk into the condition of the ragged, penniless outcast which he appears for a moment in the first act. But Rollestone at all events knows all this. He is perfectly well aware that of all impulsive young men and private secretaries in the world he is the least fitted for the delicate and eccentric duty thus pressed upon him. He is disqualified by the circumstance that he is a young man, and a mere dependant and paid servant of Mr. Seton's; and also by reason of his own feelings, which no amount of self-restraint can be expected to conceal. He is disqualified because he has no reason to believe that the young lady's old regard has undergone any change, as, in fact, it has not. He is disqualified because, whether her affection had survived or died out, it must still be painful to her to listen to him, of all persons, on such a subject; and, lastly, he is disqualified because the lady's own happiness and

well-being, and not the mercenary schemes of a designing relative, ought to have been the object of his first thoughts. And what has Rollestone to plead as his motive for imploring the young lady to bestow her hand upon the wrong man? Nothing, except the fact that he, not she, is under obligations to Mr. Seton and his son.

It strikes one almost as a designed satire upon the strained and unreal sentiment of this position when we find Rollestone in the new third act which Mr. Gilbert has written, rather saucily defying his generous patron, and desiring to know how far the favours he has received justify his employer (or rather late employer, for Rollestone's failure to fulfil his mission faithfully has led to a prompt dismissal), in talking so loudly of obligations conferred. After all the *ne'er-do-well*, or the vagabond, as he is called in the new title of the play, must be assumed to have descended in the social scale rather from lack of the will than of the power to avoid degradation so complete. He is a man of education and abilities; his connexions are good; his worst fault seems to have been a temporary loss of honourable ambition. What then, it may be asked, had Mr. Seton done but offer him employment with a salary which could not be honourably accepted if the services rendered were not equivalent, and if they were no less than equivalent could not possibly confer any very great obligation? To weigh a kind and well-meant offer in this sort of strict balance would no doubt have been mean if Mr. Seton had asked from his secretary only some amount of self-sacrifice; but it would certainly have been justifiable when the act required involved the peace of mind and worldly advantage of Miss Callendar.

Not a few of these and like considerations must have been in the minds of those who were present at the performance of *The Ne'er-do-Well*, while Miss Callendar, with somewhat unwomanly frankness, was unmistakably hinting, then candidly confessing the true state of her affections to the lover who, in the interests of his exacting and mercenary patron, was entreating her "for God's sake" to "let the old time go by," and bestow her hand and fortune upon an ineligible suitor. This scene the author has not been able to dispense with, or even to modify in any appreciable degree. It is the very keystone of his story; and it is for this reason that his scheme of reconstruction really represented from the first a hopeless task. It is a curious circumstance, however, that Mr. Gilbert himself seems to have been so little impressed with the objections to an incident of this kind that in his new third act he has, for the first time, introduced a similar scene. Here it is the lady, Miss Callendar, who following her now happy lover Rollestone's example, pleads to the man she has jilted on behalf of the pretty Jessie O'Hara. She is more successful, it is true, than Rollestone was; but, though her rejected suitor, Gerard Seton, is altogether but a poor-spirited creature, it is hardly to be conceived that he could have felt flattered by the perfect readiness exhibited by Miss Callendar to hand him over for life to another lady.

Against fundamental defects of this kind, one or two clever conceptions of character can avail little. Truth, and adequacy of motive, and consistency of conduct are the first requisites of a play; for the absence of these qualities rarely fails to be discovered, or being discovered to be destructive of the interest that an audience might otherwise feel in its story. Unfortunately it is in these particulars that *The Vagabond*—in a less degree, it is true, than *The Ne'er-do-Well*, but still in a considerable degree—is found wanting.

The opinion that Mr. Irving's Louis XI. will take rank among the most deservedly popular of his impersonations has been even strengthened since the first performance of this play at the Lyceum Theatre. It is a character pre-eminently suited to his genius, which has affinity rather to the weird, the terrible, and the grotesque than to

the tender or pathetic, and which seems never to attain its highest power save when the imagination rather than the feelings of an audience is to be moved. It is this faculty of appealing to the imagination through the actor's own imaginative power, which renders this impersonation distinctly greater than the late Mr. Charles Kean's famous performance of the same part. There are of course the same violent contrasts, and absence of subtlety, and obviousness of purpose in the means employed to produce given effects. All these indeed belong to the portrait as painted by the original author, M. Delavigne, who had no other conception of revealing a complex character than that of building it up as it were from without in a series of antitheses, after a fashion which has been in favour with historians as long as history has been written. Hence there is in his old king really nothing to be discovered; no depths of motive to be sounded; much less is there ground for speculation such as in the case of Shakspeare's personages is so often found extending even beyond the limits of the action of the play. To tell the truth, this is but a shallow piece of workmanship; but it has the advantage of being intelligible to most orders of mind. Its broad and somewhat coarse strokes were found serviceable by Mr. Kean, who nevertheless played the part in a far more uniform key than Mr. Irving does, and did not exercise the peculiar fascination which is felt by Mr. Irving's audiences. There has recently appeared a medical criticism upon Mr. Irving's death-scene, which condemns this part of the performance apparently on the ground that no surgeon would be able to write out the diagnosis of the disease from a study of this scene, or to determine what kind of medicine or purgative stuff is "exhibited" by Mr. Irving's peculiar symptoms. But the actor is quite right in neglecting to attend clinical lectures and confining himself to the actor's business in these matters, which is not to be true, but to seem true, or as nearly true as is consistent with his object of exciting the imagination of the spectator, and suggesting the ideas that are to be conveyed. It is the king's strong will—ininitely stronger than his feeble body and failing faculties—strong enough indeed to seem to keep death itself at bay, while he clutches still at his sceptre, and strives to enjoy to the last the old exercise of power—this it is that Mr. Irving has here to pourtray; and it cannot be denied that the scene moves his audience in an extraordinary degree. In expressive play of feature, which is so needful on this occasion, he is wholly unrivalled. The part, in Mr. Kean's hands, was essentially melodramatic; as played by Mr. Irving it becomes invested with a terrible sort of ideality, and assumes far grander proportions than anything we are accustomed to associate with the name of melodrama.

A writer in the *Saturday Review*, discussing the merits of the recent performances in London of Herr Moritz, the Hungarian tragedian, calls attention to the curious circumstance that dramatic criticism in our newspapers is subject to strange and unaccountable vicissitudes of fashion, inasmuch that the views expressed in one season regarding a particular performer or style of acting will sometimes be found at another season to have undergone a considerable change. There seems to be some amount of truth in this complaint; and it is certain that dramatic reviews in our papers are much too prone to take the form either of indiscriminate condemnation or of no less indiscriminate praise. But Herr Moritz, as this writer justly observes, has not only been generally condemned, but has been censured in some quarters with a degree of violence and rudeness which, even if the actor's efforts were utterly vain, is not to be admired. When a foreign actor of some reputation coming among us essays to represent a character in a play of Shakspeare in the original words of the poet, our national reputation for courtesy to strangers, if we have any, seems to require that his merits should be handsomely acknow-

ledged. But the truth is that Herr Moritz's appearances caused a very sudden and a very general sense of disappointment; and this feeling was deepened by the fact that expectation had previously been wrought to a high pitch by the means of bespeaking attention to his merits employed by his friends. Some time before his appearance at the Queen's Theatre papers were privately circulated among those who are known to take an interest in entertainments of the stage, setting forth the extraordinary favour with which Herr Moritz had been received in numerous continental cities and towns lying far and wide between Pesth and Stockholm. Particulars were also given of the imperial, royal, and noble personages who had expressed themselves highly satisfied with his acting, and had been pleased to bestow upon him their hospitality. All this had possibly engendered an unconscious spirit of opposition; for a critic may have but a humble and diffident opinion of his own judgment, and yet may resent an attempt to overpower his senses by the mere weight of authority or by the prestige of dazzling associations. Even the writer in the *Saturday Review*, however, though generously anxious to say all that can honestly be said in favour of Herr Moritz's recent performances—and it should be remembered that it is these performances, and not anything he has done elsewhere and under different conditions that have been criticised here—does not get much beyond the point of that "faint praise" which we have authority for regarding as sometimes more damaging than advantageous. When he expresses the opinion that "the most unfortunate of the actor's defects" is "an imperfect cultivation of his powers" he seems rather to suggest what may be the cause of defects than to indicate the defects themselves. I confess that Herr Moritz appeared to me to fail more from lack of power than from neglect of study. His painstaking attention to what the players call the "business" of his parts has been elsewhere noted—not exactly as the *Saturday Reviewer* seems to have inferred, by way of complaint, but as an answer to those apologists who have attributed Herr Moritz's failure to please entirely to the circumstance that his impersonations are so widely different from anything seen before on our stage that the critical mind is thrown off its balance. The "traditions," as they are called, of a leading character in an old play represent the cumulative results of the examination of the text by great players in the past; they may have a presumption in their favour even when their special authority may not at once be obvious; and to discard them without good and sufficient reason is to incur the risk of being censured for presumption. Nevertheless, a great and original actor is expected to give some impression of freshness and of power; and these qualities could hardly fail to be accompanied at some point in the play by actions less familiar to our eyes than Shylock's act of leaning on his stick or sharpening his knife to take the forfeit of his bond. When this impression is wanting, it is not the custom to describe a performance, however good it may otherwise be, by any more flattering epithet than "respectable" or "creditable." Such being, unhappily, the case with Herr Moritz's two impersonations, it was desirable in the interests of dramatic art and honest criticism that something of this kind should be said, without discourtesy but also without equivocation or reserve; nor does it seem that the "considerable reputation" which Herr Moritz is considered to have gained upon the German stage imposes on English critics any duty but that of holding their unfavourable opinion modestly, while taking care to allow no extraneous circumstances to influence their judgment.

MOY THOMAS.

MR. W. G. WILLS has given to his new play, founded on the *Vicar of Wakefield*, the title of *Olivia*. It will be produced this evening at the Court Theatre.

MR. TOM TAYLOR's historical play, *Clancarty*, originally produced at the Olympic, has been revived at the St. James's, where Miss Ada Cavendish and Miss Emily Fowler sustain their original characters.

A NEW farcical afterpiece, entitled *A National Question*, in which Mr. Toole and Mr. Collette appear, has been produced at the Globe Theatre. The author is Mr. Robert Reece.

MUSIC.

ONE of the most perfect performances possible of Mendelssohn's poetical and lovely overture to *Melusina* opened the concert at the Crystal Palace on Saturday. The orchestra was also heard at its best in Haydn's genial symphony in G, known as "Letter V," and in the overture to the *Freischütz*; while the strings gave a highly finished reading of the variations from Beethoven's fifth quartett, played, after a fashion to which we have often taken exception, by all the strings in the orchestra. Mr. Oscar Beringer, the pianist of the afternoon, brought forward Rubinstein's fifth concerto in E flat. The work had only once before been heard in this country—at one of the Philharmonic concerts of 1876, when the solo part was played by the composer. A second hearing confirms the impression at first produced; its difficulty is only equalled by its ugliness and dulness. An exception may be made in favour of the slow movement, which is not unpleasing; but the first allegro and the finale we find it quite impossible to like. It is a pity that Mr. Beringer did not select music more worthy of his abilities; but it would be doing him an injustice not to say that he played magnificently throughout. There is probably no more difficult concerto for the piano in existence; but it was performed with a clearness, a finish, and an unflinching energy that deserve all recognition; while the accompaniments under Mr. Mann's direction left nothing to desire. The vocalists on Saturday were Mrs. Mudie-Bolingbroke, one of the most promising of our young contralto singers, and Mr. Santley.

The most important performances at the Adelphi, under Mr. Carl Rosa, during the past fortnight have been those of Wagner's *Flying Dutchman*, which was given on Wednesday week, and repeated last Monday. It will be remembered that in his previous season at the Lyceum Mr. Rosa made an enormous success with this work. Owing to the changes in his company, several important modifications have been made in the cast this season. Mr. Santley as the Dutchman is replaced by Mr. Ludwig; while Madame Blanche Cole undertakes the part of Senta, previously sung by Mdle. Torriani. It was a severe test for Mr. Ludwig to sing in a character so associated with the performances of our great English baritone; but he achieved a most complete and well-deserved success. He had previously been known as one of the most painstaking and conscientious of Mr. Rosa's company; but he fairly surprised his audience by the dramatic power which he threw into his impersonation; while his singing of the very difficult music was above reproach. The Senta of Madame Blanche Cole was also an excellent performance; on the first occasion Madame Cole seemed somewhat indisposed, but on Monday last she showed herself fully equal to the requirements of the part. Mr. Packard as Eric, Mr. Aynsley Cook as Daland, Mr. J. W. Turner as the Steersman, and Mrs. Aynsley Cook as Mary, completed a cast which for perfection of *ensemble* could certainly not be surpassed, and probably not equalled in this country; while the band and chorus acquitted themselves of their difficult share of the performance in a most admirable manner. It is most satisfactory to find that without a "star company" Mr. Rosa can produce operas such as the *Flying Dutchman* in a manner which to lovers of music is far more gratifying than the more elaborate and ostentatious renderings to which we are accustomed at the Italian opera houses. On

Thursday evening, too late for notice in this number, the *Marriage of Figaro* was to be given with a very strong cast. Of this we shall say a few words in our next issue.

At Mr. Shedlock's Chamber Concert at the Victoria Hall, Bayswater, on Wednesday evening, a "Schubert Night" was given, the first part of the programme being selected from the works of the great Viennese composer, and comprising his piano trio in E flat, Op. 100, the Fantasia, Op. 15, for piano solo, and two songs. The miscellaneous second part included among other things Goldmark's Suite, Op. 11, for piano and violin, E. Prout's piano quartett in C Major, Op. 2, and two violoncello solos by M. Lütgen.

The fourth concert of the Philharmonic Society took place at St. James's Hall on Thursday evening; when the Eroica symphony, the overtures to *The Tempest* (Benedict), and *Der Freischütz*, and Wagner's "Huldigungsmarsch" were the orchestral numbers of the programme. Señor Sarasate was the instrumental soloist, selecting Mendelssohn's violin concerto for performance; and Mdle. Thekla Friedländer and Herr Henschel were announced as vocalists.

IN the ACADEMY of the 2nd inst. mention was made of a new invention for sustaining the sounds of the piano, recently patented by Messrs. Kirkman and Son. On Monday last a private performance on the so-called "Melo-piano" was given at Messrs. Kirkman's warehouse, when an opportunity was afforded of judging of the success of the invention. There can be no doubt that the new mechanism furnishes a great addition to the resources of the instrument; the effect produced was at times such that the hearer could almost fancy that a harmonium or American organ was being played in unison with the piano. The tremolo arising from the rapid repercussion of the hammers on the strings would, no doubt, after a time, be likely to pall upon the ear; and the new mechanism requires to be used with taste and judgment; but in the hands of a skilful player many charming effects can be obtained by it. It should be added that its action and management are so simple as to present no difficulty to a pianist of average attainments, while it is so arranged that it can be used or not at pleasure.

MDME. ROSSINI, the widow of the great composer, died on the 22nd inst., at Passy, at the age of seventy-eight.

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SATURDAY, APRIL 6, 1878.

No. 309, New Series.

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LITERATURE.

The Constitutional History of England in its Origin and Development. By William Stubbs, M.A., Regius Professor of Modern History. Volume III. (Oxford: Clarendon Press, 1878.)

THIS one compact volume really consists of four elaborate works, modestly denominated chapters, any one of which, published by itself, would have made the reputation of a less distinguished author as a first-rate authority on the subject of which it treats. The first chapter (which is chapter xviii. of the whole work) is devoted to the political history of the struggle between York and Lancaster; chapter xix. treats of the relations of Church and State; chapter xx. of parliamentary law and usages; and chapter xxi. of the social and political influences prevailing at the close of the Middle Ages. Taken together these chapters give a complete account of all that bears upon constitutional principles, and their practical application alike in Church and State, during the period of the later Plantagenets. This volume also completes Mr. Stubbs's History, the death of Richard III. being the limit which he has himself prescribed as the term of his invaluable labours.

As a constitutional historian no one will for a moment deny that Mr. Stubbs is far more satisfactory than Hallam. Yet on the whole he walks very much in the same path, and allows the same general notions to govern the whole plan of his book. The popular idea of the Constitution at the present day is the basis on which both he and Hallam build. Everything that tended in the direction of our present institutions was progress; everything that tended in another direction was the reverse. The genius of the English Constitution, as understood in these days, is perceptible from the beginning; it is traced in the Saxon Witenagemot, and even among the Germans as known to Tacitus. The whole course of our national history speaks thus of repeated attempts to vindicate an ideal which must have been always more or less present to the nation's mind, and which at last stands pretty clearly developed in this happy nineteenth century.

Now, it is beyond my province to enquire how far such a view is justified by the *Germania* of Tacitus and the constitution of Saxon Councils; for these subjects belong to a previous portion of the work with which we are not here concerned. But I must say that I am strongly of opinion that during the period treated of in this volume the national progress was not in the direction of our modern ideal at all, but of some-

thing totally different. As a matter of fact it is confessed that an era succeeded which was much more like absolutism than popular government; and if any real progress had been made in the true principles of liberty, it is extraordinary that it should have been suddenly lost on the accession of the House of Tudor, so that a whole century passed away before the nation began again to move in the right direction. How such an effect was produced Mr. Stubbs is saved the trouble of enquiring by the fact that he drops the curtain at the battle of Bosworth; but surely it must have been the same in the Tudor era as in all eras whatsoever, that the crop produced in that age was sown in the age before it. If, then, parliamentary government had been making real progress and the power of the commons increasing during the fourteenth and fifteenth centuries, how came it that their growth was so suddenly checked, and the onward march not only arrested for a while, but turned into a positive retreat?

Mr. Stubbs, indeed, takes a wiser view than Hallam took before him and than others are disposed to take nowadays. He admits, at the beginning of this volume, that the age of which it treats—from the deposition of Richard II. to the accession of the Tudors—exhibits little if any progress in the development of the powers of Parliament, so that a positive decline in the succeeding age is not altogether so paradoxical. Yet he holds that the rule of the House of Lancaster, at least, was constitutional, and of course a very great improvement upon that of Richard II. Indeed, he holds that this was the source of its weakness—that “constitutional progress had outrun administrative order,” and that “perhaps the very steps of constitutional progress were gained by reason of that weakness of the central power which made perfect order and thorough administration of the law impossible.” Constitutional progress, then, it would seem, is not in itself a source of strength, and too much of it may lead to a positive break-down. One would imagine that whatever could be called real progress in the building-up of a Constitution would be the best possible support to that government under which such progress had been achieved. But constitutional progress under the House of Lancaster, we find, leads to no such result. It is merely “a premature testing of the strength of the parliamentary system,” ending in failure as a political experiment and ruin to the dynasty by which it had been attempted.

Now this mode of stating the case is objectionable as tending to bolster up certain popular delusions which a careful study of the facts ought rather to dissipate. When Mr. Stubbs speaks about “constitutional progress” it is in reference to constitutional principles as they are understood at the present day, not as they were understood at the time of which he writes; and to balance what he says on this head he shows that there was a want of “governance” under the House of Lancaster which led to its being ultimately set aside. This defect, moreover, he attributes very justly to the weakness of the central power—that is to say of the King himself, either in re-

gard to his title, as in the case of Henry IV., or his capacity to rule, as in the case of Henry VI. But he gives it to be understood that the outer parts, so to speak, of the Constitution were getting stronger all the while that the central power was weak—a fact, if it be one, almost as extraordinary as that the circulation in the arms or legs should be strong while the action of the heart was weak in the human body. Surely, wherever there is want of “governance,” it implies that a Constitution is really weak even in its most vital part.

But is it true that, owing to the weakness of the crown, there was a real development of the powers of the House of Commons? On what evidence, for instance, is it asserted (p. 485) that “the two Houses of Parliament had, at least since the accession of the House of Lancaster, been fully recognised as co-ordinate, equal, and mutually independent assemblies?” Mr. Stubbs gives no authority for the statement, and it seems rather as if he were inferring the status of the House of Commons under the Lancastrian dynasty from what he knows to have been its status at a later period. Surely it would have been more reasonable to infer its status then from what he knows about it at an earlier period. Parliament, in our modern sense of the word, as consisting of King, Lords, and Commons was an institution very little over a hundred years old when Henry of Lancaster came to the crown, and the form of the writ by which the Commons were first summoned shows clearly that while bishops and lords were called together to deliberate, the Commons were only to listen and to execute whatever was agreed upon. By what steps could they have risen in so short a time from this abject position to a level of equality with the House of Peers? No doubt the financial wants of kings had begun to tell; but we hear nothing as yet of threats being used to stop supplies. No doubt, also, the House of Commons had already exercised the right of impeachment, and had otherwise taken at times a very prominent part in acts of State; but it was only by express encouragement or instigation from their superiors. The “Good Parliament” was not “good,” except that they were assured of the support of the Black Prince; the “Merciless Parliament” was not merciless, except at the instigation of a party among the Lords. And so far as any evidence exists in the records of Lancastrian times, it seems to me quite at variance with Mr. Stubbs's assertion that the two Houses were then equal and mutually independent.

From the case of Speaker Thorpe, for instance, it is quite evident that even in the days of Henry VI. the privileges of the lower chamber were entirely in the keeping of the House of Peers. And this is a case quite free from ambiguity or suspicion of undue influence and intimidation. Never was a greater anxiety shown to obtain a strictly judicial decision. Speaker Thorpe had been arrested in 1453, during the parliamentary recess, at the suit of Richard, Duke of York. The action was for trespass; Thorpe was cast in damages of 1,000*l.*, and he still lay in prison in the following Feb-

ruary when Parliament reassembled. The Commons at once petitioned for the liberation of their Speaker, as without him they could not proceed, and also of another member who was incarcerated at the same time. The Duke of York's counsel, in the Lords, opposed the application, explaining the circumstances of the case. The Lords, being anxious to preserve the liberties and privileges of the Lower House, asked the opinion of the judges, and the judges made a very careful reply. They declared

"that they ought not to answer to that question, for it hath not been used aforetime that the justices should in any wise determine the privilege of this High Court of Parliament; for it is so high and so mighty in its nature that it may make law, and that that is law it may make no law, and the determination and knowledge of that privilege *belongeth to the Lords of the Parliament*, and not to the justices."

They only added that there was no existing form of procedure to quash all processes against privileged members; otherwise privilege in such cases as treason, felony, and other serious offences would be a manifest interference with justice; but that in minor cases a member arrested was allowed to make his attorney and attend in Parliament. On this opinion the Lords determined that Thorpe should remain in prison, and the Commons were commanded to elect another Speaker.

Now, to talk of equality, whether it be in matters of legislation or in anything else, between two Chambers of which the one is the sole guardian of the privileges of the other, is simply absurd. The reasons given by the justices themselves for refusing to determine the question of privilege show distinctly (what is obvious, indeed, even on a moment's consideration) that the question of privilege is inseparably bound up with the power of making laws; and the recognition of the House of Peers as the true court to judge of the privileges of the Commons implies clearly that the House of Commons was not even in those days regarded as a real legislative body, or at least that it was only a subordinate one. One power no doubt it had which gave significance to its proceedings and became the foundation of its future greatness; but even that was a power enjoyed in theory by every subject in the land. That power was simply the right of petition. The Commons had a perfect right to petition the king and his lords for such administrative reforms as they thought good; and besides promoting petitions in their own name, it appears that they received and forwarded petitions presented to them by others. A bill in Parliament in fact was, when it originated in the Commons, only a petition to the king to make a law, which was sometimes granted, sometimes refused, and sometimes led only to a qualified acceptance. But the common petitions of the Lower House had a significance that could not be overlooked; and they were, as Mr. Stubbs remarks, the sources of most of the legislation of the Middle Ages.

This right of petitioning was therefore for the most part encouraged by the Plantagenets, especially by the wiser kings. It was more convenient, in fact, that the petitions of their subjects should come to them through

the Commons in Parliament assembled than that they should be laid individually at the foot of the throne. But the recognition of such a right implied that it was the duty of the House of Commons to sift out all petitions that were frivolous or improper in their nature, and not allow them to proceed further; and the case of Haxey in the days of Richard II. shows how severely this responsibility might be brought home to them. A bill had been introduced into the Lower House complaining of the extravagance of the king's household, in which a number of bishops and ladies with their suites were continually maintained. It was presented as one article, along with other petitions, to the lords; when the king, hearing of it, took great offence, and caused a reprimand to be conveyed to the Commons by the Peers. He also ordered the Duke of Lancaster to demand of the Speaker the name of the person who had delivered it to the Commons. The Commons most submissively disclaimed all intention of giving offence; they knew that such matters appertained not to themselves; and they at once gave up the original bill and the name of its author, Thomas Haxey, a prebendary of Southwell. The Lords then declared that any one who incited the Commons to seek reforms which touched the king's person should be considered a traitor, and as such, sentence of death was pronounced against Haxey in Parliament. It is some satisfaction to believe that there was no intention of carrying it into execution, for Haxey received a pardon shortly afterwards; but the Commons were sufficiently warned that the right even of petition had its limits.

It is true that the judgment against Haxey was annulled, both on his own petition and on that of the Commons for the protection of their liberties in the first Parliament of Henry IV. It is true also that the case is unique. There is no other instance of the Commons apologising so abjectly, or even being called on to apologise, for the manner in which they exercised their right of petition. It was the policy of Henry IV., on the contrary, to encourage it. Showing himself in this as much as possible a different man from his predecessor, he courted popularity, and even did ostentatiously, at the request of the Commons, some things for which he declared that he himself saw no necessity. Especially so in this very matter of the royal household, from which, at their request, he dismissed his own confessor and two gentlemen of the chamber, declaring frankly that he saw no reason for their removal, but that he was quite ready to get rid of any person whatever that was objectionable to the people. Apparently this encouraged the Commons to be more valiant still; for they next desired, notwithstanding the king's recent marriage to Joan of Navarre, the removal of all aliens, especially such as adhered to the Antipope, and of all French, Bretons, Lombards, Italians, and Navarese, whether they were schismatics or not, except only the queen's daughters and one Marie Sante, with two men-servants and their wives. Even with this request the king complied so far as to agree to a Committee of Lords being appointed who made some slight further relaxation in order to allow the queen the ser-

vices of a few other attendants; and so the matter was settled.

Now, to casual observers instances like these may seem to justify the popular philosophy. The Commons, it will be said, were acquiring a right of control in public affairs, and even in the matter of the royal household. But if so, the right was developed in an amazingly brief period of time; for it was actually within seven years of their ignoble submission in the case of Haxey that they made these two important representations to the king touching the composition of his household. Moreover, their remonstrances were crowned with marked success in both instances. Never surely did constitutional rights spring up with such a mushroom development as this. It is clear, however, from this circumstance alone that these things are not evidence of native power in the House of Commons at all. They were simply due to the fact that it suited the policy of Henry Bolingbroke to show himself condescending. After all, even the great petition about the aliens does not appear to have been responded to in the exact terms of the demand; but the matter was settled in a Committee of Lords, to which it was referred by the king, and whose suggestions, for anything we know, were never referred back to the House of Commons at all.

In short, it is sufficiently apparent that according to the Constitution as it existed in the days of the House of Lancaster, the Commons had really no power at all, except what the King and the Lords chose to allow them. And this is a fact that can be clearly justified even by the book before us. It is, however, a serious misfortune that popular theories usurp so much the place that is due to strict historical truth, and that constitutional historians themselves do not see the full force of the facts which they themselves have brought to light. Mr. Stubbs might certainly have done more to dissipate some prevalent delusions. Unfortunately, as I cannot help thinking, he has not quite succeeded even in emancipating his own mind from them. But what he has done is invaluable. He has at least thoroughly surveyed the whole ground. There is absolutely nothing material to the subject that he has not investigated, and investigated with perfect candour. Whatever may be said of his generalisations, his facts are perfectly trustworthy, and even one who differs from his point of view may really be content to rest the whole controversy on statements made by himself. There is no fear, certainly, that the work will be superseded for many a long day—if, indeed, it ever can be superseded—as a perfect magazine of facts relating to constitutional history in the Middle Ages.

JAMES GAIRDNER.

Les Bords de l'Adriatique et le Monténégro.
Par Charles Yriarte. (Paris: Hachette, 1878.)

ILLUSTRATED books of travel may for the most part be divided into two classes—those in which the illustrations are intended to aid the narrative, and those in which the letterpress is subservient to the illustrations.

It is not derogatory to M. Yriarte's splendid work to say that it is rather of the latter character than of the former, for it contains 257 wood-engravings by good artists, some from photographs, some from nature, and some after the author's sketches. Many of these are on a large scale and in the first style of art, and among them we may signalise those of the buildings in Venice as specially well-executed. The author's plan is to describe that city and some objects in its neighbourhood, and then, passing to Trieste, to follow the eastern shore of the Adriatic, with occasional excursions into the interior, visiting in succession Istria, with its important city of Pola, famed for its Roman amphitheatre and for being at the present day the great dockyard of the Austrian navy; the Quarnero, as the gulf and islands are called which intervene between Pola and Zara, forming the eastern boundary of the Istrian peninsula; and the coast and islands of Dalmatia as far as Cattaro, which place serves as a starting-point for an excursion into Montenegro. Then, returning to the western side, he conducts us to Ravenna, to Ancona, and the neighbouring shrine of Loretto, and finally by the Italian coast to Brindisi and Otranto. In all this route there is nothing very new, nor does it lead us into remote countries. The illustrations, too, are rather for the lover of the picturesque than for the antiquary; and, for our own part, we would willingly sacrifice some of the views and groups of figures here represented for specimens of the Venetian domestic architecture which is so characteristic of the Dalmatian cities, or for the cathedral of Sebenico with its barrel-roof of stone slabs, or for the almost unique town of Curzola on the island of the same name. In like manner, though a certain (rather fictitious) unity is given to the work by its describing a tour round the Adriatic, we cannot help regretting that it did not confine itself to Venice and its former dependencies on the coasts of that sea, which present a very complete subject for historical and antiquarian treatment. But, not to grumble at what we have not got, we may fairly say that even from a scientific point of view something may be learned from the various types of face represented, and the art-student will welcome the delineations of ornaments and minute descriptions of costumes; while the general reader, for whom the book is specially intended, will linger delighted over views of quaintly-built towns and romantic mountain-scenes. Unfortunately, the letterpress does not correspond to this character, and we fear that for one person who will read it with any care there will be ten who will prefer the less intelligent proceeding of looking at the engravings instead. It is excessively long, and very miscellaneous in its contents. When we meet with lively chitchat, as we do in the part relating to Venice, we gladly welcome it; but the greater part is composed of statistics, topography, history, description, and personal narrative in great detail—all most valuable elements, and almost indispensable in an instructive book of travels, but hardly palatable unless carefully compressed and skil-

fully arranged. Those, however, who take the trouble to peruse it will carry away a complete idea of the countries visited, and of the life of their various races. It should be added that the author's style is lively and agreeable, and that he has travelled widely, so that he is able to draw on a large amount of experience for his observations.

It is, of course, impossible in a review like the present to notice more than a few of the places of interest that are here described; but, as a specimen, we may mention Spalato, which represents imperial Rome on the Adriatic, in the same way as the exarchate lives for us in Ravenna, and the succeeding period in Venice. This palace-city—for the greater part of the present town is enclosed within the area of Diocletian's palace, whence its name—creates a profound impression of the grandeur of Rome, when a building of such magnitude and splendour could be erected by an emperor as a retreat for the remainder of his life after his abdication. For an accurate description of its architectural details, the reader is referred to the great work of Adams, *Antiquities of Diocletian's Palace*, published in the last century; but M. Yriarte, besides a ground-plan, gives us excellent views of the sea-face, with its curious combination of ancient walls and columns and commonplace modern shops and dwellings, and of the central court, surrounded on three sides by a portico with granite columns, on either side of which are temples of Jupiter and Aesculapius, now converted into churches. The streets of the modern town, which are interspersed with fragments of the original Roman work, are excessively narrow, and are paved with flags; and so, as in all the Dalmatian coast-towns, which have these same features, no carriages or beasts of burden are allowed to enter. Its subsequent history is told by the Lion of St. Mark which appears on the fortifications, for, with the single exception of Ragusa, which maintained its independence to the last, all these cities became subject to Venice, whose influence in the matter of art, at all events, remains in the graceful marble balconies and staircases which constantly meet the eye. On passing outside the walls we at once meet with the Morlach peasants, of whose costumes M. Yriarte gives us several specimens, for in Dalmatia, while the coast is Venetian in language and culture, the interior is purely Slav. An account is also given of the excavations lately made at Salona, Diocletian's birth-place, accompanied by representations of sarcophagi which have been discovered there.

But the portion of the volume which is most likely to attract attention at the present time is that relating to Montenegro. The approach to that country from the Adriatic by the Bocche di Cattaro, that remarkable winding fiord of Southern Europe, is admirably adapted for pictorial treatment, and nothing can be better than the view here given over its winding reaches, and the villages that fringe its shores at the foot of the steep mountain sides, as seen from the zigzags of the Scala di Cattaro, as the road is called which leads to the Montenegrin frontier. The same may be said of the views in Montenegro itself, though they do

not extend far beyond the environs of Cetinje; but when the reader has studied the engravings of that village with its little plain and envolving mountains, its palace and its monastery, and likenesses of the Prince and Princess and their children, of various heroes of the late war, of senators and guards in costume, and of peasants, male and female, from various districts of the Principality, together with scenes illustrating the life and customs of the people, and has perused the copious narrative by which these are accompanied, it will be hard if he does not find that the country, its inhabitants, and its institutions are familiar to him.

M. Yriarte is somewhat careless in the matter of names. "Ylliricum" for Illyricum (p. 3) is evidently a slip; but the author of *Highlands and Islands of the Adriatic* was not "Peaton," as he is twice called in this book, but Paton; and the English translator of Servian poetry was not Sir John "Browning," but Bowring. These and similar inaccuracies, however, are unimportant, and hardly detract from the value of this beautiful work, which will be an ornament to any drawing-room table, and will afford, we doubt not, a great deal of pleasure.

H. F. TOZER.

Life and Letters of James Hinton. Edited by Ellice Hopkins. With an Introduction by Sir W. W. Gull. (London: C. Kegan Paul & Co., 1878.)

"*Beau roi de l'avenir, que fais-tu ici?—Je brave le présent.*" These emphatic words of Quinet's are applicable to many, but to none more truly than to the subject of the present memoir. James Hinton, we learn, was the son of the Rev. Howard Hinton, a Baptist minister, born at Reading in 1822. So that he was but fifty-three when, in December, 1875, his career of intense practical and intellectual activity was closed by death. But in that time he sowed a seed of moral and intellectual regeneration for society which will not soon cease bearing its fruit. He has contributed much towards realising that which is the end of the great struggle of modern times, the bringing-science, philosophy, and religion into a perfect accord; and that not merely for the philosopher at his desk, but for all men and women as practical actors in the great drama.

Active and practical as his own life was, much as he mixed with men, "roughing it" indeed in the world rather more than falls to the usual lot, yet there is little apparently to tell of incident and adventure. At any rate, the main interest of his career does not lie in its outward events but in the inward development of his mind. The real interest is a philosophical one. Hence the present memoir consists chiefly of letters and extracts from MSS. in which that development is depicted. We are presented, of course, with a narrative of the events—his situation as cashier at Whitechapel; his entering the medical profession; his voyage to China; his two years in Jamaica; his practice in London; his married life, a golden thread running through the whole; his working with Mr. Toynbee in aural

practice, and afterwards as his successor; above all the struggle is recorded which it cost him to give up philosophical speculation and devote himself entirely to his practice, which he did for the eleven years from 1863 to 1874 (pp. 200, 331), and with such success as to attain the first rank in his branch of the profession, and to leave a work which is its recognised text-book (p. 333).

But all this is interesting to the public at large, mainly as being in part the condition, in part the result, of his inward life and development; in part the *result*, inasmuch as he distinctly and constantly chose the line he would take from a sense of duty, or in his own phrase, of *service*. This has been clearly seen by his biographer, or as she modestly calls herself, editor; who has restricted herself mainly to setting Mr. Hinton before us from his own letters and his own sayings, which are his best interpreters. One graphic picture of him, however, she has given us, which those who have known him will assuredly recognise as life-like:—

"It is difficult to give any adequate idea of the charms of Mr. Hinton's conversation to a mind at all in harmony with his own. His most marked peculiarity was the intensely emotional character of his intellect. Nature, to him, was no cold abstraction, no cunningly contrived machine made up of matter and force, but a mighty spiritual presence, a living Being, tenderly and passionately beloved. The laws of nature were to him the habits of a dear and intimate friend. It was not the artist's delight in nature, nor even the poet's, but a combination of the poet's and scientist's which was quite unique. He would apply to some of the delicate mental operations by which her secret processes are traced out, the kind of epithets that are more commonly used for objects of natural beauty—pretty, elegant, delicious—while his action was often as if he were tenderly handling some exquisite living thing that he held in his grasp, and on which his gaze was intently fixed" (pp. 217-18).

From this passage it is well to turn to the excellent portrait by Mr. Jeans, which is prefixed to the volume. The few clear words of Introduction, too, by Sir William Gull, bring out well the kind of questions with which Hinton was chiefly busied—namely, questions not of a scientific but of a philosophical order. On the practical side, the relation between the sexes and the condition of women generally seem to have been that which, throughout his life, engaged his deepest attention. "Do you call English life monogamous? Explain to me—I don't understand. Are we speaking of names and pretences or of realities? The problem is not how to keep, but how to attain to monogamy" (p. 284). And again, in a very characteristic passage:—

"If I am to be remembered at all, this is what I would be remembered by, that I was the man who said, 'Man is so made that he can rise above the sexual passion, and subordinate it to use.' There, even if that is false, and all else I ever said was true, I would rather be remembered as having said that one falsehood than by all the truths" (p. 285).

In that last sentence we have *Faith* caught in the act, in the very moment of rebound from earth.

Characteristic also is the incident, related by the friend who was with him at the time, of his touching address to some women at

the Alhambra, ending with the words "If our Saviour were on earth, where would He be? Why here." "And then we left, and my dear friend wiped tears from his eyes" (p. 296).

In fact, if any man ever *lived* his philosophy, that man was Hinton. Or rather let us say, since this may convey a false suggestion, not that he lived his philosophy, but that his philosophy was the creature of his life. His moral needs, sympathies, impulses, made room for themselves; burst the sod, like a seed in spring-time, and grew out into a philosophy at once practical and speculative. He was a living instance of the "practical reason" moulding the intellectual theory, by bringing new phenomena, new facts of consciousness, within its ken.

But let us turn to what we can gather from the book before us concerning that philosophy. It is with no sort of surprise that we find, both that Coleridge was the writer who in early days most influenced him, and also that a few years sufficed to obliterate the details even of the book (the *Aids to Reflection*) which had exerted the influence (p. 40). Coleridge's calling the Will the spiritual in man was what remained. "It wasn't reason led Coleridge to say that. It was religion—it was inspiration" (p. 73).

Hinton thus began with a spiritualistic hypothesis. He soon placed a materialistic one by its side—namely, that of the underlying identity between organic and inorganic matter, whereby on the one hand all matter was conceivable as *living* (p. 115); and, on the other, organic growth was formulated as a case of motion in the line of least resistance (pp. 154-5).

This, however, was but a first step towards his final theory. What that theory was may perhaps be best learnt from the letter to Prof. Croom Robertson at pp. 111-118. This whole material and tangible world, he held, was as purely *subjective* as those qualities are admitted to be which clothe it with sound, odour, and colour. The question is, he writes, "Can we or can we not transcend the conceptions imposed by this particular sense of touch?" (p. 232). In other words, is there or is there not an existence beyond, and other than, the tangible physical world?

Now to this question he applied a logic which he had before applied to the previous question of organic and inorganic matter; the conception, namely, of a "deadness," that is, as he explains (p. 233), a "defective apprehension" in us. There is some want or failing *in us*, which makes us see and feel the material world as itself a *reality*, whereas it really is the appearance or *phenomenon* of a true, or as he called it an *actual*, world beyond it. Man, he held, ought to endeavour to apprehend this actual reality behind the intelligible world of sense and thought, just as he already has, in his intellectual growth hitherto, apprehended the intelligible world, the laws of motion in solid matter, and corrected by them the illusions of the senses taken alone.

At this point it was that his ethical theories came in to supplement his speculation. The third member in the series, of which

sense and thought were the first two, is moral feeling or emotion. This it is which, in his view, supplies man with the means, and at the same time imposes upon him the duty, of discovering the laws of the true, actual, unseen world. "The true love of God is, I conceive, love of the Infinite Being, i.e., the universal fact" (p. 132). We must learn, he held, to have a "true response to every claim," whether of ourselves or others (pp. 260 *et seq.*); we must learn to *feel* rightly in the presence of "others' needs." We must correct our "defective apprehension" of these things; and his main point is, that this correction of feeling is an attainment of *truth*, since the wrongness in the feeling has been caused by a distinctly nameable obstacle, self-regard, in both its shapes, in that of desire for self-righteousness, as well as in that of simple selfishness (pp. 269-275).

The love of God is the beginning and end of the whole—supplies the moral motive power, supplies the rule, sets free the faculties, reveals the unseen world, welds it with the seen, consecrates and illumines the whole. It is not true, as *man* has said, "that the world is in itself matter and mechanism; but we, from the riches of our spiritual being, cast over it an illusory glow of loveliness and feeling" (pp. 124-5). No. The world *is* loveliness and feeling; we have conceived it as matter and mechanism. We have helped to make it what we find it; we must now help to find it what it is.

What is to be thought of a theory like this? It is a rediscovery of Christianity? Say rather it is *Christ's* Christianity in the dress of a philosophy subsequent to modern science—a philosophy not opposed to materialism, but including it as an *enclave* of its own. Much new subject for thought lies therein. SHADWORTH H. HODGSON.

South Africa. By Anthony Trollope. In Two Volumes. (London: Chapman & Hall, 1878.)

South Africa is a comprehensive title; it is not in the present instance misleading, because we all know pretty well beforehand the limits within which our author will confine himself, and the class of subjects which will most attract him. It was known, wherever he went, that he was going to write a book; and he pathetically describes the attention which he was compelled, by good nature or good manners, to pay to various matters in which he felt but little interest. Thus he listened patiently to the singing of hymns in the native schools, though much doubting whether proficiency in hymn-singing proves a corresponding advance in practical religion, or in useful knowledge. In the same spirit he walked conscientiously through the museum at Cape Town. Mr. Trollope is one of those—alas! that they should be so few—who, belonging to the pre-scientific age, are not ashamed to own their indifference to these things, and he records with special commendation the considerate behaviour of the Astronomer Royal:—"Do you care for the stars?" he asked me. In truth, I do not care for the stars. I care, I think, only for men and women, and so I told him. 'Then,' said he, 'I won't bother you

to come to the Observatory. But if you wish to see stars I will show them to you."

South Africa contains some curious types of "men and women," and we are glad to contemplate them under the guidance of so shrewd and practical an observer and student of human nature. At the same time it is only fair both to ourselves and to the author to bear in mind the hurried character, not only of the journey, but of the work itself, which was written, he tells us, chiefly *en route*, while the impressions he had received were fresh on the mind. "A book so written," he admits, "must often be inaccurate, but it may possibly have something in it of freshness to atone for its inaccuracies." We would not set our own judgment against Mr. Trollope's in this matter. Certainly there is no lack of freshness in the work. His sketches of places or persons, however slight, are full of individuality, and it is remarkable how after a rapid journey through a province, with only a few occasional halts, he is able to seize and present to the reader all the prominent points which characterise its social and political condition. On the other hand the plan has entailed a certain amount of repetition, and the reasoning is not perhaps always as close as it might have been under a more methodical arrangement. And there are other slight blemishes which in the work of a skilful writer no doubt indicate haste.

Mr. Trollope begins with a rapid sketch of the history of the colony from early Dutch times, which is necessary to the right understanding of subsequent events, and of that vacillation which has been so prominent a feature in our dealings with this colony. This vacillation he attributes to the fact that we—the colonising nation *par excellence*—have never had any fixed principles in regard to colonial matters; that while the policy of the Foreign or of the Home Office follows a prescribed and continuous course, whoever may be at its head, that of the Colonial Office depends on the idiosyncrasies of the Secretary of State for the time being.

We think that to some extent the appearance of vacillation may be due to our anxiety to do right, and the consequent tendency to deal with each difficulty as it arises on its own merits. The principle of the Dutch, as of the Spanish, colonial system is simply to extract as much as possible out of the colony for the benefit of the mother-country. The treatment of the natives by the Dutch at the Cape was based on the simple directions given to the chosen people in their dealings with the Canaanites. By acting steadily on such principles it is comparatively easy to escape the charge of inconsistency. With ourselves, on the other hand, as Mr. Trollope humorously asserts, a series of Virtues presides over the deliberations of the Colonial Office.

"They scintillate on the brows of every assistant-secretary, and sit as a coronet on the shining locks of all the clerks. But unfortunately they are always rotatory, so that no one virtue is ever long in the ascendant. *Rule Britannia!* and the Dutch Member of Parliament has to walk out of his Volksaal and touch his hat to an English Governor. *Downing Street and the Treasury have agreed to retrench!* Then the Dutch Member of Parliament walks back again. *We will at any rate protect the Native!* Then the Boer's wife hides the little whip with which she has been

accustomed to maintain discipline over her apprenticed nigger children. *Let those people go forth and govern themselves!* Then the little whip comes out again. Among all these British virtues what is a bewildered Dutch colonist to do? If one virtue would remain always in the ascendant—though I might differ or another—there would be an intelligible policy. If they could be made to balance each other, as private virtues do in private bosoms when the owners of those bosoms are possessed of judgment, then the policy would assuredly be good. But while one virtue is ever in the ascendant—but never long there—the Dutch colonist and the English are naturally bewildered by the rotation."

Mr. Trollope's ideal of a Colonial Minister is "a man who can look forward and say, 'While we can hold these people, for their own content, to their own welfare, so long will we keep them; but not a moment longer for any selfish aggrandisement of our own.'" But more than one of our Colonial Ministers might have said thus much; and the question can hardly, perhaps, be stated quite so simply. The great statesman might, for instance, find the wishes of a colony inconsistent with the general welfare of the Empire; and he might even perhaps discover some *via media* between "holding" a colony and cutting it adrift.

Mr. Trollope points to our treatment of the Dutch seceders from our rule as an instance of the mischief caused by the absence of a settled policy. It was natural that a people cut off from European influences since the end of the seventeenth century, and consequently beyond the reach of those modern philanthropical views, which have after all been held in earnest only in England, should have felt much disgust and irritation at the introduction of a system founded on those views, which abolished slavery, and otherwise curtailed their "freedom" in dealing with the natives. But when they threw off their allegiance and "trekked" beyond our borders, we had, as Mr. Trollope points out, no consistent line of action. Sometimes we followed and reduced them. Those who had reached Natal we allowed to retire again. In the Orange River country and in the Transvaal we allowed them, after a fight, to establish independent States. But when the Transvaal became disorganised, and likely to involve us in dangerous complications with the natives, we annexed the country. A few years ago, when the fortunes of the Orange River Republic were at a low ebb, it would not unwillingly have accepted the same fate, but since prosperity has revived, owing to the stimulus given to trade by the proximity of the diamond-fields, it prefers independence, and this now stands inconveniently in the way of the federation policy which the home Government has adopted. Mr. Trollope is an advocate for colonial confederation, and hoped to be able to recommend its adoption in South Africa, but on closer examination he has been led to think it "inexpedient, and, if expedient, still impracticable," on account of radical differences in the constitution and circumstances of the different provinces. Thus Natal, with its 320,000 natives to 20,000 whites, objects to her few representatives being swamped in a general Parliament by those of the Cape provinces, in whose

electorate there is no distinction of colour, and whose policy might consequently be some day controlled by the black portion of the community; while the Orange Free State, protected on all sides by British territory, with her finances flourishing and her people contented, expresses, sarcastically, her great obligation to Her Britannic Majesty for the independence accorded to her, and altogether declines to renounce it.

The interest created at home by the Transvaal annexation was among the proximate causes of Mr. Trollope's journey, and he enters at some length into the question, arriving at the conclusion that the annexation had become a necessity for the safety of our subjects in Natal, and was, besides, a distinct advantage to every class of people in the territory itself. This being so, it seems hardly consistent to apply so many hard or ambiguous adjectives to the act of Sir T. Shepstone. An official who in a difficult position does not shrink from responsibility is a man whom in these days Englishmen should delight to honour.

On what is probably the most pressing and important of South African questions—viz., the Native question—Mr. Trollope has much to say. He seems a good deal concerned to reconcile our conduct and even our presence in South Africa with "abstract justice;" but he is clear that the gain to the natives is immense—that, instead of dwindling away as in Polynesia or North America, they are rapidly multiplying, from the increased security to life and protection from tyranny; and that the foundations of civilisation are being laid by work and by the creation of new and hitherto unfulfilled desires. He admits, too, that it is a natural and healthy instinct which drives an expanding race from their own country, and as it is inevitable, in that case, that they must go to some one else's country, the argument for our justification seems as complete as in this imperfect dispensation we can expect it to be.

In all discussions about South Africa it is, as our author observes, too often forgotten that it is essentially a black man's and not a white man's country, and that its real affinities are rather with such Crown colonies as Ceylon than with Australia or Canada. Here, indeed, as he points out, is to be found the reason why the white labouring population does not increase. The white man will not work alongside of the black man; he will not do more than superintend the black man's work.

None of the panaceas in vogue for the regeneration of the native—religious instruction, compulsory labour, allocations of land, or Parliamentary privileges—have our author's unmixed approval. As regards the last, indeed, he declares that he would "certainly let the black man have the franchise on the same terms as the white man. In broadening or curtailing the privilege of voting there should be no expressed reference to colour," otherwise "there cannot be that equality before the law without which we cannot divest ourselves of the sin of selfish ascendancy." Yet he is fully alive to the danger of a coloured constituency discovering its power before it is fit to exercise it aright, and to the outrage on common-

sense of a white community being governed by a black one. We do not, therefore, wonder that he questions whether the grant of equal electoral privileges to the population of the Cape provinces has not been premature. Our difficulty is to understand at what stage he would, with these apparently conflicting views, think it expedient to grant them.

But it must not be supposed that Mr. Trollope has filled his book exclusively with disquisitions, however interesting, on such subjects as these. The distances he traversed, as may be seen by the useful map which accompanies the work, were great; and, though he met with no exciting adventures, the narrative is enlivened throughout by the remarks of an observant traveller on the nature of the country, the habits and ideas of the people, and the details of the journey, which involved considerable hardship. We read that consumptive patients are now sent from England to Bloemfontein, the capital of the Orange Free State, but as the easiest route includes a rough coach-journey of six days, averaging thirteen hours a day, they should be invalids of a robust type. The capital of the little republic evidently impressed him favourably. Throughout his journey the author took every opportunity of studying the character of the Boers. To most Englishmen these people have seemed an embodiment of all that is cross-grained and impracticable, and there has been much excuse for the charge; but Mr. Trollope attributes their peculiarities less to any inherent qualities than to their long isolation from all civilising influences. Their independent and anti-social character inclines them besides to isolate themselves from their fellows on their large farms, and the natural defects of such a character must be aggravated by an existence of this kind. They are accused of indifference to education, but Mr. Trollope observes that they maintain resident or itinerant teachers, with relatively high salaries. He declares the Boer to be emphatically a gentleman, often wanting in refinement, but never intentionally discourteous. He has degenerated from the cleanliness of the mother-country, and his house and person compare unfavourably in this respect with those of the German or English immigrant. That he should be hated by the natives is natural; that he should be despised by the Englishman is perhaps intelligible, but hardly just. In the Transvaal, indeed, Mr. Trollope says he had become incapable of governing, and could not even fight; but his brethren in the Orange State show no such falling off.

We have not space to allude to various topics of interest handled by the author. He gives us his impressions of the diamond-fields; some facts about ostrich-farming, about the expense of living and of travelling; he also touches upon the resources and character of every province separately, in such a manner as to leave a distinct impression of the leading features of each. And notwithstanding that, as he expressly tells us, the journey was hastily performed, the information hurriedly collected, and the book hurriedly written, we may confidently say that the reader who does not acquire

from the book some much more definite notions about "South Africa" than he had before must be exceptionally well-informed on the subject. COURTIS TROTTER.

TWO PRUSSIAN KINGS.

Friedrich der Grosse. Friedrich Wilhelm der Vierte. Zwei Biographien von Leopold von Ranke. (Leipzig: Duncker & Humblot, 1878.)

(First Notice.)

CARLYLE, parodying what the Great Wizard of the North said of Cr billon *filz*, puts this remark into the mouth of languid indolence—"be mine to lie on this sofa, and read everlasting novels of Walter Scott." The intellectual voluptuary of a sterner sort might find his heaven in a perpetual flow of histories by Ranke, and the demand would scarcely exceed the supply. Besides a collection of papers supplementary to the fine work on Hardenberg, which removed from German literature the reproach of having no book on the Revolutionary Epoch and Wars of Liberation worthy of the dignity of the subject, Ranke has recently published various volumes of the collected edition of his works, some of them largely expanded and improved, and two Lives of Friedrich the Great and Friedrich Wilhelm IV. (the brother and predecessor of the Emperor William), reprinted from the German Biography now appearing at Leipzig.

Such faculty of work at such an age, and such unimpaired plenitude of the intellectual powers, recall the vigorous longevity of Humboldt or Titian. Like *Cosmos* and the *Shame of Calisto*, Ranke's newest productions show no sign of an octogenarian hand. "Both for minute researches and for large speculations"—to take the phrase applied to him by Macaulay nearly forty years ago—he is still as fit as ever. Alone of the modern Germans who have written on the national history, he is at once scholar, politician, and artist. His selective, skipping method, his exclusion of description and anecdote, his neglect of individual characteristics and details, have here some excuse in the limits of space imposed. But a mere fragmentary Friedrich, evaporated to a royal, military, diplomatic abstraction, is not Friedrich at all. A great man's personality is an important piece of himself, which affords quite as interesting and instructive a study as the ideas which he represents and the transactions which he sustains. However, Ranke has lately avowed that this is not his opinion. "The general movement," he has said, "is the actual life of history: real significance has the statesman none, except in so far as in his place he assists—perhaps leads—it." Writing in this spirit (which must not be confounded with Buckle's belief that the men falsely called great have no action on events, but are merely dragged about in their train), it follows that public policy is the point of sight to which all the lines of his historical perspective run; the foreground being as full as possible of the relations of emperors, kings, and ambassadors, special room being allowed for the diplomatic function, for which Ranke has unusual veneration.

The capital political event in the life of Friedrich the Great was his seizure, seven months after his accession to the throne, of the Austrian province of Silesia, a proceeding which Prussians and Englishmen are never likely to call by the same name. On the last part of this affair Ranke is plain enough. His narrative does not conceal the truth that, whatever Prussia's wrongs may have been, Friedrich's invasion of Silesia was no vulgar instance of ordinary civilised aggression, but a proceeding of the highest diplomatic finish, which no *condottiere* of the Renaissance ever surpassed. One must not be more Royalist than the King, and in this instance Ranke is much more Friedrichian than Friedrich, who in his Memoirs candidly avows with the coolness of a Braccio or a Carmagnola that "claims" had little to do with his decision to attack Maria Teresa, the real incentive being his desire to try his army and make a name. Stated in general terms, as they are, for instance, by Ranke, these "claims" may have an air of reality. The notion is suggested of a case like that of Austria a hundred years ago aspiring to get back the old *avulsa imperii* from France, or of France now thinking of Elsass and Lothringen, Italy of Savoy, or Russia of the Bessarabian territory lost in 1856. Closely examined, the "claims" turn out to be mere shadows. The Silesian dominions in debate had never been in the possession of any Hohenzollern elector or king. The principality of J gerndorff was held at the time of the Reformation by a member of the collateral Anspach-Baireuth line, and descended in that side-branch till the Thirty Years' War, when the Prince, taking part in the rebellion of the Elector Palatine, was dispossessed of his territory after the battle of the White Mountain. His son having no heirs of his body, the family claims on the forfeited principality devolved on the reigning electoral house. The case of the three duchies was weaker still. A treaty signed in 1537 between the ducal owners and the Hohenzollerns prescribed that on the failure of the reigning Silesian lines the duchies should revert to Brandenburg. The dukes died out in 1675, when the emperor refused to permit the elector to take the lands, declaring them to be fiefs of the Bohemian crown. All this was a standing grievance with Brandenburg, and the emperor thought it best to quiet the Grand Elector with the circle of Schwiebus, of which, however, Brandenburg was afterwards deprived in a very tricky fashion. As opportunity offered, Prussia from time to time raked up her supposed rights, which she considered to remain in force, reserving them, in particular, by a fresh reminder during the negotiations for the acknowledgment of the Pragmatic Sanction. Friedrich's Memoirs show how little importance he attached to his claims, which, in the opinion of his Minister for Foreign Affairs, would not hold water. This was the report of Podewils to his master:—

"Pour la question du droit il faut que je dise que quelques pr tensions bien fond es que la maison de Brandenburg ait eues autrefois sur les duch s . . . il y a des trait s solennels que la maison d'Autriche reclamera et par lesquels la maison de Brandenburg s'est laiss e induire, quoique fraudu-

leusement, à renoncer pour des bagatelles à des prétensions si considérables."

On two other transactions of this date want of space has prevented Ranke from being perfectly candid. The few words, "the king was welcomed on his arrival in Breslau," hide the fact that the capital of Silesia, which was a kind of free city, was seized in breach of a convention specially made between the magistracy and Friedrich, who acted in this affair as if eager to rival the occupation of Strassburg by Louis XIV. Then the famous Convention of Klein-Schnellendorff is slightly whitewashed, so as to mask the fact that Friedrich, as Carlyle says, was throwing "loaded dice," and, indeed, treating Austria much as Clive treated the banker Omichund in the matter of the Red Treaty. The invasion of Saxony, which began the Seven Years' War, Ranke is entitled to call a defensive move: Russia, France, Austria, Saxony, and Poland were, no doubt, preparing to cut down or destroy Prussia, though their plans were less advanced than Friedrich supposed. Ranke's sketch of the war is slight: the battle of Hochkirchen has tumbled out altogether. But his account of Friedrich's relations with the Empress Catharine is excellent, and worth study by statesmen, for Friedrich's policy towards Russia in the second half of his reign is Germany's policy now. In the Silesian wars the Empress Anne had been his passive friend; the next Russian sovereign, the Empress Elizabeth, was his bitterest enemy, and but for her death in 1762 the Seven Years' War would probably have ended with the ruin of Prussia. The sentiments of her successor, Peter III., were those of Anne, and the apprehension that the armies which had defeated Friedrich at Kunersdorff would now be found fighting on his side brought Maria Teresa to renounce her attempts to reconquer Silesia. Peter's marriage with the great Catharine had been in part Friedrich's work, and after she had deposed and murdered her husband, she stuck to his policy on private and public grounds. Animosity toward England, and his sense that Prussia must acquire a trustworthy ally, converted a personal into a political bond. The logical consequence was his toleration of Catharine's destructive policy in Poland, of the election of Stanislaus Poniatowski, and her patronage of the Dissidents, the Bulgarians of the Polish question. He was personally averse from her schemes of Turkish conquest, first actively indicated by her plot against Wallachia and Moldavia, of which Austria, backed by France, positively forbade the execution, while England encouraged Russia's pretensions, so that—astonishing to read in 1878—the alarm prevailed that "Russia would thus obtain the mastery of the Black Sea, and the combined naval power of Russia and England domineer over the Continent from coast to coast." Pledged to Russia, and leaning on the whole that way, Friedrich took alarm at the Polish troubles, into which he feared he would be dragged as a combatant, especially as the antagonisms of Austria and Russia extended to the republic. The partition of that country had been in the air for about a century, and it is possible that Friedrich was a little more

active than the Imperial Court in now bringing an old idea into working shape. But he was perhaps moved almost less by the desire for Prussian aggrandisement than by the hope that Russia, preferring the realities of spoliation in Poland to the chances of it on the Danube, would drop her prey. The plan succeeded, and Friedrich continued to stand to his alliance with Russia, which served him as a tower of strength for the remainder of his reign. G. STRACHEY.

Women of Fashion. By W. H. Davenport Adams. In Two Volumes. (London: Tinsley Brothers, 1878.)

THESE two volumes contain biographical sketches of Lady Wortley Montagu, the Duchess of Marlborough, Lady Morgan, Miss Berry, Madame D'Arblay, Mrs. Inchbald, the Countess of Blessington, Charlotte Brontë, and Miss Martineau. So much of a popular kind has been written about all these ladies that it is difficult to say anything new that is also worth saying. Mr. Davenport Adams attempts no novelties. His narrative runs placidly in the old channels; the anecdotes are familiar, and his estimate of each lady's character in succession is invariably the popular one. It is rather a comfort to read about our old friends and not to be told that we must henceforward entertain quite a new opinion of them. Mr. Davenport Adams leaves the white-washing and black-washing for others to do. In his good-nature he follows by preference the white-washers, but where the black brush has been liberally applied he notes its work as gently as possible. The ladies have in him a courteous if not a very spirited champion. In two instances only he has ventured to go a little out of the ordinary beat of criticism. He is more disposed than most people in general, and Leigh Hunt in particular, to forgive Lady Mary when she laughed at Pope for making love to her, and very gallantly scouts the doctrine that it was her duty to pity a man, even if he were a poet, in the circumstances. Then, again, he has an almost extraordinary admiration for the Duchess of Marlborough, forgives her hot temper, avarice, and other faults, and believes, what is probably the truth, that in a woman who could make both men and women love her and endure her as she did, there must have been an element of greatness as well as honesty.

We are indebted to Mr. Davenport Adams for a large array of quotations from the writings and letters of his heroines. It is by this means that we can best judge of the women for ourselves, and unless we have their fuller memoirs and collections by us every characteristic quotation is sure to find a welcome. The passionate self-vindication of the splendid duchess is hot on the paper as we read selected specimens from her autobiography, written in her angry old age. The spiteful humour of quiet little Burney astonishes us almost as much as it did her contemporaries, and her egotism a great deal more so. The most interesting quotations are of course from Lady Mary's all-fascinating letters, which, even if we know them by heart, are as sweet in repetition as an old ballad. And some of them,

having reference to the education of women, have at this date a new and special significance. We find here a passage from her famous letter to Bishop Burnet, written when she was nineteen, in which she pleaded with a touching earnestness for what we should call in these days the "higher education of women." But we are not quite so confident as our author that she would have stopped short of modern innovations. She was at heart a woman and an innovator. She risked her own child's life to prove a point in medical knowledge, and proved it. Then she had in her from her girlhood onward the spirit of a champion. And when she was old she was still ready to "fight her battles o'er again." In one of her latest letters to her daughter she thus wittily attacks a popular theory:—

"The same characters" [she is talking about princes and women of quality] "are formed by the same lessons; which inclines me to think, if I dare say it, that nature has not placed us in an inferior rank to man, no more than the females of other animals, where we see no distinction of capacity, though I am persuaded, if there was a commonwealth of rational horses, as Dr. Swift has supposed, it would be an established maxim among them that a mare could not be taught to pace."

We do not understand Mr. Davenport Adams's system of chronology, or why he places Lady Mary before the Duchess of Marlborough, who was thirty years her senior. Nor do we like the title of his book, which has more sound in it than truth. "Queens of Society," "British Women," and other names better and worse have been used up for a variety of similar collections; but surely a better title might have been found for one in which a Brontë and a Martineau are conspicuous. Indeed, the designation is scarcely a compliment to any woman whose biography is worth writing or reading. Lady Blessington is perhaps the only one in the series who would have been proud of it, and even she, with her boudoir coterie and trashy *Books of Beauty*, may rank more fitly among her own "Victims of Fashion" than its leaders. Should not a really "representative" group of women, representing English society and English letters from Lady Mary's time to the close of the eighteenth century, include a far longer and therefore more brilliant and suggestive series than Mr. Davenport Adams's somewhat incongruous nine?

ROSALINE ORME MASSON.

CURRENT LITERATURE.

A Short History of Penzance, St. Michael's Mount, St. Ives, and the Land's End District. By the Rev. W. S. Lach-Szyrma. (Truro: Lake and Lake.) From the beginning to the end of this volume the reader will scarcely meet with a trace of independent research on the part of its author. The materials for correcting or supplementing the assertions of the previous histories of West Penwith are within easy reach, but Mr. Lach-Szyrma makes no attempt to use them, and is content to reproduce without addition or correction the statements of his predecessors. He almost seems to possess a genius for blundering in quoting proper names, as the meagre list of authorities prefixed to his volume contains nine errors. Such a terrible specimen of inaccuracy almost induces a feeling of thankfulness that he has abstained from meddling with original documents. Mr. Lach-Szyrma has acted wisely in

inserting in his book a facsimile of the map of "Penwith hundred" drawn up by Norden nearly three centuries ago. That industrious topographer marked on it all the chief country houses in the district, and supplied the names of their owners. A glance at this old map brings before the ignorant the names of the principal country gentlemen at the date of Norden's survey, and shows the changes which have taken place in the ownership of the soil. Judging from the numerous grammatical errors which disfigure the volume it has passed through the press with insufficient supervision. If Mr. Lach-Szyrma wishes to be remembered as an historian of the West country, he must rise far higher than he has done in this disappointing book. It adds nothing to the history of the West Penwith.

Spenser for Children. By M. H. Towry. With illustrations in colours by Walter J. Morgan. (Chatto and Windus.) This volume proves satisfactorily that Spenser may be made accessible to children, and, we think it will be found, become a favourite with them. *Experto crede!* The small auditors on whom we have made our trial showed an unflagging interest in the adventures of St. George and his fellows. "The Well of Life," "The Bower of Bliss," "The Gulf of Greediness," have become household words; and we have realised with enthusiastic accuracy all that pomp that marched forth from the House of Pride, Idleness on his ass, Gluttony and his pig, down to No. 5 (one of the Spenserian train Mrs. Towry omits), "fierce Wrath on a lion that would hardly be restrained carrying in his hand a burning brand which he brandished about his head." Commend us to such an audience and such a volume! Mrs. Towry has done her part well, though it might easily, we think, be done better. Still we will not complain, as it might have been done so infinitely worse. Why does she call Guyon Guy? Why does she use the unsightly form *Pyrrhoclus*? With regard to the latter form she might perhaps to a certain extent defend herself by pleading that she finds *Pyrrhoclus* in the 1590 and '96 editions; but had she happened to glance at the "faults escaped"—what we call "Errata"—she would have found it corrected. Of course the name is derived from the Greek *πύρ*, and the second *r* is a mere intrusion. There are several "faults escaped" in her own volume—some escaped from the editor as well as some from the printer. On p. 147 "stumbled" should be "tumbled." On the same page, what is meant by "hurdled down showers of stones?" "Hurdled!" Spenser uses quite enough queer forms without any fresh ones being fathered on him. With regard to grammar as well as other matters, "maxima debetur pueris reverentia." What shall we say then of such a phrase as "here be another perilous passage"? We hope Mrs. Towry is not one of those singular people who fondly believe that Old English is simply another term for bad grammar—that the real trick of it consists in occasional violations of all the concords—all that are violable in English; and that to give her work an archaic touch she is bound now and then to insult the mighty shade of one Lindley Murray. We see on another page she writes:—"The gate was of precious ivory, and on it was carved the histories of Jason and Medea." The illustrations may, on the whole, serve their purpose; but to some of them much praise cannot be given. It is impossible to allow Sir Guyon any credit for resisting the fascinations of the Mermaid's Island, if it was at all what Mr. W. J. Morgan represents it. We should think that "fair son of gentle Faery" an idiot if he acted otherwise.

La Revue de Droit International et de Législation Comparée. The Report of the third session of the Institut de Droit International, which was held at Zürich under the presidency of Prof. Bluntschli, of Heidelberg, in the month of September, 1877, has recently been published in the

third part of the ninth volume of this Review. The Report contains an interesting account of an ancient patriotic Guild or fraternity established in Zürich as early as the middle of the fifteenth century, which bore the name of "the Bucks" (die Böcke), and met at the sign of "the Snail" (zum Schnecken). Many interesting historical traditions connected with the frequent wars which Zürich had to sustain in defence of its liberties attach to this ancient guild, which was composed of the most valiant warriors of the place, and its name has been preserved in a modern club at Zürich, as the name of "Les Gueux," so famous in the history of the revolt of the Low Countries against the despotism of Spain, has been inherited by a club at Brussels. The members of the Institute were entertained by the Municipal Council of Zürich in the hall of the modern edifice known as "the Snail," the elegant club-house, in fact, of "the Bucks," in whose commodious suite of apartments the sittings of the committees were held. Among the subjects discussed by the committees were "The Conflict of Law between different States in their forms of Civil and Criminal Procedure;" "The Modification of the Belligerent right of Capture as regards Private Property in the High Seas in time of War;" "An Improved Organisation of the Tribunals of Maritime Prize;" "The Applicability to Asiatic Nations of the Customary Public Law of Europe;" and "The International Arrangement of Railway Traffic after a project approved by the Federal Government of Switzerland." New committees were appointed to report at the next session of the Institute, which is to be held in Paris in the month of September of the present year, on the International Protection of Artistic Copyright; on the Neutralisation of the Suez Canal; and on an International Concert on the subject of Maritime Prize and Maritime Prize-Courts. The Review further contains the second and concluding parts of a carefully-prepared enquiry by Prof. A. Rivier, of the University of Brussels, into the diversities which exist in the laws of the various cantons of Switzerland on the subject of succession to the property of deceased persons in cases of either testacy or intestacy. Dr. Bulmerincq, formerly Professor of Law at the University of Dorpat, has contributed an interesting paper on the conflict between "la politique" and "le droit" in the life of states. The poverty of the English tongue does not allow us to render effectively into English the ideas represented in this paper by the terms "politique" and "droit" respectively, further than that the former are conditional or relative; the latter non-conditional or absolute. The practical object of the Professor is clearly set forth by him towards the conclusion of the paper—namely, to induce the English nation to renounce her "politique" as regards her practice of capturing on the high seas the private property of enemies, as being contrary to right (*contre le droit*). Dr. Hovy, of Amsterdam, has supplied some useful observations on the necessity of a code of international regulations regarding the transport of goods by railway. Dr. Krauel, consul of the German Empire in the port of Shanghai, has furnished some very valuable information touching the probability of the Asiatic nations conforming themselves to the public law of Europe, which he holds to be out of the question in the instance of the Chinese nation. A review of the proceedings of the Association for the Reform and Codification of the Law of Nations, at its fifth session held in the Hôtel de Ville of Antwerp in August, 1877, is next in succession, followed by an account of the International Artistic Congress in the same city, and by the proceedings of the International Congress at Lausanne on the subject of the ravages of the *Phylloxera* in the wine districts. M. Léon de Montluc supplies an account of the proceedings consequent on the arbitration between the United States of America and the United States of Mexico, in which, after the award made by the

arbitrator, Sir Edward Thornton, Her Majesty's Minister at Washington, it was ascertained that false evidence had been laid before the arbitrator by one of the parties. The bibliography is entirely from the pen of M. G. Rolin-Jaequemyns, the secretary-general of the Institute of International Law, who has supplied a very full account of all the most important Spanish works of recent origin on political and juridical subjects, as well as a notice of several valuable French and German publications.

My Brother Jack: or, the Story of What-d'ye-call-em, written by Himself. From the French of A. Daudet. Translated by L. Ford. Illustrated by P. Philippoteaux. (Sampson Low.) M. Daudet occupies at the present time a leading position among popular novelists in his own country; and the extensive circulation of this book in France affords full justification for its early translation into English. Its title is somewhat ungrammatical. "Brother Jack" is only the secondary hero; the autobiographer himself is called Daniel Eysette, and his nickname of "What-d'ye-call-em," though suggesting as a motto a quotation from *The Hunting of the Snark*, has but little significance. The interest of the story is twofold. In the early chapters the attention is arrested by the blank realism with which is depicted a not very attractive aspect of French society. The bitterness of poverty in the family of a bankrupt Provençal merchant, and the more acute agony suffered by an usher in a college—the counterpart of an English public school—are described with a graphic power that trusts to small details for its general effect rather than to elaborate analysis of character. This portion of the book occasionally recalls the corresponding chapters of *Jane Eyre*. Then the scene changes to Paris, and we suddenly learn the main motive of the story in the self-sacrifice of "Jack" for his brother. Fraternal piety, passing the love of woman, and stronger even than the passion of jealousy, finally leads to a situation rarely before attempted by masculine writers of fiction, but paralleled in Mrs. Browning's poem of "Bertha in the Lane." As a work of art, the story must be judged not by the coherence of its parts or the ingenuity of its plot, but by the literal fidelity with which it tells its own simple tale. From this point of view we must award to the author a high measure of praise; and the English reader is especially indebted to him for his vivid sketch of the commonplace externals and the heartfelt emotions that combine to make up French *bourgeois* life. Works of this order are so rare in our own literature that we heartily welcome the present translation, which reads smoothly enough, but still retains the freshness of the original. The illustrations are yet more French than the letterpress. They certainly assist in deepening the general impression of modern realism.

NOTES AND NEWS.

PROFESSOR JEBB is engaged upon an edition of the seven plays of Sophocles. This edition will be independent of his commentaries on the *Electra* and the *Ajax* in the *Catena Classicorum*. It will comprise critical notes on the text, a commentary, a translation into English prose, and illustrative essays. The work will be published for the Syndics of the Cambridge University Press.

PROF. STERN has discovered in the archives of Oldenburg a relation by Mylius of his visit to England, containing an account of his conversations with Milton, as well as some unpublished letters of Milton himself.

STUDENTS of our eighteenth-century literature will be glad to learn that Prof. J. E. B. Mayor, of Cambridge, is engaged on an edition of Boswell's *Life of Dr. Johnson*. Those who are acquainted with his contributions to our eighteenth-century biographical lore will probably be sanguine enough

to look for an edition which, as regards minute accuracy, wealth of literary illustration, and beauty of typography, will throw all previous editions of this great English classic into the shade.

SIGNOR ANGELO DE GUBERNATIS, Professor in the University of Florence, has been invited by the curators of the Taylor Institution to give a course of three lectures in Italian, on some period of Italian Literature. Similar lectures were delivered before the University of Oxford, by M. Taine in French, and Professor Klaus Groth in German. The writers selected for his lectures by Signor A. De Gubernatis will be Manzoni, Balbo, and Niccolini.

ACCORDING to a circular recently published in India, Dr. Leitner of Lahore intends to return to England, in order to open an institution for young Hindoos who are preparing for the Indian Civil Service Examinations. Care will be taken that residence in the institute shall not entail loss of caste. There will be Hindoo cooks, and even water from the Ganges. Similar arrangements will be made to meet the case of Mohammedan pupils. The institution is to be supported at first by subscriptions from native gentlemen and noblemen.

THE *Nautical Magazine* for April contains an article by Sir Travers Twiss on "Territorial Waters," and on the necessity of amended treaty-arrangements between the maritime powers on the subject of lighthouses and the navigation of steam vessels on the high seas.

THE late Mr. Nassau W. Senior's *Conversations* with M. Thiers, M. Guizot, and other distinguished persons, during the Second Empire, will be issued shortly by Messrs. Hurst and Blackett. The work will be edited by Mr. Senior's daughter, Mrs. Simpson.

MR. J. E. MUDDOCK'S novel, *A Wingless Angel*, which has gone through two editions, is to be issued shortly by Mr. Arthur H. Moxon, in his "Popular Novel" series. Mr. Muddock is also engaged upon a new novel entitled *Whips and Scorns*, the publication of which begins to-day in several English and Scotch newspapers.

DR. F. H. STRATMANN, the author of the *Old English Lexicon*, which is the friend and helper of all Early-English scholars and students, has received from the Prussian Government an honorarium of 600 marks, as a slight acknowledgment of the value of his services to philology and literature.

THE third of Mr. G. W. Foote's "Public Readings from the Best English Writers, principally Poets," at the Langham Hall, is to take place on the 16th inst.; it will include Drayton's *Battle of Agincourt*, Hood's *Haunted House*, two scenes from *Macbeth*, and other appropriate matter, with interspersed music by Mendelssohn, Weber, Chopin, and Raff, Herr Mez being the violinist. This is an intellectual and tasteful series of readings. At the last evening of the series, March 26, Mr. Foote was particularly effective in a poem which is eminently well fitted for public delivery, Mr. Browning's *Hervé Riel*. He is a skilled elocutionist, combining energy with right feeling; he knows what is good, and does justice to his authors, his audience, and himself.

MR. SAMUEL NEIL, of Edinburgh, who has just added to his edition of Shakespeare's Plays in Collins's Series the *Midsummer Night's Dream*, with a capital Introduction and Notes, &c., is now at work on *Henry V.*, which will be his next issue.

THE sale of "the very choice collection of books and miniatures, formed many years ago by J. T. Payne, Esq.," which Messrs. Sotheby announce for next Wednesday, will be a field-day for the *bibliophiles*. The lots are only 117 in number, and consist almost entirely of single volumes or single illuminations; but so important are they that the auctioneers have thought it

worth while to issue, at the price of five shillings, a catalogue with facsimile illustrations sumptuously printed in gold and colours. Mr. Payne, of the once-famous firm of Payne and Foss, is a *bibliophile d'élite*; a lover of books not only or not chiefly for their matter and their style, but for their condition, their rarity, and, above all, for their antecedents. Accordingly, his collection contains "specimens of the most famous libraries from the sixteenth century (in the original richly ornamented bindings), including those of Francis I. and Henry III. of France, Grolier, Demetrio Canevaria, De Thou, Count Hoym, Longepierre, Lamoignon, Renouard, Charles Nodier, etc.," uncut Elzevirs, early Aldines, books bound by Du Seuil, Angerran, Derome, Padeloup, and especially by Roger Payne, the greatest of English bookbinders, and (we suppose) of the family of the owner of these treasures. It is invidious to select where all are admirable; but we feel specially attracted by the Elzevirs, which possess the three qualities so much sought after by collectors, viz., height, rarity, and uncut edges. Here, for example, is M. Renouard's copy of the *Elzevir Caesar*, "probably, except perhaps that in the National Library at Paris, the finest copy known." Here is a Tacitus 145 millimètres high, whereas in a recent Paris sale a great noise was made about a copy that measured only 133. Here is the famous Delatour copy of *Pliny*, three small 12mo volumes, which in the course of their eventful career have been once sold for 1,500 fr. Here is the *Boccaccio* of 1665, "entirely uncut, and believed to be altogether unique in this state." We need not, however, dwell any longer on these priceless little volumes, nor would it serve any purpose to speculate on the sums they will command. We will conclude this note by pointing out the three miniatures of extraordinary beauty with which the sale will end. One of these, "by the famous miniaturer, Girolamo dei Libri," is believed to be the finest ever offered for sale in England.

THE Religious Tract Society announces for early publication a work on *The Progress of Divine Revelation, or The Unfolding Purpose of Scripture*, by the Rev. Dr. Stoughton. The same Society will speedily issue a new and much enlarged edition of an History of the English Bible, also by Dr. Stoughton, written several years since. This work will be illustrated with characteristic portraits, facsimiles, and views, and will contain a detailed account of the Biblical revision now in progress at Westminster.

THE Fifth Part of Dr. Richard Morris's four-text edition of the *Cursor Mundi* for the Early English Text Society will contain, beside the original addition to "The Seven Ages of the World,"—the Conception of Mary, &c., mentioned in the Prologue to the poem—seven other supplementary treatises, of which the longest is a "Book of Penance," with its three parts, of Contrition, Confession, Satisfaction, somewhat like Chaucer's *Parson's Tale*, while the most plainly imported one is the *Disticha or Morals of Cato*, a late fourteenth-century adaptation of Everard's French version, unluckily incomplete.

MESSRS. HURST AND BLACKETT have in the press *The Memoirs of Georgiana, Lady Chatterton*, by Mr. E. Heneage Dering. The work will comprise some passages from a diary kept by Lady Chatterton, and many letters from her celebrated contemporaries and friends.

MESSRS. LONGMANS announce *Industrial Chemistry*, based upon a translation of Stohmann and Engler's German edition of Payen's *Précis de Chimie*, edited by B. H. Paul, Ph.D.

THE Historical Society of Berlin has decided to issue annual reports concerning the literature of history, which are to emphasise and expound all the really new facts discovered. The series will commence with the literature of the current year, and will be published about Easter, 1879.

THE Roman journal, *Il Bersagliere*, has issued a selection of the best poems written on the king's death. Some of these are really excellent, and display more power and poetic faculty than is common to *vers d'occasion*.

THE eighth part of the Palaeographical Society's facsimiles, which is now ready for distribution, contains twenty-four plates, among which are the Greek inscription of the Rosetta Stone, and specimens from the three famous Greek codices of the Bible—the Vaticanus, the Sinaiticus, and the Alexandrinus; with others from the pictorial roll of the Book of Joshua in the Vatican, and from the ancient MSS. of Vergil in the same library. The rest of the plates represent an early Roman inscription, an Oscan inscription, a page from the Gothic Gospels of Ulphilas at Upsala, two early Merovingian charters, and several later MSS., ending with the English Cuckoo song of the thirteenth century.

MESSRS. STANFORD and Dr. Petermann both send us maps of Turkey in Europe and Armenia, in which it is clearly shown what diminutions of territory the Porte would suffer if the precise terms of the Treaty of San Stefano were carried out. Something of the kind is invaluable, as anyone can testify who has wasted his time by trying to understand the provisions of the Treaty from an ordinary map.

M. DE MOLINARI continues, in the last number of the *Journal des Economistes*, his series of essays on the "Economic Evolution of the Nineteenth Century." It is a splendid subject, and the more to be regretted that this distinguished writer should take so limited a view of the nature of the problems it opens up. The main principle of his present essay is that the tendency of civilisation is towards individual liberty and self-government, with two exceptions, namely—first, where in their own interest, as in the case of minors, a regimen of guardianship is expedient; and, secondly, where in the interest of others, as in the case of criminals, a regimen of compulsion or servitude is necessary. In what class are women to be placed? Among persons fit for self-government, among those requiring guardianship in their own interest, or among those who must be kept in restraint in the interest of others? that is to say, where women are concerned, in the interest of men. The advocates of equal rights for both sexes will not be content with M. de Molinari's cautious and evasive answer. Among the Anglo-Saxon and Slav nations the tendency, he says, is towards the full emancipation of women. Should that lead to a better order of things, it will be recognised, he adds, as a step in human progress; otherwise the sort of guardianship under which women hitherto have everywhere been placed will be re-established. The *Journal* also contains a very interesting article by M. A. de Fontpertuis, vigorously resisting the project for which a clerical party, supported by some mistaken philanthropists, contends, of re-establishing the old system of foundlings' hospitals, with the *tour*, a sort of revolving box for the reception of infants in the streets, and carrying them within the hospital, which Brougham called the finest little machine for demoralisation that had ever been invented. M. J. Clement, in another article, makes some valuable suggestions for the extinction of that mischievous relic of mediæval finance, the *ostroi* duty.

THE last number of the *Deutsche Rundschau* is exceptionally rich in first-rate articles. It begins with an unpublished poem by Goethe, written probably between 1820 and 1827, and originally intended for the *West-östliche Divan*. The MS. was given to Prof. A. Nicolovius, who presented it in 1838 to Prof. E. du Bois-Reymond. Du Bois-Reymond gave a copy of it to his former assistant, Dr. Boll, now Professor at Rome, who, it seems, without Du Bois-Reymond's sanction, allowed the Marchese Anselmo Guerrieri Gonzaga

to translate it, and to publish it, together with an Italian translation, in *La Fanfulla* (February 7, 1878). The poem has the true ring of the old master, and its genuineness does not seem to be doubted. There are two tales, one by Theodor Storm, another by Bret Harte. Bret Harte's story was written for the *Deutsche Rundschau*, and appears at the same time in English and German. But for the name of the writer, we doubt whether the contribution would have been accepted, while Storm's tale, "Renate," is a true work of art. Whether as a sketch of German life in the beginning of the last century, or as a picture of German love, in the best sense of the word, Storm has seldom produced anything more perfect in so small a compass. Gebler's article, "On the Track of Galilei," is written by a man who is completely master of his subject, and who bearded even the great Inquisitor, Monsignore Leone Vincenzo Sallus, in his very den, to get at the original documents of Galilei's condemnation. Hirschfeld's account of Modern Greece is short, instructive, and full of interest, particularly at the present moment. The same applies in a still higher degree to Prof. Geffken's article, "Katharine II., the Porte, and Europe." That article ought to be read not only by those who remember Prof. Geffken as formerly the accomplished Minister of the Hanseatic Towns in England, but by all who want to know the first threads of a diplomatic web spun by Russia in the last century, and supposed now to be near its completion. If the *Deutsche Rundschau* is able to maintain its present level, it will have reached its ambition of being not only the first journal in Germany, but a worthy rival of such cosmopolitan reviews as the *Revue des Deux-Mondes*, the *Contemporary Review*, and the *Revista Europea*.

THE *Nuova Antologia* for March 15 has a valuable article by Signor Ciampi on Luther's visit to Rome, in which he points out the absence of any records or traditions of it in Rome itself. He gives a description of the destroyed monastery of Santa Maria del Popolo, where Luther most probably stayed, and then gives an account of the chief political and social occurrences in Rome during Luther's residence. He examines Luther's account of his impressions, and shows their unhistorical character and exaggerations: he assigns them to polemical motives of a later date, and not to actual facts which thrust themselves upon his notice in Rome; he compares them with the impressions of Germany related by Italian writers of the same period, and dwells upon the national antipathy between the two races. Finally, he concludes that the importance attached by Luther's biographers to his visit to Rome is due to the desire for dramatic effect, and that the development of Luther's own ideas was very little influenced by it. There is also an article by Signor Trinelli on Shakspeare's Sonnets, which does little more than give a *résumé* of the present condition of the controversy: the only conclusions to which the writer tends are that the sonnets are biographical, and are not addressed to the same person.

THE *Archivio Storico* begins this year its fourth series, and puts on a new livery to commemorate the fact; no change in its programme is announced. The current number has a valuable paper by Signor Carutti on Umberto I., Count of Aosta, surnamed Biancamano, who flourished from 980 to 1050, and was the founder of the dynasty of Savoy. Signor Carutti gives much valuable information about the first kingdom of Burgundy and the complicated history of the tenth century. Signor Ciampi gives an interesting account of Sigismondo de' Conti, of Foligno, who was attached to the Roman Curia from the pontificate of Sixtus IV. to Julius II., and who left behind him a history of his own time which has never yet been published. Signor Ciampi is engaged in editing this very valuable work, and gives a few quotations which sufficiently show its importance.

IN the *Preussische Jahrbücher* for March is an article by Dr. Pauli on the relations between the Hansa and the Church, pointing out the serious piety of these mercantile communities. Herr Schöne publishes an eloquent address, delivered at Berlin, on the Teaching of Drawing in Elementary Schools. He points out that the training of the eye is an equally real method of cultivation with teaching to read, and notes the fact that children when they begin to read pay less attention to external objects, so that it is necessary to counterbalance the weakening of the natural power of susceptibility to outward impressions by a direct training of the power of observation by means of drawing.

THE death is announced of M. de Loménie, Professor of French Literature at the Collège de France, and a member of the French Academy.

MESSRS. KERBY AND ENDEAN will publish shortly a narrative of Life in the Trenches, by Col. Reynell Pack, C.B., Seventh Fusiliers. We hear that it will contain severe strictures on officers high in command during the Crimean War.

OBITUARY.

WE regret to announce the death of Mr. Mayers, late Her Majesty's Chinese Secretary of Legation, which occurred at Shanghai on Sunday week last. Mr. Mayers entered the China Consular Service as a student interpreter in 1859, and rose with unusual rapidity through the various grades until in 1871 he received the appointment which he held at the time of his death. In less than two years from the date of his first entering the service, he had acquired a sufficient knowledge of Chinese to enable him to fill efficiently the post of interpreter to the English and French Commissioners who were charged with the government of Canton during the occupation of that city by the allied forces, and so highly valued were the services he then rendered that on the evacuation of the city in 1861 he was at once appointed interpreter to the Canton Consulate, without being called upon to serve in the intermediate grades. Subsequently he acted for some time as Vice-Consul at Canton, and afterwards as Consul at Chefoo, from which place he was moved to Peking. The period of Mr. Mayers' service in China was more stormy than any which had preceded it, and in nearly all the most embarrassing and arduous difficulties of that trying time he was called upon to take an active part. For a time he was associated with "Chinese Gordon" in his campaign against the Taiping rebels; at Chefoo he was called upon to deal with an outbreak in the neighbourhood against foreigners; and in Peking, in addition to the ordinary work, which is unusually heavy, the vexed questions of audiences with the Emperor, and the murder of Mr. Margary in Yunnan, laid on his shoulders burdens which were difficult to be borne. Under the pressure of work his health had of late shown symptoms of failing, and he was on his way to this country to take a well-earned leave of absence, when he was seized with a fatal attack of typhus fever.

Great as were the official services rendered by Mr. Mayers, his reputation does not rest entirely on them. He studied Chinese in no perfunctory way, but with scholarly enthusiasm; and from time to time he gave us, by means of his pen, glimpses into the particular studies which occupied his attention in the few and short intervals which he was able to spare from his official duties. His best known works are his *Chinese Reader's Manual*, *The Anglo-Chinese Calendar Manual*, the *Guide* which he published with Mr. Denny on the Treaty Ports of China and Japan, and the collected edition of the *Foreign Treaties with China*. But besides these volumes he contributed largely to periodical literature. His contributions to *Notes and Queries on China and Japan*, the *China*

Mail, and the *China Review* are many of them of great value, and it was not difficult for those acquainted with his style of writing to trace his pen occasionally in the reviews and magazines of this country. While at Peking he made a study of the Korean language, and had prepared a grammar of that little-known tongue which we hope may yet be published. The desire lately expressed by the trustees of the British Museum to acquire a copy of the *Imperial Compendium of Chinese Literature* was warmly taken up by Mr. Mayers, and it was entirely due to his exertions that, after negotiations which extended over a year, a copy of this rare and valuable work was secured for the national library.

THE German papers report the death of Ernst Keil, the editor and publisher of the *Gartenlaube*, who was born in 1817 at Langensalza. He was introduced to the book-trade in Weimar while a boy, and was stirred up to literary work by the sight of the great men who were then living there. He managed a series of publications in Leipzig, among others the once famous *Leuchthurm*, which Varnhagen von Ense has characterised as "eine imponirende Geschichtsquelle der Bewegungszeit." In 1851 this "light-tower" was precipitated to the ground in consequence of the prosecutions of the Prussian and Saxon authorities. Keil next published the *Illustrirte Dorfbarbiere*, which was edited by F. Stolbe, for which he had to pay the penalty of nine months' imprisonment. He soon afterwards founded the *Gartenlaube*, which he edited from its commencement until the day of his death. The serial was much prosecuted and often suppressed in its earlier struggles for existence; but Keil gradually reconciled himself to the conditions of his time and nation, and succeeded in raising it to an issue of nearly 400,000 copies. It has largely assisted in the extension of popular culture and in the awakening of a common German national feeling.

ON March 5, Andreas Willmann, who some years ago published a number of Studies on the dialects and folk-life of Switzerland, died in the Mount Sinai Hospital in New York.

THE death is announced of M. Ildefonse Rousset, editor of the *National*. He was the brother of M. Camille Rousset, of the French Academy.

WE are sorry to record the death on Sunday week of Riak Allah Hassoun Effendi, of Aleppo, one of the greatest living Arabic scholars and poets of the day. He was Turkish and Arabic interpreter to Fuad Pasha on the expedition sent to Syria by the Porte at the time of the massacre. He was a naturalised English subject, and the author of several excellent works in Arabic, both in prose and verse.

NOTES OF TRAVEL.

WE gather from the *Colonies* that at the close of last year Messrs. Eddington and Flint made an expedition to the Roraima range of mountains which lies between Guiana and New Granada. After an arduous journey they reached the base of the cliffs, at a height of 7,000 feet above the sea, and found further progress impossible. At this point the summit of the plateau, 2,000 feet higher up, could not be seen, as the cliffs overhang, and to travel round in search of a more accessible spot was next to impracticable, owing to the dense bush and the enormous difficulty of cutting a path through it. The travellers remained there two days, and witnessed a curious sight, viz., water falling from the summit, not in a continuous stream, but at intervals in immense waves. It is conjectured that the water must have come from a large lake on the summit, possibly the crater of some extinct volcano filled by rain, over which a gale was blowing from the opposite side of the mountain. Very little, it may be added, is known about this part of the country, or its inhabitants; and, indeed, the whole region round the head-

waters of the upper tributaries of the Amazon offers a vast, and hitherto neglected, field for exploration.

IN the course of his recent journey from Lake Nyassa, *via* Ugogo, to Zanzibar, Mr. H. B. Cotterill was able to verify the conjecture which has been put forward by Sir Joseph Hooker, that a temperate climate would be found to exist on the elevated plateaux of Equatorial Africa. In the Kondi country, which has never before been explored by Europeans, Mr. Cotterill and his party found themselves at an elevation of 6,000 feet above the sea-level, and there, to quote his own words, "the cool mountain air was most refreshing; the grassy slopes, rushing streams, the herds of cattle with their tinkling bells, the wild flowers—forget-me-nots, buttercups, heaths, and many old familiar friends—made it like a dream of Switzerland."

IN his *Heroes of South African Discovery*, a companion volume to that on North African discovery, which we noticed a short time ago, Mr. N. D'Anvers relates very pleasantly the deeply interesting story of the exploration of South Africa, from the time of the discovery of the Cape of Good Hope by Bartholomew Diaz, onward to the present day. As in the former case, the book is fully illustrated with woodcuts and maps. For the former there is not much to be said; indeed, the portraits of Livingstone and Stanley which are here presented are not much more like the originals than the praying mantis figured at page 74 is to the locust for which it does duty.

WE have received from the publisher, Herr Weigel, of Leipzig, a well-illustrated little work, by Ernst v. Hesse-Wartegg, entitled *Prairie-Fahrten; Reise-Skizzen aus den Nordamerikanischen Prairien*, full of graphic and amusing descriptions of life and scenery on the great plains of the Western United States.

MAGAZINES AND REVIEWS.

THE *Fortnightly* opens with an article which, by the time these words are in print, will have been widely read and much talked of; an article which stands almost alone among those that have ever appeared in that review in being unsigned. Although the writer, in this first paper at least, bases his ingenious view of Lord Beaconsfield's character mainly on the novels of Mr. Disraeli, the tempting subject is too near to party politics to be dwelt on by us. We are obliged to turn to the other papers of the number, and notably to the very interesting pages ("Memorials of a Man of Letters") in which the editor reviews the privately-printed memoirs and correspondence of Mr. Macvey Napier, well known to all literary men of the older generation and to all readers of Macaulay's Life as the editor of the *Edinburgh* after Jeffrey's day. The article contains little about Napier, and will be read rather for the extracts it gives from the letters of Napier's correspondents, and still more for the statement of Mr. Morley's own experiences and views of the present and the future of review-writing. Under the former head, let anyone who wishes to see what a great man will say under the stings of wounded vanity, turn to Lord Brougham's letters about Lord Melbourne and the Whigs; or any one who wishes to be convinced of the continuity of the theological rancour, turn to Professor Sedgwick's outburst against a once-famous book, *The Vestiges of Creation*:—

"I now know the *Vestiges* well, and I detest the book for its shallowness, for the intense vulgarity of its philosophy, for its gross, unblushing materialism, for its silly credulity in catering out of every fool's dish, for its utter ignorance of what is meant by induction, for its gross (and, I dare to say, filthy) views of physiology—most ignorant and most false—and for its shameful shuffling of the facts of geology so as to make them play a rogue's game. . . . From the bottom of my soul I loathe and detest the *Vestiges*.

'Tis a rank pill of asafoetida and arsenic, covered with gold leaf. I do, therefore, trust that your contributor has stamped with an iron heel on the head of the filthy abortion, and put an end to its crawlings."

That is pretty good for a Cambridge professor, not fifty years ago; and Sedgwick on the *Vestiges* may compare very well with Castiglione on Alfonso de Valdes, with Luther on Erasmus, with the Synagogue on Spinoza, with Milton on the prelatists. The change that has lately passed over the spirit of theological controversy Mr. Morley is probably right in attributing mainly to the practice of signing articles, which is one of the most notable facts in the recent literary history of England.

"The removal of the mask," he says, "has led to an outburst of plain speaking on these subjects, which to Mr. Napier's generation would have seemed simply incredible. The frank avowal of unpopular beliefs and non-beliefs has raised the whole level of the discussion, and perhaps has been even more advantageous to the orthodox in teaching them more humility, than to the heterodox in teaching them more courage and honesty."

This one advantage, he thinks, outweighs all the disadvantages, which however he is not at all inclined to undervalue. No one while exposing "the monstrous charlatanism of the old editorial We," has been more alive to the different kind of charlatanism into which a writer who signs his name is sometimes led, viz. that "he should say what he knows he is expected from his position or character to say." No one, again, has put more truly the effect which signed writing may have on the public:—"They are in some cases tempted away from serious discussion of the matter into frivolous curiosity and gossip about the man." And, as Mr. Morley reminds us, anonymity is only a veil in the case of people who are by nature undistinguishable. "If a writer in a periodical interests people, they are sure to find out who he is. The writer on Goethe in the last number of the *Quarterly Review* is as well known as the writer on Equality in the last number of the *Fortnightly Review*." We ourselves, it may be remembered, had no hesitation in naming the author of that most transparent article on Goethe when we recorded it in these columns. In the same number there are also several other articles on which, if space permitted, we should like to dwell; the first half of a temperate study of Mazzini, by Mr. Frederic Myers; another of Mr. A. O. Lyall's Indian papers, so interesting to the student of the comparative history of religions; Mr. William Jack's bold defence of the Manchester University Scheme; and Mr. Saintsbury's article on Gustave Flaubert, a fresh chapter of his appreciative and (it may be said) learned series on modern French novelists. Mr. Saintsbury knows the modern French novel as very few of us know the modern English one, and is as much at home in the writings of romanticists and realists as the best read among us is in those of Thackeray and Dickens.

THE *Contemporary* contains another of Mr. Gladstone's astonishing excursions into the region of comparative mythology, which show to what unhappy lengths a man of genius may go when under the dominion of an *idée fixe*. It will be enough to quote one sentence:—

"Thus there arises in the particular case a presumption, and I think it not too much to say a strong presumption, that the beautiful and benevolent Iris of Homer can trace her descent from the ninth chapter of *Genesis*."

Another article, which the editor thinks important enough to advertise separately, is Mr. Mallock's "Positivism in an Island: the new Paul and Virginia." *The New Republic* made its way by a union of clever and long-meditated epigram with exact portraiture of persons whom the author had studied at close quarters. In this instance the place of epigram and portraiture is taken by vulgarity and caricature. "Let us at least be glad," says Mr. Morley in the article which we have analysed above, "that orthodoxy, whether

scientific or religious, has mended its temper." Mr. Morley wrote that sentence before reading "Positivism in an Island." Mr. Freeman's continued attack on Mr. Froude in the pages of the same Review is growing tiresome. His sketch of the part played by Becket in the early constitutional reforms of Henry II. is an excellent specimen of what historical insight can accomplish to resuscitate the past. But Mr. Freeman should really not allow himself to stab the wounded at this rate after the fashion of his friends the Turks. It was worth showing, even after Mr. Lecky, that Mr. Froude cannot be trusted to reproduce the statements of his authorities. It is sheer barbarity to slay the slain over and over again. Everybody worth convincing is already convinced, and the only result of a continuance of the present style of controversy is that many will refuse to read Mr. Freeman's articles at all, and will so miss a great deal of information for which they would be much the better.

CANON BARRY's paper on "The Good and Evil of Examinations," in the *Nineteenth Century*, is a useful contribution to the examination question from one whose work in life has qualified him to give an opinion. It is at once a plea for the *juste milieu* theoretically, and an enquiry into the practical working of the present examination systems, coupled with certain suggestions of reform, which, however, do not come to very much. In the first place, Canon Barry maintains, in opposition to those who decry the whole principle of examination, that it is "possible by examination, deliberately and carefully conducted, to test and to estimate in those who are submitted to it, not only formed knowledge on this or that subject, but intelligence, thoughtfulness, and promise of future growth;" and in the second, that the idea of examination can be altogether dissociated from the idea of competition, and ought to be dissociated as much as possible. Starting from these general principles, the writer proceeds to describe the three functions of examination, "first as an instrument of education; next as a public test of excellence; and thirdly, as a means of selection either for rewards and privileges, or for appointment, and possibly for promotion, in the public service." The first two of these functions, as might be expected from the ex-headmaster of two important schools, are on the whole fully and satisfactorily discussed, though we notice an omission or two, besides an occasional blunder in fact. Why is so little said of the new Oxford and Cambridge schools examination system—an experiment which is likely to test the whole principle of examination as an educational instrument more thoroughly than it has yet been tested? And why does Canon Barry speak of the examination to be passed before a call to the bar can be obtained as if it were still an optional matter? King's College is near enough to the Temple to have led us to expect accuracy of statement on this point. Again, when treating the third division of his subject, Canon Barry "has heard" that "the standard of a first class has sometimes varied at Oxford, in order to distinguish a few cases of individual brilliancy (claiming a class to themselves), or to conceal the barrenness of this or that year. This, if true, would be intolerably unjust." The injustice of such a variation of standard is exactly what is always present to the minds of examiners, and their scrupulous care on this point is notorious. We are almost inclined to suspect that Canon Barry makes the remark on the authority of some second class man anxious to explain his own failure. With regard to Dr. Barry's suggestion that scholarships should be made probationary, we may remark that they are to a certain extent probationary already, although colleges might well be more ready than they are to act on that principle. It is by no means uncommon for a scholar who fails scandalously in an examination to lose either a part or the whole of his scholarship. In conclusion, it might be said that the paper does not answer the more delicate question of the effect of

the examination system on the finer minds among the students, nor on the position and influence of the Professoriate. It is interesting to notice that Dr. Barry, although an ex-headmaster, inclines towards a system of certificated teachers for all schools; and that he thinks it possible to go too far in the direction of doing away with local endowments.

SELECTED BOOKS.

General Literature.

- FERGUSON, James. *The Temples of the Jews, &c.* Murray. 42s.
HAMILTON, R. Money and Value. Macmillan. 12s.
O'GRADY, Standish. *A History of Ireland.* Vol. I. The Heroic Period. Sampson Low. 7s. 6d.
WILSON, H. Schütz. *Alpine Accents and Adventures.* Sampson Low. 10s. 6d.

History.

- DESPATCHES, Correspondence, and Memoranda of the Duke of Wellington. Edited by his Son. Vol. VII. Murray. 20s.
HOKLZERMANN, L. *Lokaluntersuchungen die Kriege der Römer u. Franken, sowie die Befestigungsmanieren der Germanen, Sachsen u. d. späteren Mittelalters betz.* Münster: Regensburg. 6 M.
WINSER, K. *Die Christenverfolgungen der Cäsaren bis zum 3. Jahrh. historisch u. chronologisch untersucht.* Gütersloh: Bertelsmann. 2 M. 40 Pf.

Physical Science.

- BENTHAM, G. *Flora Australiensis.* Vol. VII. Reeve. 24s.
MÜNSTER, G. *Aus der Physik d. Luftmeeres.* Herford: Hermann, jun. 4 M.
NEWCOMB, S. *Popular Astronomy.* Macmillan. 18s.
OLIVER, D. *Flora of Tropical Africa.* Vol. III. Reeve. 20s.
WOLLASTON, T. V. *Testacea Atlantica.* Reeve. 22s.

Philology.

- BOUTERVYK, R., u. A. TEGGE. *Die altsprachliche Orthographie u. die Praxis.* Berlin: Weidmann. 4 M.
ERHART v. OBERGE. *Hmg. v. F. Lichtenstein.* Strassburg: Trübner. 14 M.
KRICHAUFF, E. *Quæstiones de particulis apud Sophoclem usu.* Kiel: Lipsius & Tischer. 5 M. 40 Pf.
SCHMIDKEW, H. *De syllogis Theognidis.* Strassburg: Trübner. 1 M.

CORRESPONDENCE.

"THE ECONOMY OF CONSUMPTION."

29 Stanley Street, S.W. : March 30, 1878.

I have no wish to discuss Mr. Leslie's criticism of my book on its merits in your columns, but Mr. Leslie makes one or two remarks to which I think I am justified in asking you to allow me to reply.

I refer particularly to his classing me with certain people who, he says, have attacked Mr. Mill since he was dead, on the principle "that a living dog is better than a dead lion." It is no fault of mine that my book was not published during Mr. Mill's lifetime, and had it been, it would have contained much severer things about Mr. Mill than it does; but I had also to remember that if Mr. Mill is dead his principles are alive, and that he has many followers and possesses much influence. Mr. Leslie has in fact refuted himself, as far as I am concerned, by quoting a much stronger thing about the "living lion," Mr. Fawcett, than anything I have said about the dead one, Mr. Mill. I deny, however, that I have treated either Mr. Mill or Mr. Fawcett disrespectfully, and I hardly think it is fair to quote such an expression of opinion as Mr. Leslie has given from me without the slightest indication of its grounds. I have no doubt whatever that Mr. Fawcett is a man of great ability, but I have equally little doubt that he is a political partisan, and I believe that he, as well as Mr. Mill, is incapacitated for dealing with political economy by the partiality of his sympathies. As I endeavour at great length to prove this, I cannot see that there is anything disrespectful in saying it. It is my sincere opinion, though I do not ask Mr. Leslie to take it on my word.

Mr. Leslie says I should have studied Mill's economy as a whole instead of picking out sentences here and there for attack, an insinuation which I may say is entirely without foundation. I suppose Mr. Leslie thinks this mode of criticism ought to be reserved for writers who have not yet made a reputation. If Mr. Leslie had read or remembered what I say on population instead of taking my views from a half sentence, omitting a

material reservation, he would have seen that I do not say that a time policy alone will prevent overpopulation; and if he had read a little more carefully what I say at various places about certain historical views of political economy, and about what I call the orthodox school of economists, he would have seen that the only way in which I "confound" them is in accusing them both of superficiality.

In another quotation Mr. Leslie materially misrepresents my view. He says truly that I affirm that the adoption of a time policy will at once and finally abolish strikes; but he quotes a sentence from my exposition of the method in which this will be brought about, in which I say that if the demand of labourers to determine the hours of labour is resisted, it will lead not to a strike but a lock-out, and, he adds, surely it comes to the same thing in the end. Now, what I do say is, that both the strike and the lock-out will be abolished by a time policy, the order of abolition being first the strike and then the lock-out. The very next sentence to that which Mr. Leslie quotes runs, "By whatever name, however, the forced suspension of labour is called, such a result can never ensue from the ordinary adjustment of differences under a time policy;" and the object of the whole chapter is to show that a lock-out can only arise from resistance on the part of employers to the principle of the policy, and that this resistance is certain to be defeated. ROBERT S. MOFFAT.

PROF. MAX MÜLLER ON HOMER.

1 Marlow Road, Kensington, W. :
April 2, 1878.

In Mr. Max Müller's essay, "Ancient Times and Ancient Men," in *Macmillan's Magazine* for April, several interesting points are raised. Mr. Max Müller, by way of a *reductio ad absurdum* of the view that Homer's every word is to be taken literally, quotes, in answer to those who hold that the treasures of Hissarlik are the treasures of Troy, this speech of Hector's:—

"νῦν δὲ δὴ ἐξαπόλωλε δόμων κειμήλια καλὰ·
πολλὰ δὲ δὴ Φρυγίην καὶ Μρονίην ἐρατεινὴν
κτῆματα περναμέν' ἔκει."—*Iliad* xviii., 288.

Either, Mr. Müller argues, "Hector lied" when he said "the lovely treasures had vanished from the houses to be sold in Phrygia and Maeonia," or the treasures of Hissarlik are not those of Troy. But even as a sportive argument, which of course is all that Mr. Müller intends this to be, what is it worth? When Priam wishes to ransom the body of Hector, he takes (*Iliad* xxiv., 231) ten whole talents of gold, glittering tripods, goblets, and a great Thracian cup, to offer Achilles. Thus, of course, Hector only spoke generally when he said the "gear had perished from the halls, and many a loom has gone to Maeonia and Phrygia." More may well have been left than the cup, phial, and head-dresses found by Dr. Schliemann.

The Homeric account of the death of Agamemnon contains more discrepancies than Mr. Müller has thought it worth while to note. In *Od.* iv., 530, the king falls at a feast in Aegisthus' house, on the marches (*ἀγροῦ ἐπ' ἐσχάτῃν*). In *Od.* iii., 234, he dies *ἐφέστιος*, which, I presume, may be rendered "on his own hearthstone." In *Od.* iv. all the men of both parties, those with Agamemnon and the followers of Aegisthus, *perish utterly*. In *Od.* xi., 410-12, I think there was no resistance made—

"περὶ δ' ἄλλοι ἐταίροι
νολεμῶς κτείνοντο, σῶς δὲ ἀργιόδοτες."

Agamemnon himself (xi., 422-423) vainly tried, in death, to cast his hands about his sword-hilt. Thus Homer presents a variety of traditions. Pindar, says Mr. Müller, "certainly knew his Homer as well as we do," which is possible, because, though Mr. Müller "doubts whether we can anywhere prove the existence of a written literature before 500 B.C.," yet memory served men's turn. In the Vedic period youths learned the Vedas "letter for letter, accent for accent."

Pindar may have had an accomplished youth of this sort by him, though, if the tradition of the Pisistratean edition have any weight (which may be doubted), it is not likely that Pindar was so fortunate. According to the tradition, Pisistratus found Homer's poems, not remembered "accent for accent," but scattered and half forgotten. Pindar may have profited by the *editio princeps* of Onomacritus and his friends; otherwise the legend of the Athenian edition is either all wrong, or Pindar certainly did not "know Homer as well as we do." Pindar, as Mr. Müller says, "did not scruple to let Cassandra be killed at Amyclae in Laconia." Pausanias, too, says that the Amyclaeans pretended to possess her grave. Now, if we could only accept Homer's testimony, how easy it would be to explain this discrepancy! Menelaus lived at Amyclae, or at least Amyclae was within two miles of his home. He had a way of building cenotaphs. He raised one to Agamemnon, in Egypt, as soon as he heard of his death from Proteus (*Od.* iv., 584). What more natural than that, when he came home to Amyclae, he should erect another cenotaph of Cassandra. Round this empty tomb the legend that she was buried at Amyclae would inevitably grow. A. LANG.

ON THE WORD "WHARF" IN SHAKESPEARE.

Cambridge : March 25, 1878.

This word occurs twice; in both places it means "shore" or "bank." Schmidt (as usual) is quite right. He gives: "*wharf*, the bank of a river; the fat weed that roots itself in case on Lethæ wharf, *Hamlet*, I., v., 33; from the barge a strange invisible perfume hits the sense of the adjacent wharfs, *Antony*, II., ii., 218." The question naturally arises, what can this word, as thus used, have to do with the modern Eng. *wharf* as commonly understood? The answer is, I am bold to say, nothing whatever. But (1) what is the modern *wharf*? The answer is, that the word is properly Scandinavian, equivalent to Icel. *hvarf*, a shelter, O. Swed. *hvarf*, a shipbuilder's yard, now spelt *varf*, closely connected with O. Swed. *hvarfa*, a turn, order, layer, stratum (whence the notion of laying in order, whether for shipbuilding or as applied to merchandise). The etymology is from Icel. *hverfa*, equivalent to A.-S. *hweorfan*, to turn. The word was borrowed by Dutch in the form *werf*, and by German in the same form *werf*. In the latter case, it has by some been confused with G. *werfen*, to throw; but the Dutch form of that verb is *werpen*, and it is our English *warp*. According to Dr. Stratmann (who has been so fortunate as to obtain access to the proof-sheets of Mr. Furnivall's edition of Manning, a book still unpublished, though apparently in type in 1873), the word *wharf* occurs in Manning, p. 303. All that we need to observe at present is that the root of our *wharf* is the same as that which appears in A.-S. *hweorfan*, so that *wharf* is rightly spelt with initial *wh*.

But the word *wharf*, in the sense of bank or sea-shore, is misspelt. It should rather be *warf*, and even then it is a corruption—viz., of the M. E. *warth*. The derivation is from a Teutonic base *warā*, meaning "sea," illustrated by Fick in his *Vergleichendes Wörterbuch*, iii., 292; see Icel. *ver*, the sea, in Olesby and Vigfusson. Hence was formed A.-S. *werōth* or *warth*, meaning "sea-shore," or "shore," "bank." I met with an excellent example of it in revising the last proof of my edition of St. John's Gospel with the Lindisfarne MS., which gives on *tham warthe* as the rendering of the Latin *in litore* in St. John xxi., 4. A later example is in *Sir Gevaïn and the Grene Knight* (line 715), where it may mean either "a bank," or "a ford;" but a clearer example is in Morris's edition of *Alliterative Poems* (O., 339), in the story of Jonah. "The wal wendes at his wille and a warthe fyndez, and ther he brakez up the buyrne"—i.e. the whale wends at his will and finds a (convenient) bank, and there he vomits

the man up. Indeed, the word is not extinct. Halliwell gives: "*Worth*, in Herefordshire, a flat meadow close to a stream;" which is a mere extension of the sense from "bank" to "overflowed bank." This, by the way, is quite a distinct word from the Northern *wath*, a ford, sometimes incorrectly spelt *warth* (just as the A.-S. *læc*, a game, is now spelt *lark*); cf. Icel. *væð*, a ford; Lat. *uadum*; E. to *wade*.

The corruption of *warth* to *warf* is natural and easy enough; we have other examples, though they do not seem to have been much noticed. Easy ones are furnished by *stiff*, from A.-S. *stith*; to account for which Sommer, in his despair, invented A.-S. *stif*, which, of course, never occurs; and another is *strife*, from A.-S. *strith*, the equivalent of G. *streit*.

I submit, then, that it will be as well, in future, to distinguish between (1) *wharf*, a landing-place; (2) *warf* (Shakespeare's *wharf*), a bank; (3) *wath*, a ford. These are all from different roots, and none of them are connected with G. *werfen*, to warp. WALTER W. SEBAT.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 8.—5 P.M. London Institution: "The *Eucalyptus Globulus*," by Prof. R. Bentley.
8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Proliferative Changes," by Dr. B. W. Richardson.
8.30 P.M. Geographical: "Travels in Western China and on the Eastern Borders of Tibet," by Capt. W. Gill; "The U. S. Topographical Survey of New Mexico," by T. W. Goad.
TUESDAY, April 9.—3 P.M. Royal Institution: "Protoplasmic Theory of Life," by Prof. A. H. Garrod.
8 P.M. Anthropological Institute: "On composite Portraits made by combining those of many different Figures," by F. Galton; "On Inductive Metrology," by W. M. Flinders-Petrie; "On the Game of Patolli in Ancient Mexico, and its probably Asiatic Origin," by E. B. Tylor.
8 P.M. Photographic.
8 P.M. Civil Engineers: "The Embankments of the River Thames," by E. Bazalgette.
WEDNESDAY, April 10.—7 P.M. Entomological.
8 P.M. Graphic. Geological.
8 P.M. Society of Arts.
THURSDAY, April 11.—3 P.M. Royal Institution: "Chemistry of the Organic World," by Prof. Dewar.
7 P.M. London Institution: "Growth of Ideas and Customs," by E. B. Tylor.
8 P.M. Historical: "Historical Progress of Free Thought," by J. Heywood; "Churchwardens' Accounts in St. Michael's, Bath, 1349-1575," by the Rev. Prebendary Pearson.
8 P.M. Mathematical: "Characteristics of the Modular Curves, II., and Notes relating to the Theory of the Division of the Circle," by Prof. H. J. S. Smith; "Brilliant's Theorem," by C. Leudesdorf.
8.30 P.M. Royal. Antiquaries.
FRIDAY, April 12.—8 P.M. Quekett. Astronomical.
8 P.M. New Shakespeare Society: "On the Character of Richard III.," by Frank Marshall.
9 P.M. Royal Institution: "Distribution of Plants in North America," by Sir Joseph D. Hooker.
SATURDAY, April 13.—3 P.M. Physical.
3 P.M. Royal Institution: "The *Clavocinistes* and their Works," by Prof. E. Fauer.
3.45 P.M. Royal Botanic.

SCIENCE.

The Rhetoric of Aristotle. With a Commentary. By the late Edward Meredith Cope, M.A. (Cambridge: University Press, 1877.)

THIS work is in many ways creditable to the University of Cambridge. The solid and extensive erudition of Mr. Cope himself bears none the less speaking evidence to the value of the tradition which he continued, if it is not equally accompanied by those qualities of speculative originality and independent judgment which belong more to the individual writer than to his school. And while it must ever be regretted that a work so laborious should not have received the last touches of its author, the warmest admiration is due to Mr. Sandys, for the manly, unselfish, and unflinching spirit in which he has performed his most difficult and delicate task. A word of acknowledgment must also be accorded to Mr. Munro

for the full and carefully-considered tribute which he has paid to the memory of a man who deserved no less, and also for his valuable description of the impulse given by Dr. Kennedy to the study of Greek at Shrewsbury, where several of the best classical scholars of our generation were formed by the teachings of the present Professor of Greek at Cambridge.

Had Mr. Cope lived a few years longer, and had he escaped from the malady which, as we gather from his biographer, had, long ere he ceased to labour, stealthily undermined his powers, he might possibly have recast, in a better and more convenient shape, the materials which he had patiently accumulated. As it is, the reader of these notes is sometimes tempted to say of him, what Kent says in commending himself to Lear, that "the best of him is diligence." The commentary is, and probably will long remain, a valuable mine of illustrative information for the English student of the *Rhetoric*, but a mine that must be worked with care—not on account of any explosive quality in its pervading atmosphere, but because so much of crude or alien matter is mingled with the ore.

This seems to have arisen in part from some confusion of the teacher's function with that of the commentator. Mr. Cope often checks us when following his interpretation of some course of Aristotelian reasoning, until he shall have explained and illustrated some point of ordinary Greek grammar—such as the meaning of the adjective in *κός*, or some not infrequent use of *καί*, or the fact that *ἐγγύθεν* has the force of *ἐγγύς*, or the two chief senses of *μὲν οὖν*. This may have been useful in the lecture-room, but is certainly out of place in a commentary on Aristotle, where such grammatical observations as are directly in point, and only these, should be briefly indicated, or if discussed at length should be reserved for an appendix. And Mr. Cope's observations on the language, even where necessary, are not wholly satisfactory. He is generally accurate; but he is too much disposed to press definitions and distinctions beyond what can be ascertained from usage, and his mind is only partially emancipated from the influence of a method, of which, however, he latterly saw the defects. In the Appendix (D) to the second volume, in which we trace a distinct advance beyond the point of view implied in many of the notes, he writes:—

"The attempt to control the free expansion of the Greek language by rigorous rules which forbade the deviation from set forms of speech, and allowed for no irregularities of expression by which nice shades and varieties of thought and feeling might be conveyed; rules derived mostly from a somewhat limited observation, often from the usages of the tragic and comic writers alone, the least departure from which was to be summarily and peremptorily emended; this attempt, which was involved in the practice of scholars like Dawes, Porson, Elmsley, and Monk, and their followers, has been happily frustrated; and we have learned, chiefly under the guidance of Godfrey Hermann, to deal more liberally and logically with Greek grammar. That Hermann was infallible; that he did not sometimes overreach himself by his own ingenuity; that his nice and subtle distinctions in the interpretation of grammatical variations are always well-founded; or that he is always con-

sistent in his explanations, I will not take upon me to assert; but it may at least be said that in this branch of scholarship, the application of logic to Greek grammar, he has done more than any other scholar, past or present."

That is excellently said. But if Mr. Cope had always felt the full significance of these remarks, we should have been spared many attempts in his notes to bind in formulas what is in the act of expanding, and to find "canons" everywhere—definitions too precise even for Aristotle, and distinctions fine enough for Prodicus; a method, in short, by far more "logical" than "liberal." The habitual caution which is one of the most obvious characteristics of Mr. Cope's intellect seems to have withheld him from following consistently the guidance which in the above passage he admires.

The copious renderings of the more difficult places will be of value to many students, although here also the extreme tendency to analysis somewhat interferes with the main object of representing the meaning of the author. We seem to ourselves to be just getting at the heart of a difficult construction, or at the connexion of a paragraph, when our guide carries us off along a side path to remind us of some rule of syntax, or of the exact force of a particle. The pieces of translation are useful, but they would be more so if they were more condensed. It may be remarked in passing that Mr. Cope's manner of construing is more suitable for notes than for the translation of an entire work.

When from the explanation of the language, which forms so large a portion of this commentary, we turn to the discussion of logical and psychological questions, we find the same patient research, the same determination to be explicit, the same love of accurate definition. But we are also met by a similar inadequacy of method. Illustrations are heaped together, like lamps in a lamp-shop—not disposed so as to give most light. Quotation sometimes takes the place of argument, and there is a singular want of proportion in the use of authorities. One would barter many of the passages (however interesting) which are cited from Mr. Bain, or from Alexander Aphrodisiensis, or Sir William Hamilton, for a single apposite illustration from Aristotle himself, or a carefully-considered estimate of the relation in which some Aristotelian position stands to a corresponding theory of Plato. In a Platonic scholar like Mr. Cope, the poverty of this last element is surely remarkable. It is strange that he should not have seized the opportunity of contributing something towards the study of the filiation of Greek philosophical ideas. (But in order to do Mr. Cope justice in this respect, it would be necessary to review his Introduction to the *Rhetoric*, which was published in his lifetime and essentially forms part of the present work.) His acquaintance with the Greek orators has been of more service to him; and many of his happiest illustrations are derived from them.

Of his treatment of the text it would be unfair to speak at length without special study. His habitual adherence to tradition comes out here very strongly. And it detracts little from his judgment if, in devising a

remedy for desperate places, he has been outdone by Cobet, as in Book III., c. xi., § 6. See Shilleto's "Adversaria," appended to the third volume of this work, p. 227. Some critics may smile at Mr. Cope's assurance that a certain paragraph is "undoubtedly from the pen of Aristotle."

It may seem ungracious in reviewing the result of so much toil to have dwelt so long on its defective side. But it was necessary to warn the reader what he must expect to find. It remains to assure him that in spite of its defects, Cope's *Rhetoric* is a book of sterling value. If an English student wishes to have a full conception of what is contained in the *Rhetoric* of Aristotle, and, it must be added in candour, if he does not read German fluently, to Mr. Cope's edition he must go. Until some more scientific interpreter shall have made this book of Aristotle the study of half a lifetime; shall have determined the relation of the ideas contained in it to the other Aristotelian treatises, to the Platonic dialogues, to the lost works of earlier rhetoricians, and to the practice of the orators; shall have traced the various threads which connect the *Rhetoric* at many points with the realities of Hellenic life and literature; and shall have set all this forth with a methodical clearness which we vainly look for here, the present book will continue to be the standard English work upon the subject. And even should Mr. Cope's book be some day superseded, his long and exhausting labours will not have been in vain. For the materials which he has collected must always form part of the basis of such a work, even should his arrangement of them not prove to be the final structure. LEWIS CAMPBELL.

OBITUARY.

THE death is announced of three well-known German scholars, Albert Forbiger, Wilhelm Teuffel, and Gustav Wilmanns. Albert Forbiger, the son of Gottlieb Samuel Forbiger, rector of the Nicolai Schule at Leipzig, was born at Leipzig in 1798, and was educated first at his father's school, and afterwards at the Leipzig University. In 1824 he was appointed to a mastership in the Nicolai Schule, of which, in 1835, he was made rector. Among his pupils at this school was Max Müller. The writings by which he is best known are his *Handbuch der Alten Geographie* (Leipzig: 1842-1848); his edition of *Vergil* (4th edition, 1872-1875), and his *Hellas und Rom*, a series of popular sketches of the public and private life of the Greeks and Romans (1871-1874). His *Lucretius* is forgotten, yet he made one good emendation (5. 946, "magnus decursus aqual Clarus citat late sitientia sacula ferarum"). His Commentary on *Vergil* is a laborious and useful compilation, not so remarkable for originality as for industry in collecting the opinions of others.

W. S. TEUFFEL was born at Ludwigsburg, in Würtemberg, in 1820; from 1834 to 1838 he was in the seminary at Urach; from 1838 to 1842, in the Evangelical seminary at Tübingen, where, in 1844, he became a *privat docent*. In 1847 he became an assistant-master in the Gymnasium at Stuttgart; in 1849 extraordinary, and in 1857 ordinary, professor of classical philology at Tübingen. In 1864-1866 he brought out a second and thoroughly revised edition of Pauly's *Real-encyclopædie*; in 1870, his *History of Roman Literature* (3rd edition, 1875); and in 1871, his *Studien und Charakteristiken zur griechischen und römischen sowie zur deutschen Literaturgeschichte*. We believe that he intended to publish a history of Greek literature on the same plan as that of his

work on Roman literature, which is familiar to English readers in the translation of Dr. W. Wagner.

GUSTAV WILMANNS, who has died in his thirty-fourth year, published a useful volume of selections from Latin inscriptions at Berlin in 1873, and was engaged on the eighth volume of the *Corpus Inscriptionum Latinarum*, containing the African inscriptions.

THE eminent mineralogist, Dr. David Friedrich Wiser, died at Zürich on March 21, at the age of seventy-six. He had occupied himself for years almost exclusively with researches in the mineralogy of Switzerland, and for the last half-century has been the most zealous and scrupulous collector in the Confederacy. The perfection, method, and beauty of his Alpine collection was the wonder even of competent experts. A worthy resting-place is to be provided for it in the Polytechnicum at Zürich.

SCIENCE NOTES.

GEOLOGY.

Geology of Gibraltar.—An official visit to Gibraltar a few months ago enabled Prof. Ramsay and Dr. James Geikie to examine the geological structure of this peninsula. The prevailing rock is a limestone, probably of Jurassic age, but the rarity of fossils renders it far from easy to determine its precise geological position. Above the inclined limestone is a series of unfossiliferous shales, upon which the town is built. Both limestone and shale may be traced across the Straits to the opposite coast of Africa. These strata are overlain by various superficial deposits, of which the oldest is a breccia formed of an accumulation of angular blocks of limestone cemented into what is described as a "limestone agglomerate." Such a deposit could not have been formed, according to these observers, under the present conditions of climate and surface, and, in fact, frost and snow are recognised as having had a good deal to do with the formation and transport of the blocks. Another breccia, or limestone-agglomerate, is also described, and this, in like manner, is taken to indicate a severe climate. The second breccia is younger than the other, but still of great antiquity, and both deposits offer evidence of extensive denudation. Between the two agglomerates the authors place the well-known bone-breccias of the Gibraltar caves, which in the abundance of their organic remains contrast so strikingly with the unfossiliferous agglomerates. From the character of these remains it is inferred that the ossiferous rocks represent a genial climate; that they were in fact deposited during an interglacial period which intervened between the deposition of the two breccias. The authors, in recently laying their observations before the Geological Society, expressed their belief that neither the elevation of land nor the submergence of the Sahara, nor even the co-operation of both conditions, could account for the severe winter-climate necessary for the formation of the two agglomerated deposits; and they therefore seek the required conditions in that general lowering of temperature which is believed to have prevailed over so great an area of the northern hemisphere during Pleistocene times. A molar of *Elephas antiquus* has been obtained from deposits on the African coast; a discovery which is noteworthy since this is the first time that this species has been found in Africa, although, as Prof. Boyd Dawkins pointed out, we were already familiar with *E. meridionalis* from that area.

The Old Glaciers of the Mersey Basin.—An interesting pamphlet on this subject by Dr. Ricketts, of Birkenhead, has been reprinted from the *Proceedings* of the Liverpool Geological Society. It describes certain glacial deposits which were exposed in Happy Valley, a small tributary of the Mersey, and gives the author's interpretation of the sections. He believes that a study of these

deposits lends no support to the conclusions of the extreme glacialists, and he fails to find evidence of any enormous ice-sheet coming down from the north and filling the Irish Sea. Dr. Ricketts believes, on the contrary, that the Mersey valley and its tributaries were occupied by glaciers of merely local origin, in no case reaching a greater thickness than about 225 feet. In like manner many valleys in Cumberland, Wales, and Ireland were filled by local glaciers, and some of these, like the Mersey glacier, may have extended to the sea. There they would give birth to icebergs which, drifting into the bay of Liverpool and the estuary of the Mersey, would, on melting, deposit their freight of ice-marked pebbles, now preserved in the boulder-clay. In seeking to explain the alteration of climatal conditions by which the glaciation was brought about, Dr. Ricketts argues in favour of a depression in Central America. After pointing out the effect of such subsidence in allowing the equatorial waters of the Atlantic and Pacific Oceans to commingle, he traces the consequent effects in altering the climate of the northern hemisphere and in lowering the temperature of these latitudes.

Acadian Geology.—It was a happy thought of Dr. Dawson's to apply this attractive title to his well-known treatise on the Geology of Nova Scotia, New Brunswick, and the neighbouring islands. Acadia is indeed a modification of the old Micmac name by which the early French colonists were acquainted with what are now the maritime provinces of the Dominion of Canada. As a native of Nova Scotia, Dr. Dawson has taken great interest in its geology, and especially in the development of its mineral resources. A second edition of his work appeared about ten years ago; and a copy of the third edition (Macmillan and Co.), which has recently been issued, is now before us. In preparing this edition the author has left the body of his work untouched, and has thrown the additional matter into the shape of a supplement which occupies rather more than 100 pages. Of this course we cordially approve; for, as the supplement is now issued as an independent publication, it can be purchased separately by those who possess the last edition. The supplement contains a summary of the latest researches on the geological structure, the organic remains, and the mineral resources of Acadia. It should not be forgotten that many of the topics discussed in this volume—such as the structure and origin of coal—have a very wide interest, and the work may therefore be profitably read by those who care but little about local details.

The Extinct Vertebrata of New Mexico.—A beautifully-illustrated quarto volume on Vertebrate Palaeontology has been issued by the United States Geographical Survey West of the 100th Meridian, in charge of Lieut. Wheeler. The volume is devoted to Prof. Cope's description of fossil vertebrates collected in New Mexico during the season of 1874. A sketch of the geology of the Mesozoic and Tertiary beds of Northern New Mexico precedes the technical description of the fossils. Among the organic remains are several groups worthy of especial mention. Thus Dr. Cope describes the quadrupeds related to the lemurs, from the Eocene of the Rocky Mountains, and discusses their relation to the old lemurs found in the phosphatic deposits of the south of France. New light has been thrown upon the structure of the supposed lemurine mammals of the type described by the author as *Tomotherium*; and these are now separated as a distinct group under the name of *Mesodonta*. The term *Bunotheria* is proposed as the designation of a group of mammals which will include the Orodonta, Mesodonta, Insectivora, Tillodonta, and Taeniodonta. The first vertebrate remains ever obtained from the Trias of the Rocky Mountains are described in this volume. Prof. Cope was attached to the Wheeler Survey during the season of 1874, and personally collected a great number of the fossils

which he here describes. A preliminary Report on the fossils was issued soon after the completion of the field-work.

The Structure of *Coryphodon*.—Bones belonging to Prof. Owen's genus *Coryphodon* have been found in greater number in the Wasatch beds of New Mexico than in any other region of the world. Remains of more than 150 individuals were obtained during the Wheeler expedition of 1874; and in the volume cited in the last paragraph, Prof. Cope elucidates in full the structure of the skeleton. The American specimens were originally described under the name of *Bathmodon*, but have since been recognised as belonging to the genus *Coryphodon*. The brain cavity is of extremely small size compared with that of the skull. A complete cast of the cavity was obtained, and this shows that the brain must have been remarkable for the smallness of the cerebral hemispheres, and the cerebellum, for the large size of the region of the *corpora quadrigemina*, and for the enormous magnitude of the olfactory lobes. In profile the brain offers a suggestive resemblance to that of a lizard; nor would it be difficult to detect other reptilian features in the anatomy of this genus and its congeners. In general appearance the coryphodon probably resembled a bear, though the feet were more like those of the elephant. It possessed a tail of moderate length, but there is no evidence of a proboscis. It is probable that the creature had the shuffling, ambling gait of the elephant, and it certainly defended itself with its powerful tusks. In size the coryphodon seems to have varied from that of a tapir to that of an ox. The genus is placed in Prof. Cope's sub-order *Pentadonta*, which belongs to his new order *Amblypoda*.

Geology of the Western Territories.—We have recently received a volume of upwards of five hundred pages, forming the annual *Report* of the United States Geological and Geographical Survey of the Territories for the year 1874. It embraces a number of geological sketches descriptive of the structure of parts of Colorado, and shows the extent of work accomplished in a single season by Prof. Hayden and his staff. As much of the matter which it contains has appeared in a condensed form in the *Bulletins* of the Survey, which have been duly noticed in these columns, the volume scarcely calls for extended notice.

METEOROLOGY.

The Climate of Eastern Asia.—In our number for December 2, 1876, we noticed the appearance of the first instalment of the meteorological portion of von Schrenck's splendid work.* The second instalment has now been issued, and it may fairly be characterised as one of the most valuable contributions to climatology that has been published for many years. It is from the pen of Dr. Fritzsche, the Director of the Peking Observatory, who has during his nine years' tenure of that post published no less than twenty important papers relating to terrestrial physics. The present treatise is a monograph of the climate of Eastern Asia, and extends to one hundred and ten large quarto pages, with thirteen isothermal charts for the several months and for the year, which gives, in addition to purely meteorological information, the results of von Schrenck's investigations into the ocean-currents in the Western Pacific. The materials for the paper are supplied by all the available observations for the region in question, stretching from Manilla and Hongkong up to Yakutsk, while the most western of the Siberian stations which is employed is Urga, lying to the south of Lake Baikal. The charts are peculiarly valuable, inasmuch as at the time Dove published his isothermal tables the materials accessible for the east of Asia were very scanty.

* *Reisen und Forschungen im Amur Lande in den Jahren 1854-56.* Von Dr. L. von Schrenck. Vol. IV., pt. 2. (St. Petersburg, 1877.)

The Influence of Snow on Temperature.—In the *Austrian Journal* for February 1, Dr. Wojeikoff makes some short remarks on this subject, taking as his text the unusual warmth of the weather, together with the absence of snow, in Eastern European Russia last Christmas. He considers that this warmth has been due to the internal heat of the earth, and explains the action on the following three facts:—1. That no non-conducting stratum was interposed between the ground and the air, so that the lower atmospheric strata were warmed. 2. That the moisture of the soil promoted thermic equilibrium between the earth and the atmosphere. 3. That the deep cracks, which were very common, allowed access for the cold air to the interior of the ground. Dr. Wojeikoff points out the interest of the question as bearing on the causes which produce unusually low temperatures in Siberia and North-West America.

The Climate of Bombay.—Mr. Frederick Ohambers, the District Superintendent for the Bombay Presidency, has published a sketch of the meteorology of that region for the year 1876, with the view of seeking for the causes of occasional deficiency of the south-west Monsoon rains. The general result to which he is led is, that the same principles which explain the usual alternation of the seasons will also in a great measure afford the interpretation of the anomalies of the rainy system in different years.

The American Storm Warnings.—In the *Nautical Magazine* for March, Mr. R. H. Scott has published an analysis of the warnings which have been sent to Europe by the *New York Herald* during the year 1877. The result of the comparison shows that the percentage of the warnings which were apparently fully justified was 17.5, and of those which were partially so, 25; so that the total percentage of reasonable success is 42.5. We have, however, received a copy of the *Herald* of February 22, in which the results of a similar comparison, instituted by the staff of that journal, are given; and by this we find that a general percentage of success of 95 is claimed! However, the New York authorities take the accounts of newspaper correspondents as of equal authority with the reports from regular observers.

Sunspots and Rainfall.—Mr. Meldrum has reprinted, in the form of a pamphlet, an article which he has recently supplied to the *Mauritius Almanac*, in which he gives a *résumé* of the entire course of the sunspot enquiry which he set on foot about six years ago. The statement is useful, as the papers on the subject have appeared in so many different periodicals, but we cannot see that any new facts have been produced to show that the supposed connexion between sunspots and rain has more than a local existence.

Differences in Barometer Readings at Adjacent Stations.—M. E. Renou has published in the *Comptes Rendus* for February two notes on the differences he has observed between his barometrical readings at the Parc St. Maur and those at the Paris Observatory, distant about seven miles to the westward. The readings are not reduced to sea level, and M. Renou finds a regular progression in the monthly curve of differences, reaching its maximum in winter and a minimum in summer. In the individual months the figures are irregular, but show some remarkable facts. The noon value is about 0.03 millimètres above those for 9 A.M. and 3 P.M. in February, and about 0.06 millimètres below the corresponding values in October and November. This M. Renou seeks to explain by the fact that the waves of diurnal oscillation travel over the country, and that at the time that the fall is most rapid, at noon, the difference produced by the small difference of position between the two stations is greatest. It hardly appears, however, that he has made good his case. In a second note he refers these differences to the direction of the wind, and of course finds that the gradients show themselves.

The Hair Hygrometer.—Dr. Koppe, of Zürich, publishes in the *Austrian Journal* for February 15 an ardent plea for the reintroduction of the hair hygrometer. He shows by Prof. Wolf's experiments the utter untrustworthiness of observations with the wet and dry bulb thermometers near the freezing-point—a fact which is self-evident from the records of the self-registering thermometers given in the Quarterly Weather Reports—and argues that if at the central observatory of Zürich the experience of the instrument is unsatisfactory, it must be utterly undeserving of credit at outlying stations. The modern form of the hair hygrometer is due to the late Goldschmid of Zürich, and the main feature in it is, that while in the old instrument the hair is adjusted to indicate the true values of humidity by altering its length till the index marks 100 at a time of fog, in Goldschmid's instrument this adjustment can be effected at any time. A wooden frame covered with muslin is introduced into the case of the hygrometer. If this muslin be wet, the hair is at once brought into a state of complete saturation, whatever be the temperature or the hygrometrical condition of the air. The weight employed for stretching the hair is not more than half a gramme, while the average strength of a hair is 100 grammes. Dr. Koppe maintains that a hair so prepared will give very satisfactory results, and his practical experience is that one of these instruments has worked without deterioration for many years at Zürich. The actual arrangement proposed is a combination of the two types of instrument. The dry bulb thermometer is enclosed in the same case as the hair hygrometer, and the wet bulb thermometer is placed outside.

ZOOLOGY.

The Arctic Expedition.—We understand that Captain Feilden has nearly finished editing the scientific appendices to Sir George Nares' Narrative of the Expedition of 1875-6, and that the work will be very shortly published by Messrs. Sampson Low and Co. In these appendices abstracts will be given of the numerous papers published in various journals by the specialists to whom the collections formed by Captain Feilden and Mr. Hart have been submitted.

Indian Zoology.—The work of Dr. J. Anderson on the zoological collections formed by the Yunnan Expedition, and that of Mr. W. T. Blandford on those of the Yarkand Embassy, are both, we believe, rapidly progressing, but are still retarded by the necessary delays caused by the preparation of the plates in Europe. In ornithology we may draw attention to Colonel Godwin-Austen's reprint of Jerdon's standard work on *The Birds of India*. The original edition has been long out of print and consequently difficult to procure, and many working naturalists both in India and at home will welcome this new edition. Being a textual reproduction it may be quoted as the original, while the "Supplementary Notes" published by the author in the *Ibis* of 1871-72, are added in the form of an appendix. "These notes were the last work upon which Dr. Jerdon was employed, and the present reprint is thus a record of all he wrote in connexion with *The Birds of India* up to the time of his death." The island of Ceylon was not included in the limits to which Jerdon confined himself, and information regarding its very interesting avi-fauna has still to be gathered from various scattered memoirs, of which the most important is Mr. Holdsworth's excellent "Catalogue" published in the *Proceedings* of the Zoological Society in 1872. We have therefore had much pleasure in receiving the prospectus of a "History of the Birds of Ceylon," by Capt. W. Vincent Legge, R.A. Capt. Legge has spent more than eight years in the island, during which time he devoted all his leisure to the study of its ornithology. His work will be published in parts, and will form a quarto volume

of about 500 pages (uniform with the recent works of Dresser, Sharpe, &c.), and illustrated by about twenty-five coloured plates representing the more remarkable Ceylonese forms.

The New Guinea Echidnas.—Last year we remarked in these notes on the discovery in New Guinea of two species of Spiny Ant-eaters or Echidnas, being the first Monotremes known to exist beyond the limits of the Australian continent. Of these the first discovered, *Tachyglossus bruijini* of Peters and Doria, was only known from a skull, but two complete specimens have since been acquired by the Paris Museum, and form the subject of the first part of Prof. Gervais's *Ostéographie des Monotremes vivants et fossiles*. This handsome work (Paris: Bertrand) will consist of quarto volume of letter-press and a folio atlas of plates, uniform with the author's and Vanbeneden's *Ostéographie des Cétacés*. The present fascicle is entirely devoted to the above-mentioned specimens of *T. bruijini*, which M. Gervais finds to be so different from the Australian species both in external characters and osteology as to require generic distinction. He has not been fortunate, we think, in the selection of a name, for *Acanthoglossus* comes too close to *Acanthoglossa*, proposed for a genus of Coleoptera by Kraatz in 1859. M. Gervais does not think that this should be an obstacle (and he has a precedent in the mammalian genus *Mustela* and the piscine *Mustelus*), but for those who think otherwise he suggests the alternative title of *Pro-echidna*. It seems a pity that he has thus inflicted a synonym on his own offspring at birth; evils come in due course to genera as well as to children, and need hardly be forestalled. In Bruijn's Echidna there are only three toes provided with claws on each foot, the first and fifth digits being rudimentary; the rostrum is greatly elongated and somewhat arched, giving the skull a very curious resemblance to that of the Apteryx; while the skeleton has seventeen instead of fifteen dorsal vertebrae, and presents other minor peculiarities. The tongue is cylindrical and greatly elongated, the tip forming a sort of small scoop or gouge, armed with the horny tubercles which have suggested the name *Acanthoglossus*. The animals were taken in the mountains of Karons, in the north of New Guinea, where they are called *Nokdiak* by the natives, who hunt them with dogs, dig out their burrows, and eat their flesh. The second species, which replaces the above in the southern parts of the island, has been named *T. lawesi*, and is a true *Tachyglossus*, but little is recorded of it beyond Mr. Pierson Ramsay's short description in the second volume of the *Proceedings* of the Linnean Society of New South Wales. The fact of the two Papuan species being of different genera was not to have been anticipated, and raises some interesting questions in distribution.

Darwinism and the Spanish Church.—In the last number of the *Revue d'Anthropologie* will be found an abstract by M. L. Martinet of the Report of a synod of theologians, summoned by Bishop Urquinaona y Bidot to consider a work by Dr. Chil y Narango, entitled *Estudios de las islas Canarias*. Dr. Chil had unfortunately adopted the theory of the barbarism of primitive man, and in his Introduction had sketched the modern hypothesis of evolution. Consequently it is not surprising that his book should be declared *falsa, impia, escandalosa, y herética*. But the Church has not been content with vague denunciation; all copies of the work have been ordered to be surrendered by their possessors to the ecclesiastical authorities, and the author has been placed under the major excommunication, which in these "fortunate isles" still means social isolation. Writing under the late clerical government in France, M. Martinet not unnaturally asks *à quand notre tour?*

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(Wednesday, March 20.)

THE usual monthly meeting of this society was held on Wednesday, the 20th ult., at the Institution of Civil Engineers; Mr. C. Greaves, President, in the Chair. Mr. B. C. Smith was elected a Fellow. The discussion on Dr. Tripe's paper on "The Winter Climate of some English Sea-side Health Resorts" was resumed and concluded, after which the following papers were read:—"Notes on a Waterspout," by Captain W. Watson; "Notes on the Occurrence of Globular Lightning and of Waterspouts in county Donegal, Ireland," by M. Fitzgerald; and "Observations of Rainfall at Sea," by W. J. Black. The discussion on the subject of Waterspouts and Globular Lightning was adjourned till the next meeting on April 17.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 26.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair.—A paper was read by Mr. Francis A. Allen, "On the Original Range of the Papuan Race." This paper was a brief résumé of the opinions held by many anthropologists with regard to the origin, characteristics, and distribution of these races, and an attempt to prove that they once extended on the west as far as Africa and on the east as far as America. The writer especially dwelt upon the statements of Herodotus with regard to the Eastern and Western Ethiopians and the black Colchians, and referred to the legend of the Asiatic Memnon and the existence of black races in Central America within the historic period.—The director then read a paper by Dr. Julius von Haast, F.R.S., "On some Ancient Rock Paintings in New Zealand." The author considered that when these rock-paintings were carefully studied by archaeologists and linguists, they would prove that at one time there had been an introduction of a far higher civilisation than the Maories ever reached.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, March 27.)

W. KNIGHTON, Esq., LL.D., in the Chair. Dr. Ingleby read a paper "On the Literary Career of a Shakspeare Forger." After a brief sketch of the origin and details of the Ireland Forgeries, Dr. Ingleby discussed the question of their authorship, which in December, 1855, had been reopened by Mr. Burn, who was then the editor of *Willis's Current Notes*. Mr. Burn attributed all the forgeries to the elder Ireland; but recently-discovered evidence confirms the older view, that W. H. Ireland was the sole concoctor and author of the hoax. Last summer the trustees of the British Museum purchased of a grandson of Samuel Ireland a mass of miscellaneous manuscript bearing upon the forgeries. These consist of three thick quarto volumes: 1. A scrapbook; 2. A volume of letters; 3. Samuel Ireland's journal; besides other books, deeds, papers, &c. Dr. Ingleby stated that he had examined this collection, and he found that its contents confirmed in every important particular the statements of W. H. Ireland, in his *Authentic Account* and his *Confessions*, and completely established the innocence of his father. Dr. Ingleby also exhibited sixteen volumes from his own library, being scarce tracts and other works of W. H. Ireland; also his MS. of *The Frognore Fête, Stanzas to Clara Fisher, Monody on Shakspeare*, &c.; his own copy of the *Authentic Account*, with twenty-eight insertions of specimens of forgery, verses in the handwriting of his mother, and a fine crayon portrait of her; and a volume of letters and verses addressed to Samuel Ireland.

ROYAL SOCIETY.—(Thursday, March 28.)

SIR JOSEPH HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On Putrescent Organic Matter in Potable Water," by G. Bischof; "On the Modifications of the Simple and Compound Eyes of Insects," by B. F. Lowe; "Measurements of Electrical Constants. No. II., on the Specific Inductive Capacities of certain Dielectrics," by J. E. H. Gordon; "On the Placentation of the Apes, with a Comparison of the Structure of their Placenta with that of the Human Female," by Prof. Turner; "On the Thermo-electric Properties of Liquids," by G. Gore.

SOCIETY OF ANTIQUARIES.—(Thursday, March 28.)

F. OUVREY, Esq., President, in the Chair. Mr. Leveson-Gower read an account of some deeds belonging to the Archbishop of Canterbury relating to the Manor of Addington, which were exhibited. They included grants of the manor from the Priors of St. Mary Overy, in the thirteenth century, and some of the deeds had fine seals, one bearing a squirrel, the arms of Squerries, from whom the park near Westerham derives its name. Mr. Gower also exhibited some tiles from Newhall, the house built by Wm. Gresham at Limsfield in the reign of Elizabeth, some of which were ornamented with Gresham's initials and his crest, a grasshopper.—Mr. Ferguson, the local secretary for Cumberland, exhibited two small bronze female heads found in the river Eden and in Black Friars Street, Carlisle, one of which had been used as an oil-bottle; a bronze griffin, ending in an acanthus leaf, found in Bank Street, of which the use was unknown; a stone figure, rudely executed, of a genius, bearing a cornucopia and a patera; an iron tool like a stabbing-axe; and two forged Roman coins recently made out of a pewter teapot.—Mr. Percival read an account of some documents, which were laid on the table, belonging to Sir John Lawson, of Burgh. The earliest of these, commencing about the year 1300, were grants of property near Burgh, and a grant of free warren by Edward III. to William de Richmond. His son was known as John de Burgh, and this name was retained by the family. John's son William was concerned in the Wars of the Roses, and among these deeds there is his appointment as Castellan of Prudhoe by George Duke of Clarence; and a protection granted to him and others by Henry VI., dated Bamborough Castle, December 8, 42 Hen. VI. This document bears Henry's signet, but not his sign-manual. It is certain that Queen Margaret was at Bamborough about this time, but it is not known where the king was, and the letter is not conclusive evidence, as the queen may have had his signet and used it in his absence. Mr. Thompson Watkins exhibited a photograph of a stone found under one of the buttresses of Woolhope church, Herefordshire. The figure of a female is roughly sculptured on it, and it probably formed part of a coffin lid in the thirteenth century. Mr. Charles Potter exhibited a rondache of leather with an iron boss, found with coins of Edward III. on the Cheshire shore of the Mersey at a spot which has apparently been flooded at some distant date.

FINE ART.

Œuvre de A. Mantegna: reproduit et publié par Amand-Durand. (Paris: Goupil & Co.; London: Dulau & Co., 1877.)

IT is to the ceaseless activity of the Paris art-workers we owe much that is trivial, that vitiates taste by the glamour of brilliant execution thrown over what is intrinsically mean and heartless, or enervates it by the false excitement created by what is meretricious and even in some instances absolutely loathsome, it must be admitted that to the nobler expression of French artistic industry we are often indebted for what is genuine, learned and elevating. This probably represents the true French instinct, which is essentially didactic. We may never receive from it work impressed with the deepest feeling of the Italian or English imagination, but under happier influences than those which have so long weighed on France we may hope for an art bright with the national gaiety without the satyr suggestion, and full of delicate sentiment; and though the heroic may always have a flavour of the theatre, it will never be without a certain dignity and elevation.

Among those who of late years have striven to raise the standard of taste no one is more deserving of honour than M. Amand-Durand: the steady persistence with which he has issued his reproductions of the works of

the great masters of the *burin* entitles him to the deepest gratitude of the art-students of every land. It must be remembered that his reproductions are no blurred and rotten photolithographs, that tantalise rather than satisfy; they are always carried out with the best French finish and dexterity of manipulation—in fact, line for line, they are exact facsimiles of the old engravings. In some cases, except from the newness of the paper, it would be impossible to distinguish them from the originals.

Of the several portfolios which M. Amand-Durand has sent out, the one at the head of our notice will possess the highest attractions for a perhaps at present small, but certainly increasing, circle of students. Mantegna, like Rembrandt, Donatello, and some very few other artists of the same individuality, has the faculty of asserting an absolute sway over the imagination of his admirers. They accept him unconditionally: criticism, if not flung aside with scorn and contempt, is simply quietly ignored. His faculty was so intense, was developed with such perfection, was in every direction so thoroughly satisfying that they feel that nothing can be added to his work with profit, or taken from it without the loss of some expression which is necessary to the charm of its personality; and when one considers that his themes deal with the deepest passion or the highest ideals of poetic symbolism one realises the impression he makes on those of strong and cultivated artistic sympathies. As a natural consequence of this fervid acceptance, he meets with equally strongly-expressed antipathy. Needless to say that he was a born painter, endowed with all artistic perceptions, with consummate executive power and unwearying energy and laboriousness; he lived, too, at the time most propitious for the development of these gifts, at the golden prime of art. The master-pieces of Lippo, Paolo Uccelli and Donatello had shown him what modern art had attained to, and the remains of ancient sculpture were within his reach to point to the ideal of an art of more perfected expression, if of more limited range.

Never also in modern times was there such enthusiasm for art, not only among the nobles and their Courts, but among all classes of the community; and thus circumstances and surroundings tended to bring out Mantegna's powers to their fullest extent. The stormy scenes that he must have witnessed in his youth, and that would have strongly stirred his imagination; his maturity passed during the thirty years of comparative tranquillity ending in 1494, the last that Italy was to enjoy before sinking to the hopeless degradation and dependence on the foreigner, of which, alas! Mantegna saw the commencement—all this is reflected in his work. Herein we see the motives of his subjects of agony and despair, of his profound sympathy with suffering and death. The *Sebastian* of the Belvedere Gallery, with its combination of the antique and the lithe, scarcely less perfect Italian form, is the martyrdom that must have fallen to the lot of countless Lombard husbandmen and shepherds—Mantegna himself was the son of a peasant—of the earlier years of the century; the sublime *Christ* and weeping *Maries* of the Brera,

contrasting the peaceful repose of death with the passionate despair of bereavement; these had been enacted in many an Italian homestead. To the brightness of Southern life we owe the calm beauty of his Madonnas; to the joyous chivalry of the Gonzaga Court, his *St. George*; and to the passion for antiquity which, though paralysing the creative literature of Italy, inspired the painter, who had so deeply studied nature, with Triumphs and Allegories that were instinct with warm and living imagination.

The motives which induced Mantegna to engrave, and the period when he commenced doing so, have been the subject of much discussion among the writers on chalcography. The former doubtless arose from the facility given by the art, recently invented by Finiguerra for the multiplication of his designs, which must have been eagerly sought after. These, as may be seen in the marvellous *Judith* of the Uffizi, must have cost considerable time. His own sensitiveness would not permit, and the fastidious judgment of connoisseurs would not accept, copies by pupils; but engraving enabled him to multiply examples of his works, each having the veritable touch of the master. After the taste for engravings had been developed, and artists appeared who confined themselves solely to the use of the *burin*, Mantegna undoubtedly availed himself of their assistance; at first only in part, but afterwards employing them wholly to render his designs.

As to the time when he first practised the art, at present nothing can be said with certainty. Vasari's statement that he began after the Roman visit, 1488–1490, has been shown to be erroneous; and the conclusions of many more recent writers are equally untrustworthy. The probability is that his first engravings may date from his visit to Florence in 1466, when he would have seen the works of Finiguerra, the earliest of which had been produced fourteen years before. Little, again, can be asserted as to the chronological order of Mantegna's engravings. They are so few, and all so markedly bear the impress of his powers, that the matter is hardly of great importance, though even on this point one would be glad to have certainty.

Bartsch attributes some twenty-four engravings to Mantegna; recent writers have already reduced this number, and probably closer investigation and more serious study will still further limit the catalogue. Carefully examining the series; noting the style of drawing and the marked execution, the strong grip of the line, in the more important compositions; bearing in mind the directions of the hatchings, from right to left, and remembering that in 1478, and perhaps earlier, Mantegna was already employing assistants—the conclusion arrived at by the present writer is that only thirteen prints are from the sole hand of the master: these are the *Flagellation*, the two *Sepulchres*, the *Descent from the Cross*, the *Descent into Limbo*, the *Risen Jesus*, the two *Madonnas*, *Hercules and Antaeus*, the two *Marine Monsters*, and two Bacchanalian groups; five other compositions—the four *Triumphs of Julius Caesar* and the *Hercules and Serpent*—having his work in them, but being partly executed by assistants.

It would exceed the limits of this article adequately to discuss a point involving much minute comparison of the prints; it must, therefore, with deference, be left to the consideration of the student.

The subject, if investigated to its full extent, would make a valuable contribution to the history of art; it should not only include an examination of the engravings attributed to Mantegna, but of those of the entire school of Paduan engravers of his period, of those who worked in his studio or on their own account. It would also be interesting to know whether the engravings we have of Mantegna are from pictures or designs: only one, the *Virgin of the Grotto*, is from an existing picture. Respecting the other *Madonna*, which suggests a Botticelli influence, neither Bartsch nor Passavant seems to have remarked that a rendering of it is to be found in a print by Giovanni Maria da Brescia: here she is in glory, with five saints standing below. Can this be an engraving of a lost picture by Mantegna? As pertaining to the master, it may be hoped that Herr Carl Brun will not omit treating this subject in his forthcoming *Life of Mantegna*; it is no secret that his diligent investigation has already been rewarded by the discovery of several important documents. One of them, which by his kind permission I am permitted to publish, throws light on the date of the engravings, and at the same time gives a curious picture of an episode in Mantuan life of the latter half of the fifteenth century. It was found by Herr Brun in researches among the archives at Mantua.

"Simone de Ardizoni di Reggio pittore al marchese Lodovico Gonzaga [à corrossa la carta] . . . vostra S. in che modo sono stato trattato in la vostra cita e per notificarve como me chiamo Simone di Ardizoni da Rezo pittore e taliatore de Volino, quando vene in Mantua Andrea Mantegna me fece oferte assai mostrando de essere mio amico et mi avendo longo tempo fa amicitia de Zoano Andrea pittore in Mantova raxonando con lui dicendomi che fu robato stampe designe e medalie mi mosse a compasione che fusse malle trattato ge disse de rifarge le dite stampe e ho lavorato a lui circa 4 mesi, como lo indemoniato Andrea Mantegna sepe che refaceva le dite stampe me mando a menazare per uno fiorentino zurando che me ne inpazzaria e oltra de questo una sera fui assaltato da el nepoto de Carlo de Maltone e pin de dece armati Zoano Andrea e mi per essere morti e di questo poso fare provo, e de novo per fare che non seguita la dita opera A. M. [Andrea Mantegna] a trovato certi ribaldi per servirle me ano acusato per Sodomito al maleficio e colui che me a acusato se chiama Zoano Luca da Novara el nodare che a lacusa e parento de Carlo Moltone. Essendo forastero forza me stata a fuzere e me ritrovo in Verona per compire le dite stampe, donda signore mio per mantenere lo onore voio che sapia V. Ex^{ta} in che modo se trata forastero in la vostra cita e se vostra S. fa destenere quello che ma acusato vedra se mai fece tale ribuldaria e trovava che ma fato acusare. Donda signore mio prego V. S. facia tale dimostracione de iusticia acio che non sia tentato mi, o, mei parenti de farne vendeta che credo havere cercato quaranta cita de che mai non me fui dicta pezo del nomo mio ma oramai Andrea Mantegna con so. superbia e dominio de Mantua e se vostra Sig^{ra} non reffrena per so casone intravignera de gran scandoli et umil^{te} me ricommando ha vostra S. Verona. Simon de Regio. . . . a di 15 . . . [corrossa la carta] . . . Ill^{mo} et Ex^{mo} D^o Ludovico Marchioni Mantue etc. A D^o meo sing^{mo} Mantue."

There is no known reference to the matter related in this letter, or even any other mention of the existence of Simone de Ardizoni da Reggio, and as the date is wanting we can only know that it could not have been written later than 1478, the year of Ludovico's death. Of course, as we have only one side of the story, judgment cannot be definitely pronounced; but the strong probability is that Zoan Andrea and Simone were pirating Mantegna's works, and that, indignant at the injustice, he frankly took the law into his own hands. From several known instances in the life of Mantegna, he must be admitted to have been deficient in that *pocho de paciencia* which the Marquis was so frequently preaching to him.

After what has been before stated it is unnecessary to say that the reproductions of Mantegna's engravings have been made with the same fidelity as preceding series published by M. Amand-Durand. In this instance one does not quite see the rule that guides his selection; we are glad to receive the fac-simile from Ottley and the portraits of Ludovico il Moro and Beatrice d'Este from the British Museum collection, but why was not the *Silenus and Cupids* from the same volume, which has a strong Mantegna character, also included?

Perhaps no two artists were more dissimilar in style than Mantegna and Rembrandt, yet it will be remembered that in the catalogue of the art-treasures of the latter was a portfolio of the works of Mantegna. Could the cast of Faustina in the same document, the saddest in the history of art, have been from Mantegna's marble, which it broke his heart to part from under the pressure of dire necessity? What, it may be asked, was the bond of sympathy between the great Dutch master and the equally great Italian? It will be found in the intensity, the profound dramatic power and marvellous execution, that Rembrandt himself possessed, and therefore could so well appreciate. Where these qualities are valued, there will due honour be given to the etchings of Rembrandt and the engravings of Mantegna.

H. WALLIS.

Milet et le Golfe Latmique. Par Olivier Rayet et Albert Thomas. 1^{re} Partie. (Paris, 1877.)

THIS, the first instalment of a work which has been looked forward to with high expectations, is well calculated to justify to, I hope, a very wide circle of readers, the grounds on which these expectations were based by the smaller number of those who were acquainted with the services of MM. Rayet and Thomas, the latter in his special capacity of an architect trained in the accuracy and refinement of classical architecture, and the former an archaeologist already known in particular for his historical and topographical researches, but also for his judgment and appreciation of works of ancient art. The text of the present issue deals first with the river Maeander, its source, confluent, and above all the habit of making land at its mouth for which it was remarkable among rivers in antiquity. To show the extent of this we have two careful and highly-finished maps by M. Rayet, the

one giving the modern coast line and the valley of the Maeander as it is now to be seen, the other presenting the coast line as, from a comparison of historical notices and actual features, it can be made out to have been in the fifth century B.C. and in the first and second centuries A.D. On this point several interesting questions in topography arise and are fully discussed in the text. When this has been done and a general view obtained of the natural features of the Maeander valley, we proceed to the history of the ancient towns connected with it. For the present we are limited to Tralles (Aidin), its site and history. Afterwards we are promised the more important cities of Magnesia on the Maeander, Priene, Miletus, and others. Among the plates already issued are two from Miletus, the one showing a very ancient marble lion and the other the archaic bronze Apollo in the Louvre. From this site much else is to be expected, since it was there that MM. Rayet and Thomas some years ago made extensive and successful excavations at the expense of the Barons G. and E. de Rothschild. The other plates, six in number, are devoted to the temple of Athene Polias at Priene, the original beauty of which is not yet altogether lost in its ruins. Before the arrival of MM. Rayet and Thomas in that neighbourhood these ruins had been explored by Mr. Pullan at the instance of the Dilettanti Society here. Specimens of the architectural members and all that could be brought away of sculpture and inscriptions were on that occasion presented to the British Museum. Naturally the publication of that part of the text which deals with Priene is looked forward to in this country with special interest. There are many difficulties to be met, not perhaps so much with regard to the architecture as to the inscriptions, which in this case are unusually important.

It will be seen that the most interesting and most valuable parts of this publication are still to come; but from what has already appeared, it is evident that this great wealth of material for classical architecture and archaeology could not have been in better hands. Of late we have had more than enough of confusion in dealing with ancient sites. The present work is therefore opportune, preserving as it does the old tradition of thoroughness, inexhaustible patience in research, and admirable skill in presenting the results. A. S. MURRAY.

SIR GEORGE GILBERT SCOTT.

SIR GEORGE GILBERT SCOTT, whose death we announced last week, has for many years been the most conspicuous member of his profession in England, and has been engaged on more works than probably ever before fell to the share of one man. Born in 1811, he saw the whole course of the Gothic movement from its early days, when the writings of Sir Walter Scott and the publications of John Britton and Augustus Pugin set a fashion which was more sentimental than practical, to the present time, when the teaching of the son of Augustus Pugin is bringing forth fruits which he could scarcely have foreseen, and which are a bewilderment to the majority of his surviving contemporaries. Sir Gilbert Scott began to practise early in his life, when architecture was at its lowest level, and it is no discredit to him that his first works are not free from the

faults of their times. But such a design as that of St. Giles's Church, Camberwell, produced, be it remembered, before the younger Pugin had revolutionised English architecture by the publication of his *True Principles*, shows him to have been then quite in the van of the revivers. His reputation became firmly established when his design was selected for the rebuilding of St. Nicholas's Church, Hamburg; and his works since then have been too numerous, and the chief of them are too well known, to need separate mention. The number of Cathedrals and other important old churches which have been entrusted to him for alteration has caused his name to be very closely associated in the popular mind with the process called "restoration," and there is danger that his future fame may suffer by this. He had a most perfect knowledge of ancient detail, and from a very few indications of it he could reproduce an ancient design with almost mathematical certainty. This facility no doubt often led him to carry restoration further than good modern criticism approves. But before we condemn him altogether we should remember that even now the advocates of a better manner of treating ancient monuments can scarcely obtain a hearing with the custodians of them. What he did with knowledge, and—so far at least as the remains of mediæval work were concerned—with a strong conservative instinct, he probably prevented others from doing ignorantly and destructively. Of the cathedrals which have passed through his hands, even those which have provoked the severest criticism contrast most favourably with Canterbury and some others for which he is not responsible.

Sir Gilbert's literary works are more archaeological than architectural. The chief of them is the paper which forms the nucleus of, and gives the title to, the *Gleanings from Westminster Abbey*, to which building he was architect. And it is to be the fitting resting-place of him who during his life has received all the conventional distinctions which could be bestowed on a member of his profession.

M. ALLEMANT'S EGYPTIAN COLLECTION.

IN a small ground-floor room in Princes Street, Hanover Square, there is now on view a peculiarly choice little collection of Egyptian antiquities, consisting chiefly of objects in bronze, and numbering some eight hundred pieces. Many of these come from sites hitherto unexplored, and are the fruit of excavations conducted by M. Allemand, who exhibits them. Attached first to the civil service of the Porte and subsequently to the military service of the Khedive, M. Allemand has enjoyed enviable advantages in the pursuit of his archaeological studies, and has passed several successive winters with friends whose Egyptian estates chanced to be encumbered (or enriched) with any of those ancient mounds that abound betwixt the Fyôom and the sea. To dig these mounds for nitre, so useful as "top-dressing," is the right of every native landlord; but the antiquities he may turn up are Government property, and liable to seizure. M. Allemand, however, by subsidising an army of fellaheen, has contrived to excavate not only nitre but antiquities—the former for his agricultural friends, the latter for himself. In this wise, nearly his whole collection was brought to light. The great mound of Athribis at Benha, certain mounds near Tintah and Damanhour, and numerous others in out-of-the-way nooks and corners of the littoral provinces, have been rifled of their buried treasures. Some yielded harvests rich beyond anticipation; while upon others labour and money were lavished in vain. The only results obtained, for instance, from a mound locally known as Kom Thoroudjé were two glass bottles—one of which, yet filled with powdered carmine, may have pertained to the toilette-service of some daughter of Pharaoh. Another unknown "Kom" repaid the t

of months with but a single scarab. Of that scarab (No. 718), which is of exquisite execution and picked out in gold enamel, an enthusiast might almost say, however, that it is worth the cost. The material is a black vitreous paste; the subject, a mummy borne on the back of a running lion, followed by Anubis, the jackal-headed god of embalment and sepulture. Anubis here fills his rôle of escort to Hades, having charge of the dead, and urging the lion forward with uplifted staff. I need but indicate the obvious link between this lion which transports the mummy bodily to the lower world, and the lion-shaped funeral couch on which the dead repose in all representations of sepulchral ceremonies.

Though not absolutely virgin, the great mound at Benha would seem to have furnished the bulk of M. Allemand's spoils. Foremost among these ranks a superb bull in almost solid metal, measuring twenty inches in length by about fifteen in height. This grand bronze, green with the precious rust of antiquity, dates from the ninth year of Augustus, and unites to the heroic freedom and large modelling of the best Roman period a finish so consummate that the very coat of the beast, turned and clinging with sweat, is rendered with the most subtle variety. No. 181—a hand and arm in bronze (the hand clutching by the neck a hooded asp, the arm entwined in its coils), though but a fragment, is almost as fine, and dates from Ptolemaic times. Very noteworthy, also, is No. 163, a bronze menat, or collar-weight. Of this ornament, which plays so obscure and yet important a part in Egyptian symbolism, I do not remember to have seen a perfect example—unless in miniature, as an amulet—in any museum. The present specimen measures six inches in length, is surmounted by the usual Hathor-head crowned with the naos of Hor, and terminates in a medallion representing the heifer-goddess, on the one side walking, on the other lying down, amid reeds and bulrushes. The following objects from the same mound may also be singled out:—No. 116, a bronze ape entwined by a slender rope of gold twist; a small bronze sphinx (No. 44), *tempo* Rameses II.; a singular group in pale-green and brown porcelain, representing two children riding back to back, the one on a lion, the other on a horse; and, most curious of all, a caricature head in terra-cotta (No. 537), closely resembling in style the small comic masks in parti-coloured pastes which became popular in Egypt about the time of the Ptolemies, and of which the British Museum contains excellent specimens. This head, with its bumps, its baldness, its scattered tufts of mangy hair, and its exaggerated features, figures, oddly enough, in M. Allemand's catalogue as "étude anatomique."

From the supposed site of Pa-Rameses (the Raameses of the Bible), partly laid bare of late by M. Paponnet, comes a fine hawk-head (No. 9) in bronze, described as a vase-lid, but evidently a standard-top. Another standard-top (No. 16), in the form of a sacred bari, or ark, coated with green rust, and measuring 12 inches in length, is even more remarkable. Two sceptre-heads (No. 94 from Sakkarah, and No. 114 from Memphis), the first of Pharaonic, the second of Ptolemaic workmanship, also merit especial attention. Of the bronze statuettes, a hundred and twenty in number, the following are among the choicest:—No. 176, a small replica of the famous statue of Queen Amenirites, found, like the alabaster original, at Karnak, but wanting the lotus sceptre; No. 90, Nehem-sou or Nehimeou, the rare Hermopolitan Hathor, with eyes, head-dress, tiny bracelets, and other ornaments in gold enamel; a graceful Neith (No. 43) from Abydos; a magnificently modelled Thoth (No. 28), in perfect preservation, also from Abydos; and an Isis (No. 40), with drooping wings, apparently in the act of reciting the first Evocation of the Book of Lamentations. Nor must I omit Nos. 25 and 89, Anhur and Maut; the former from Teni, or This, the most ancient

of Egyptian capitals, whereof he was the local deity; the latter from Memphis. The delicate silver-work with which these admirable bronzes are inlaid marks a special era in the metallurgic arts of Egypt, and recalls a similarly damascened statuette of probably the XXIIInd Dynasty, in the British Museum.

The scarabæi of this collection, though few, number among other precious specimens a cartouche of Menkara, the builder of the third pyramid, and that of Ra-Set, a shepherd-king known till now by no other monument than an amulet at Boolak. Some objects in carved wood, glass, porcelain, terra-cotta, &c., complete the collection, which is described at length in a catalogue *raisonné* from the pen of M. Allemand. This catalogue, based apparently on the renowned *Notice des Monuments* of Mariette-Bey, is a creditable and laborious performance, which, however, would benefit by further revision.

The collection is for sale *en bloc*. Is it too much to hope that it may be purchased by the trustees of the British Museum? Few lovers of the best fine art of ancient Egypt would be content, I imagine, to see M. Allemand's bronzes follow General Cesnola's Cypriote treasures across the Atlantic.

AMELIA B. EDWARDS.

THE FRENCH GALLERY.

THE well-known room at 120 Pall Mall contains, in this its twenty-sixth exhibition, a good number of very skilful and sightly pictures of the various Continental Schools; several being, indeed, surprisingly dexterous and complete, although there is not anything of first-class pretensions. We will take the pictures according to the various schools represented.

French School.—As conspicuous exhibitors, we should perhaps name first M. de Neuville and M. Billet. De Neuville's work, painted last year, is *A Struggle at the Styrian Railway-Station, Battle of Forbach, August 6, 1870*, showing the desperate musketry-duel between the Germans, who had got possession of the railway-buildings, and the French, who defended, but could not defend for long, the platforms and the foot-bridge over the line. The railway-vans and other such adjuncts form a familiar and not exactly pictorial, and yet in their way an effective, element in the scene. It would be difficult to paint such a subject with more of dash and energy, and at the same time with a steadier control over its significance and its ensemble, than is here done by M. de Neuville. His merits in work of this kind are now so well understood and prized that we are dispensed from enlarging upon them. M. Billet's *Faggot-gatherers* was painted in 1874, and we think he has since then overcome in some degree the excessive opacity of pigment which mars this otherwise very able, solid, and sensible production. The day is one of hot and moderately bright sunshine: four women and girls, one with a baby, are resting from labour in a green open glade of a half-cleared forest. Of course, from a different point of view, a small Meissonier ranks higher in importance than even a large De Neuville or Billet: nor, indeed, is the Meissonier in the present collection a particularly small one, but rather well-sized than the contrary, tried by its author's wonted standard. It is named *The Savant*; and represents a man of the Molière period, in early middle age, seated at his table, and perusing a manuscript. Books load the table, and are piled on the large chair to the student's left; one has fallen to the floor. We need not say that this picture is a masterpiece of its class—the handling equally facile and precise: one close touch of truth, which may stand as a sample of a score of others up and down the little canvas, is the crumpling at the edge of the scanty red-velvet tablecloth at the point where the volumes have been moved nearer together. Another painter who shows here to much advantage is Auguste Bonheur: his large picture of *Sheep-Pastures, South of France*, dark

and striking, is a pastoral almost epic in its natural dignity. We cannot say so much for the *Echo*, by Bertrand; a respectable studio-product, well enough conceived in arrangement of subject, but more model-like than nymph-like in nude form. *The Interior of a Harem*, by Constant, bright with an ugly brightness, and garishly cut up in colour; *Sunday at St. Philippe du Roule, Paris*, by Béraud, after the manner of De Nittis, but not quite so sparkling and *spirituel*; Ferrier's *Ketschen*, a large half-figure of a young woman sewing, deep-toned and able; Maignan's *Reliquaire*, which has more style in the general mode of painting than in the female visage; and two landscapes by Jacque and Diaz—are also observable among the French pictures.

Spanish and Italian Schools.—In this section we find a wondrous Domingo—*Card-Players*; a production of last year, of microscopic neatness and felicity of touch, not excluding freedom too. It would be difficult to cite, from any school of any epoch, a specimen of more absolute and gifted precision. Hardly less perfect is the little figure-piece by Quadroni, which has the further merit of being, in stage parlance, a capital "character-part." His *Qui va là?* shows us an aged nobleman of the *ancien régime*, occupied with a newspaper, and studying a large map hanging on the wall, in the society of his two pet dogs; he turns sharply round at the creak of approaching footsteps. L. Jimenez contributes *A Musical Jury*. Six Spanish amateurs, of well-varied physiognomy, in the costume of about 1790, are seated to assess the deservings of a lean and lengthy violinist: a seventh enters after the performance has begun, and raises his cocked hat as he crosses the threshold. The painter's caricaturist tendency is very apparent here, but has been kept under reasonable control, and his neatness of hand is, as usual, most remarkable; the exceedingly white floor would bear a little toning down. Another painter of the same surname, J. Jimenez, exhibits a very choice little work, *The Bird-fancier*. Palmaroli is not here at his best. *A Sonata*, a handsome lady of the Empire period, agreeable though it decidedly is, has much less point and individuality than we are wont to find in Palmaroli's works: *Hide and Seek* shows more of these qualities, though it is not a very striking example. Here a lady in sky-blue silk, who has filched the doll from her little girl, is hiding behind a cheval-glass in her dressing-room, while the child enters, and takes the wrong direction. A peculiar turn is given to the colour-scheme of the composition by making the glass reflect a mass of yellow satin hangings, not otherwise apparent in the picture. *All Saints' Eve, a Religious Procession in Rome*, is an effective work by Corrodi: white penitents with their lit tapers growing momentarily brighter in the late dusk, as they file along a poor district by Tiber-side. Picturesqueness has been the painter's aim, and he has not failed to attain it. Two flaunting works by R. de Madrazo are examples of what to avoid, notwithstanding their cleverness, equally uncontested and incontestable.

German, Flemish, and Dutch Schools.—A most remarkable picture by the celebrated Pettenkofen—by no means a new one, for it is dated as far back as 1853—is in this gallery. We understand hardly anything of his had as yet come to England. It is named *La Charrette des Volontaires Hongrois*; and represents an overloaded open country cart, drawn at a great pace by three horses, which raise a blinding cloud of dust, in which a second cart, which follows behind, is half concealed from view; the dust, however, does not mount high enough to obscure the principal group. This is another example of extraordinary finish and exactness of delineation, combined with much simplicity of general result; it is only on attentive inspection that one perceives how much labour has gone to the work, and how near it approaches to perfection within its own range of attempt. A small picture by Kowalski, *Napoleon Retreating*

from Moscow, may be named along with this; its materials, if we substitute caked snow for dust, are (notwithstanding the historic elevation of the subject) not greatly dissimilar, and it brings the facts before us in an interesting, because no doubt a faithfully accurate, manner. The large sea-picture by Cogen, *Shrimpers at Panne, Belgium*, is grandly felt and highly impressive. The night is dark, with a moon which brightens out by fits; dark mounted figures move shorewards amid the green sea, with its white and whispering ridges of foam, the further horses immersed up to the thigh. Still more proficient than this in point of execution is *The Source of the River Neslette, Normandy*, by Van Marcke, showing a black bull and a white cow wading in the shallows beneath an overhanging tree, and under a rainy grey-clouded sky; a full and strong work, which might stand comparison with a fine typical Troyon. Two female half-figures by F. A. Kaulbach, who seems to have been popular in this gallery for some few seasons past, are by far the best specimens we have yet seen of his handiwork, and are indeed extremely pleasant in a combination of the delicate and the picturesque; *A German Lady of the Eighteenth Century* and *Summer Roses*—two amiable and captivating blondes. We are not particularly struck by the contribution of Gabriel Max, *Sancta Julia*—a well-known composition of a crucified youthful martyr-lady, contemplated with sympathetic awe by a man who is seated at the foot of the cross: we observe an announcement on the catalogue that "the celebrated pictures" by this artist, "*Head of our Saviour* and *Judas Iscariot*," are on view at the gallery from April 1, but they were not visible at the date of our visit. Other praiseworthy exhibitors are Munthe (*Bleaching Clothes in Holland*), Heffner (*Study from Nature*), Lanckow (*The Road to the Village*, and *Winter in Holland*), Brandt (*Polish Carriers*), Maris (*Near Amsterdam*), Kauffmann (*A Tyrolean Schoolmaster*), Veltin (*Sheep-shearing*), Roelofs (*A Dutch Homestead*), Israels (*Her Ain Fireside*), and Seiler (*A Halberdier*).

THE SOCIETY OF BRITISH ARTISTS.

THIS Society, having quitted their long-familiar premises in Suffolk Street, now hold for the first time their exhibition at No. 9 Conduit Street. We entered the gallery on March 30 with every inclination to discover that the Society were taking something of a new start; that they had made an effort to begin well in Conduit Street, and might be regarded with hope for the future. A very short experience showed us that any such expectation was utterly misplaced: the show is truly a deplorable one—far worse, as well as scantier, than the average exhibitions in Suffolk Street. There is really not one picture which can, even by courtesy, be called excellent; those which are fairly good are few; the "most tolerable and not to be endured," numerous; and those which are not to be endured without being at all tolerable are painfully frequent. It seems difficult to understand, for instance, how such a thing as Mr. Noble's *Frust and Marguerite* can be hung in any exhibition-room of the present day.

The picture which approaches nearest to being excellent is by Sir John Gilbert, *An Outpost*, painted in 1877: five horsemen of the period of our parliamentary war, stationary on duty, with a wild wind which persecutes the clouds and tatters them all over the sky, and which blows the troopers' cloaks, hair, and beards. Other horsemen are posted further off. This capital picture would be all the better were the colour somewhat clearer and less earthy. President Grant sends two portraits—a full-length of Mr. *Guthorne Hurdy*, executed in 1866, and *General the Hon. Charles Grey*; respectable productions, which, in a different sort of exhibition, would pass almost unremarked. Mr. Leighton also contributes two views from Granada; very minute ones, which wear an eleemosynary aspect here. Among the

figure-pieces what else shall we name? A large and somewhat ambitious but by no means masterly picture by Mr. Fitzgerald, *The Ransom*; *Pursued*, an Italian subject by Halswelle; *Farren's Cambridgeshire Potato-Field*, markedly reminiscent of a picture by Mr. Macbeth in last Academy exhibition, but otherwise approvable enough; *He's Gone*, by Ashton—two young ladies at a window overlooking the park, rather bright and graceful; two decidedly poor specimens of Donaldson, *The Marriage of the Burgomaster's Daughter*, and *The Pier Band*; *Between the Lights*, by Gadsby, a small girl warming her fingers at the fire; *Mandradì Cavalli*, by Raggio; and a brace of small works by Marsh and Pavy.

Of the landscapes, about the best is that by Mr. C. Collins, *Sheep-Washing at Boxhill Bridge, Surrey*—respectable, but not exceeding an ordinary standard. Mr. Edwin Ellis seems too much inclined to the slap-dash this year, and has not done such adequate justice to his powers as in some previous exhibitions: and it will be enough merely to name Messrs. C. W. Wyllie, A. Robinson, Finnie, Kerr, and Meyer. *Thirlmere, from Raven Crag, Cumberland*, by Mr. George Cole, may attract at present some attention from its subject, not from any superior qualities of art that it displays. *Hours of Idleness* is a large picture, and a very fair one, of hounds in kennel, by Mr. Emms. The water-colours include nothing of particular mark. Perhaps *The Orphans*, by Mr. W. R. Dickinson, is the most noticeable—two growing girls with their grandmother—the expressions having a certain emotional intensity which recalls to some extent the manner of Mr. Holl.

PICTURES FOR THE ACADEMY AND THE GROSVENOR, &c.

OUT of the endless multitude of pictures which have been sent in this week to the Royal Academy and the Grosvenor Gallery, and the only smaller number of those which have been "on view" at the studios of their artists, or at some intermediate halting-place, we may specify a very few. Messrs. Pilgeram and Lefèvre, 1A King Street, St. James's Square, collected the works of Messrs. Alma-Tadema, Vanatelli, Nicol, Mesdag, and Israels. Mr. Alma-Tadema's pictures are seven, only one of which, but that the most important, goes to the Academy. This is the life-sized figure named *A Sculptor's Model*, which was displayed last year in Berlin, and there secured, as it could not fail to do, a great deal of notice. The other examples are entitled *Cherries*, a large recumbent female figure, painted in 1873; *A Bacchante*, recently engraved; *Hide-and-Seek*, a Roman or Pompeian scene; and three companion subjects, *Painters*, *Sculptors*, and *Architects*, two of them Greek, and the third Roman. This last is an admirable specimen; and not less so *The Painters*, a number of artists studying a naked female model from various points of view. Vanatelli's picture is *A Procession at Venice*, crossing a bridge of boats, a work of much ability, notwithstanding some crudity of colour. Mr. Nicol's principal—to us by no means attractive—picture is named *The Missing Boat*. Mesdag contributes *Daybreak, Scheveningen*, in a rather Whistlerish style; and Israels, *The Return from the Fields*, labourers wheeling potatoes homeward by twilight. Mr. Cecil Lawson has completed a work of very considerable size and conspicuous ability, *In the Minister's Garden*, which is termed "a tribute to the memory of Oliver Goldsmith;" not that it portrays any of the scenes with which that poet was associated, for the country is from the neighbourhood of Aldershot, but because the painter wishes to make us think about the *Deserted Village*, and its clergyman "passing rich on forty pounds a year." The same artist displayed *Strayed, a Moonlight Pastoral*; also *The Wet Moon, Old Battersea*, and *In the Marsh-land*—the latter two for the Academy. Mr. F. W. Lawson has produced another of his suggestive

series of *Children of the Great City*, entitled *Dawn*. Mr. James Macbeth has a large landscape, *The Land of Argyll*—not only large, but vast in its impression on the eye; spacious tracts of heath-land and mountain range, with a great sense of scale and silence, and remarkable intensity of colour. He sends, moreover, two portraits—a gentleman seated, and another wading a stream as he fishes. Mr. Herkomer showed at the German Athenaeum, 51 Mortimer Street, an oil-picture for the Academy, *Eventide, a Scene in the Westminster Union*—the aged female inmates in their ward: it is certain to attract, as did the *Chelsea Pensioners* of two or three years ago, a large share of public attention, and to repay it. Also two water-colours for the Grosvenor Gallery: one of these more especially—an old Bavarian cottager with two children, entitled *Who Comes Here?*—is remarkable for the broad and unfaltering sweep of its execution. Mr. Hennessy contributes to the Academy *A View on the Thames*, and to the Grosvenor *A Cider Orchard in Normandy*, with groups of the peasantry. The Berlin Photographic Company, in Rathbone Place, collected a set of pictures by the two Achenbachs, Salentin, and four other German painters, all intended for Burlington House. Mr. Andrew Gow has prepared a telling subject—*The Public Reading of a War Despatch during the French Revolutionary Campaigns*. Mr. Edwin Ellis had several landscapes at the Gallery, 48 Pall Mall—one of the most striking being a mountain scene with drifting mist. Mr. Nettleship contributes a large and vigorous animal subject—a dog slaying a wolf which had attacked a child. The dog is a St. Bernard's dog well known all about Hampstead, and one of the grandest specimens of the breed to be seen near London. Last we have to mention a first *début* to which extraordinary interest attaches; it is that of Mr. Robert Barrett Browning, the son of the most illustrious poetess, and of one of the most illustrious poets of our time. Mr. Barrett Browning has been diligently studying for a few years past in Antwerp, under a painter of repute, and he has now sent over his first work for exhibition: it goes to the Royal Academy. The subject is one of those cunning Antwerpian craftsmen who work in brass: he is engaged in chasing a dish—an elderly and personable grey-bearded man, life-size. The primary interest of this work derives no doubt from its authorship: but besides this it has conspicuous promise of its own, and indeed in no small measure positive attainment. The handiwork generally is noticeably bold and solid, some of the object-painting (such as the specimens of brass-work) highly efficient and effective, and the whole treatment in good keeping—the accessories being what they should be, and where they should be.

W. M. ROSEKILL.

THE EXCAVATIONS AT OLYMPIA.

SINCE our last week's issue further reports of the Olympia excavations up to the middle of March have come to hand. The yield of the larger order of works of art continues to be disappointing. Two considerable pieces, however, in this kind, have been recovered from that which is historically the least interesting of the various structures in course of exploration, the Exedra at the foot of Kronion; these are, a well-preserved laureate head of Antoninus Pius, and a votive bull in marble. There is much interest in the promise—which, however, it will take some time to realise—held out by certain new appearances in the soil of the northern part of the Altis. First, a trench dug from south-west to north-east between the temples of Zeus and Hêrê, where the Pelopion should according to Pausanias have been found, has brought to light, not any traces of the Pelopion, but a singular stratum, nearly six feet thick, of perfectly black soil unlike the soil of any other part of the Altis: the question is whether this may not be

found, on analysis, to contain the remains of the great pyramidal Zeus-altar, built of the ashes of the sacrifices. Next, the extensive enclosure of the Prytaneion has been so far excavated as to show evidences of an inundation which seems to have bedded up a part of its area at an early period, and may therefore have covered some of its treasures in time to save them from rapine.

The further exploration of the Byzantine church due west of the Zeus-temple has yielded, among other results, no less than eleven pedestals with inscriptions, besides two lists of Olympic winners, all built into its floor. The number of remains in the same class discovered in the demolition of the Byzantine walls of defence abutting on the temple is becoming prodigious. Among the architectural fragments withdrawn from these walls, several are of peculiar interest from bearing distinct traces of colour. Among the many inscribed pedestals, one of the Roman period, and of peculiar richness, carried the statue of the pankratiast Ti. Claudius Rufus of Smyrna, and is covered on two sides with a peephism of the Elians giving him the citizenship of their State and recording how he prolonged the contest till starlight; on the third side, his own countrymen of Smyrna pay him a like honour. Two other pedestals, found near the north-east angle of the temple, are those of the statues of the Rhodian Eukles, and of Euthymos, the work of Pythagoras of Samos; both mentioned by Pausanias (vi. 6, section 2, 4), in connexion with the statue of Kallias, of which the pedestal had already been found in the same neighbourhood. At a distance of a little over twenty yards from the temple, the remains of a low wall have been traced, continuously along the south side and interruptedly elsewhere, which seems clearly to have served as a terrace or balustrade for statues. Here also have been found very many pedestals, one bearing the inscription of a winner, Timolas, and another with a tantalising fragment still adhering to it, in the shape of a life-sized bronze foot of consummate workmanship. Innumerable minute fragments of bronze statuary, found in all this part of the Altis, bespeak its former wealth, without giving us any single figure approximately complete or recognisable. On the other hand, the yield of minute votive objects, and especially objects in the archaic style, has exceeded all expectation. The black stratum already mentioned was full of these, and among them a bronze statuette of a warrior in the act of hurling a spear, about four inches high and of extremely archaic workmanship; here also were found three painted unguent-vases in the style known as Corinthian, one of them having an incised inscription with the name Semonides as dedicator. Copious relics of the same or still earlier phases of Greek civilisation continue to occur in the lowest stratum of soil on the east front of the temple; such as a four-inch bronze statuette of a woman with her left hand in her breast, the right stiffly holding up her dress, and the feet not parted; a section across the legs of a very primitive female statue in painted terra-cotta; a two-handled silver bowl, and many fragments of bronze vessels, ornamented with zigzags and concentric circles united by tangents; also bronze weights inscribed with the name of Zeus, weapons, and votive animals.

ART SALES.

WE shall next week be enabled to give the prices of the more important of the Rembrandts sold during the middle days of this week from the Cambridge University collections, and also of the famous Novar Turner drawings and pictures which come on for sale to-day; but the important sale to be recorded in the present column is that of the collection of Mr. F. W. Topham and his own remaining works. Mr. Topham's own works, dispersed by Messrs. Christie last Saturday, sold for

moderate prices, especially when the pleasant quality of most of his productions is duly considered. Among the water-colours, *Little Nell and her Grandfather* sold for 23l. 12s. 6d.; *A Welsh Landscape*, with figures of children, 70l.; *The Eve of the Festa*—one of such subjects in which he was happiest—89l. 5s. (Rathbone); *A Girl with a Lamb*, 110l. 5s. (Johnson); *Outside the Church*, 210l. (Agnew); and *Reading her Lover's Letter*, 236l. 5s. (Waithman). The pictures followed shortly upon these the artist's more important works in water-colour; and among them, *Voices of the Sea* fetched 178l. (Brown); the original sketch for the picture of the *Irish Pattern Fair, Connemara*, 126l. (Rathbone), and then the picture itself—a piece of charming and ingenious design and colour, in all probability the masterpiece of the artist—703l. (Brown). The engravings sold were unimportant. Afterwards, there was dispersed Mr. Topham's interesting collection of the works of brother artists. By David Cox there was a very desirable example, *A Breezy Day*—it realised 215l. 5s.; a drawing by Cox, with figures by F. Tayler, fell for 50l. 8s. By Peter de Wint there was *A Cornfield*, 80l. 17s., and another, the figures in which had been painted by Mr. Topham himself, which sold for 94l. 10s. A very important and elaborate drawing by E. Duncan, *Dutch Boats Riding Out a Gale*, realised 357l. (Eley); *A View in Venice*, by James Holland, 82l. 10s.; *The Earl of Quarterdeck*, a known example of the late Mr. Pinwell, whose drawings have perhaps not yet reached their full value, 51l. 9s.; *A Welsh Girl*, by Paul Falconer Poole, R.A., 115l. 10s. (Agnew). Among the oil-pictures we note a highly-finished replica, by Mr. Frith, of the engraved picture of *Hogarth before the Commandant at Calais*, which fell to Mr. Agnew's bid of 162l. 15s.; *Faces in the Fire*, by Mr. Frank Holl, 105l.; and one of James Holland's best-reputed pictures of the South, *The Port of Genoa*—a moonlight view—238l. 15s. (Brown). This was probably the most important sale of contemporary work that has thus far taken place during the present season.

NOTES ON ART AND ARCHAEOLOGY.

THE funeral of Sir Gilbert Scott is fixed to take place at Westminster Abbey to-day (Saturday) at twelve o'clock.

WE hear that Mr. Alfred Hunt will be represented at the Paris Exhibition by one of his larger pictures and by an elaborate water-colour drawing, which, though it was received with special approval on its first production at the room of the Society of Painters in Water-colours, has lately been re-worked to great advantage. This water-colour drawing represents the little lake of Coruisk in the Island of Skye, with the mountains round it, under an effect of passing and local shower. The scale of the scenery is large; the eye has in view a wide extent of desolate country, dark with the colours of the mountain and the colours of the storm. Little islands in the lake gleam like bits of emerald out of the general gloom and greyness. There is a wonderful effect of broken rainbow near the shore, low in the picture, the *finesse* of broken lights being in the best manner of a painter who is nothing if not observant of the subtlest effects in nature. The improvement wrought in the work since it has returned to the artist's hands by the sale, we believe, of some possessions of its original purchaser, is due in part to Mr. Hunt's more recent familiarity with the kindred though still grander scenery of Norway. The colour and form of the rocks in many parts of Norway are those of the wild scenery of Skye, and thus the artist has for all practical purposes made a second visit to the scenes of this drawing of some eight or ten years ago. No quality of permanent charm and interest which we are accustomed to find in Mr. Hunt's best work is absent from this exquisitely ordered

drawing, the whole of which is executed with that patience of care, which, combined with the most delicate of perceptive powers, has given Mr. Hunt his great place among English landscape painters, a place which the passing of time can only enlarge and confirm. The large oil picture, which is to accompany *Coruisk* to Paris, represents the neighbourhood of Coniston—or Coniston itself—a long line of mountain range, of which the heights and recesses, lights and shadows, are subtly indicated, and below this range verdant and flourishing meadows and English foliage of various greenness and of exquisite freshness in the moist air. Those pictures—alike only in their evidence of knowledge and penetrating eye and accomplished hand—will worthily represent in France the art of Mr. Hunt.

WE have seen recently at Messrs. Hogarth's, in Mount Street, a selection from the latest etchings of Mr. Seymour Haden, the eminent surgeon, from which it is evident that the skill of an artist in modern etching is generally maintained in his newer work. In view, however, of the extremely forcible translation of the work of Turner, in *Calais Pier*, which has lately been issued, that could hardly be doubted. Twelve etchings from nature are exhibited at Messrs. Hogarth's, and while for some the chief attraction will be found in such a one as the *Three Sisters*—a study of trees and ferns and underwood, the immediate pleasantness of which commends it to all beholders—others will feel more strongly drawn to such an effect of storm on the river as Mr. Haden has rendered with characteristic energy and boldness in his etching of *Battersea*. The movement of river life is agreeably suggested by the etching of *Purfleet*; but, since the *Agamemnon*, the artist has produced nothing so impressive as the new *Battersea*, with its storm to right, its boat, and boat sail rising against a gusty sky—save, indeed, the great *Calais Pier*, which as a free rendering of the famous work of Turner, has all the manly virtues proper to the best reproduction of work in itself so essentially vigorous and potent. The present sketches on copper take high rank among modern work of the aquafortist.

MR. HAMO THORNEYCROFT has sent to the Royal Academy a figure of heroic size of *Lot's Wife*. The head, of a severe beauty that reminds the spectator more of a Niobe or a Medea than of the Hebrew type, is turned back violently on the shoulders, and exhibits an extreme vivacity, which decreases as the figure descends, until the feet and the lower drapery are seen to be fading into the rigid substance of the rock salt. The modelling of the projecting shoulder, and of the neck, is particularly masterly, and this work will no doubt greatly increase the reputation of an artist who is rapidly taking a foremost place among our younger sculptors.

A COLLECTION of prints illustrating the antiquities, buildings, &c., of the county of Kent, is being formed for the Archbishop's library, Lambeth Palace. Those who have duplicate or other impressions are kindly asked to contribute. The ancient records of the See, further elucidated by Kentish books and prints, will then make this portion of the library at once valuable and unique.

AN attempt is being made by the French Government to revive the art of lithography which has been suffered to fall very much into disuse during the last few years, wherein so many new modes of reproduction have been invented and adopted. Lithography at the beginning of the century numbered such masters in France as Prud'hon, Géricault, H. Vernet, Bonington, Delacroix, Paul Huet, Gavarni and others, all of whom employed it with the greatest skill in perpetuating their works. Now it has almost died out in France, two or three artists at the most remaining faithful to it in the modern salons. Etching, in fact, which has been practised with so much perfection, especially by certain

French artists of late years, has completely taken its place; and it is doubtful whether lithography will ever be reinstated in popular favour. Nevertheless the French Government are no doubt right in trying to stimulate designers upon stone to new exertions. It is as well to see what can be done by lithography as compared with other processes of engraving. With this view the Director of Fine Arts has given a certain number of commissions to the few French lithographers who still remain for the reproduction in lithography of various monumental works. M. Sironz is to undertake Delacroix's ceiling in the Gallery of Apollo; M. Monilleron, *The Battle of the Cimbri*, by Decamps; M. Gilbert, *Jane Shore*, by Robert Fleury, a picture now in the Luxembourg; M. Paul Flandrin, the *Jesus Christ and the Little Children*, by Hippolyte Flandrin; M. François Théodore Rousseau's charming landscape in the Luxembourg, and M. Vernier Millet's celebrated *Angelus*; M. Jules Laurent, *The Glorification of St. Louis*, by Cabanel; and M. Chanvel, *The Encampment*, by Eug. Fromentin. The stones on which these works are executed are to be preserved in the Louvre.

In consequence of the Universal Exhibition the Cercle Artistique of the Place Vendôme will not hold its usual exhibition of water-colour drawings this summer. It is as well that some mercy should be extended to an art-loving public.

ABOUT 150 water-colour drawings have been sent by English artists to the French Universal Exhibition.

RUSSIAN art, it is stated, will be well represented at the French Exhibition. An exhibition has been lately held at the Academy of Arts in St. Petersburg of the paintings destined to be sent to France. Some of these have been seen before, but most are new, and among them there are reported to be several remarkable works. A large picture by Gerson of Copernicus expounding his system before an assembly of notable persons in Rome in 1500 holds the place of honour.

A NEW method for cleaning pictures is described by E. v. Bibra in a recent number of the *Journal für praktische Chemie*. A very indistinct oil-painting was freed from dust with a feather, washed with a sponge and water, and then covered for eight minutes with a layer of shaving soap. The soap was then washed off with a brush and the picture left to dry. It was next thoroughly cleaned with linen cloth soaked in nitro-benzine. The picture was now distinct, but the colours dull. Finally, it was treated with olive oil, and a coating of quick-drying varnish laid on.

A WRITER in the *Lancet*, commenting on some recent forgeries effected by means of chemical agents, speaks of the ease with which ink-stains, both old and new, can be taken out of paper. "We have seen," he says, "valuable prints on which an ink-bottle had been upset restored almost to their original state by the action of chloride lime, the print being floated in a common sponging-bath filled with a clear solution of the chloride." It should afterwards be well washed with plain water. This process is, of course, well known; but possessors of ink-stained prints may not be sorry to be reminded of it.

On the occasion of the marriage of the Princess Charlotte of Prussia, a carved oak chest was presented to her, executed by the pupils of the wood-carving establishment of the painter Magnussen in Schleswig. The chest was enriched by three reliefs, representing subjects taken from English history, and the lid rested on a rim of lions' heads. Altogether, this richly-ornamented work seems to have endeavoured to rival the magnificent marriage-coffers presented to brides of old, though we do not read that it was adorned, as they so often were, with paintings.

THE Louvre has lately received a most important addition, by the donation of M. Ilis de la Salle,

who, with rare generosity, has made over in his lifetime the whole of his valuable collection to the National Museum. This collection consists of no fewer than 434 drawings and studies by old and modern masters, and twenty paintings, some of them of high merit. The paintings are at present being temporarily exhibited in one of the galleries, but it is intended that a special room shall be devoted to the collection of M. de la Salle as soon as it can be arranged. The modern pictures are perhaps on the whole most noteworthy, but there are several fifteenth-century works in this collection, especially a beautiful and perfectly authenticated painting of *Herod's Feast*, by Fra Angelico, that claim attention.

BESIDE the rich gift of M. Ilis de la Salle, an important legacy has just been left to the Louvre by the late Comtesse Duchatel. This consists not of her whole collection, as has been said, but of the five most important pictures in it, pictures which perhaps the Louvre would not have been rich enough to purchase, for they are valued at 5-600,000 francs. They are *La Source* and *Oedipe*, by Ingres, two of his most important and most beautiful works, engraved some years ago in the *Gazette des Beaux-Arts*; *A Virgin and Saints*, with *Donor*, by Memling, a splendid work in excellent preservation, and undoubtedly authentic, almost comparable, it is said, with his celebrated *Adoration at Bruges*; and two finely painted exterior wings of an altar-piece by Antonio Moro. All these five works were lent by the Comtesse Duchatel to the Alsace-Lorraine Exhibition, where they attracted general observation. By the courtesy of the heirs of the Comtesse, to whom they were left during life, they have been immediately given up to the Louvre, where they will shortly be exhibited in a small salon expressly prepared to receive them.

A FINE painting by Courbet, called *La Vague*, and exhibited in the Salon of 1870, has just been bought for the Luxembourg for the sum of 20,000 fr. It is said to be one of the most powerful works of this powerful painter. The cross of the Légion d'Honneur was offered to him immediately after its exhibition, but he with his customary bluntness refused the honour.

M. CHARLES BLANC has been appointed to the Chair of Aesthetics and the History of Art recently created in the Collège de France.

A SOCIETY of Strassburg students have resolved to dedicate to Goethe a statue to be placed on the square in front of the university. The poet is to be represented in his youthful aspect, as he appeared when a student of the Strassburg University.

THE Cantons of Schwyz, Uri, Zug, Unterwalden, and Luzern have combined in a project for holding a Central-Swiss Exhibition in Luzern during the summer of 1879. The initiative committee, of which Bundesrath Knüfel is the president, have issued a conspectus of the "Groups" in which the exhibition will be arranged. They are ten in number: the first seven relate to manufacture and trade, the remaining three to art. "Group 8" will consist exclusively of the Central-Swiss painting, sculpture, and art-manufacture of earlier times; "Group 9" of the works of contemporary Central-Swiss artists and art-workers, including lace, pottery, wood and ivory carving, and similar articles of the local industry. No work will be admitted to the exhibition unless it is guaranteed as being wholly or partially a Central-Swiss production; where it is the latter, the fact must be stated to the committee, and it will be recorded in the catalogue.

WE have received from the eminent French printer, M. Jouaust, of the Librairie des Bibliophiles, the four latest numbers of his very artistic little publication *La Comédie Française*, biographical notices of the artists of the theatre accompanying the small etched portraits which proceed from the etching needle of Gaucherel.

M. Gaucherel, one of the veterans in a now fashionable art, has of course had various degrees of success in the accomplishment of this little work undertaken through the initiative of the enterprise of M. Jouaust. But even where the portraits have not been strikingly resembling—as in the case of Mlle. Bernhardt, whose mobile features are apt to defy the art of the portraitist—the composition of the subject and disposition of the figure are, with hardly an exception, artistic. The later numbers contain some excellent likenesses. Thus the subtlety of expression conveyed in the small portrait of Delaunay in *Le Menteur*—known to the reader of old English comedy under the name of *The Liar*—is at once a sufficient proof of the *finesse* of talent possessed by the etcher and of the skill of Delaunay in facial expression. The portrait of Clémentine Joussain is a less successful example of the ability of the artist, who cannot fail to be incited to his best exertions by the interest of his subject, and Mlle. Clémentine Joussain rests, alas! permanently in the ranks of the second-rate. The sketch of Maubant, courtly and chivalrous, in the great romantic piece of the greatest romantic poet, is full of frankness and grace, the gesture quite as much as the expression having been seized by M. Gaucherel with confident art. And, lastly, Mlle. Reichemberg, the type of theatrical simplicity—an *ingénue* indeed, but an *ingénue* of the footlights, a pastoral figure studied not so much from nature as from Dresden—she, too, with Suzel's folded hands, smoothed hair, and mouth of propriety, much as Paris has seen her during ten years of her perpetual youth, M. Gaucherel has depicted with a finish of expression which can only result from his quick, keen insight into the character of the model who has posed herself. The dainty prettiness of the accessories is akin to that in the art of M. Lalauze; but M. Gaucherel, unlike M. Lalauze, is not often, but always, yet more occupied with the character he is portraying than with the decorative pleasantness of furniture and background. M. Jouaust is bringing to a good issue the work he has undertaken. His book will remain among the most agreeable, though withal modest, reminiscences of the artistic life of the years through which we are passing.

PROF. R. RAHN gives a very full account in the *Sonntagsblatt* of the Berner Bund of the wall-paintings which were discovered a few weeks ago in the mountain-church at Neunkirch in the Canton of Schaffhausen. One of these, which is on the outside of the church, first came to light on the breaking-down of a neighbouring building. It is a mountain landscape, with a many-towered city, which Prof. Rahn takes to be Jerusalem. There are dim indications of figures in the foreground, one of whom is evidently a bishop. Three other pictures have been discovered in the interior of the church, on the north wall of the choir. It may be concluded from the costume of the figures that they were painted at the beginning of the sixteenth century, a very short time before the outburst of the Reformation; and Prof. Rahn sees indications that they were the work of one of the painters on day-wages (*Maler im Taglohn*) who at that period journeyed through the land in dozens. They are exceedingly coarse in drawing, colour, and conception, and are plainly from the same hand. The first of the three pictures on the north wall of the choir represents the Man of Sorrows, who is literally covered from head to foot with bloody wounds: the hands are folded on the breast, and a whip is thrust under one arm and a green reed under the other. The Virgin and St. John stand on either side. The donator and donatrix, each with a shield and armorial bearings, kneel at the feet of the Madonna and the Apostle. Two wall-paintings, which were brought to light some days later, on the east wall—an *Adoration of the Three Kings* and an *Adoration of the Shepherds*—are described by Prof. Rahn as far exceeding the others in concep-

tion and execution. In style and technical handling they resemble those which were discovered last year in the church at Oberwintherthur in the Canton of Zürich. The outlines, as in all the wall-paintings of the period, are thickly indicated, coarse red pencil lines being used for the flesh parts, and black pencil lines for the hair, garments, crowns, and accessories. The choice of colours in all the paintings is exceedingly limited, as was frequently the case with the journeyman painters; little but blue and green are employed for the background, and the naked parts appear to have been left uncoloured.

THE STAGE.

THE production at the Court Theatre of Mr. Wills's *Olivia*, of which play we shall have occasion to speak in detail in our general review of recent plays, is likely to be remembered as an almost unexampled instance of absolutely perfect stage management. The depreciatory remarks that are sometimes directed against stage carpentry and "upholstery" become pointless when the labours of the scenic artist, the costumier, and the furnisher are subordinated so completely not merely to good taste, but to the only legitimate object of scenic illustration—namely, that of lending aid to the author's conception. Musicians and artists of renown have contributed to enrich the work; and it may be assumed that it is the admirable taste and judgment of Mr. Hare that has reduced the whole to the order and harmony which are so conspicuous in this performance. Nor is the touching and beautiful play which Mr. Wills has written upon the lines of the romantic portion of Goldsmith's *Vicar of Wakefield* underserving of this reverent care and wise expenditure. It is still more to say that it is worthy of the grace and tenderness, the simple pathos, and the marvellously truthful and powerful expression of passion characterising Miss Ellen Terry's performance of the part of the heroine, not to speak of Mr. Vezin, Mr. Archer, Miss Aubrey, Mr. Terris, Mr. Denison, Mr. Norman Forbes, and the representatives of the other characters whose exertions contribute so much to the impression produced by the play.

If it had been produced at any other time, the revival of an old version of *The Vicar of Wakefield* at the Aquarium Theatre might have attracted, and would have deserved to attract, notice. It is fairly acted by most of the performers, and something more than fairly acted by Miss Litton as the heroine, Mrs. Stirling as Mrs. Primrose, and Mr. Farren as the Vicar. But this play, which blends the boisterous humours of the fair and the jail with the sorrows of *Olivia*, is but a commonplace production by the side of Mr. Wills's tender idyll; and just now it is hardly possible to avoid making comparison between the two works. As Mr. Wills's play has for some months been known to be in rehearsal, and indeed could not well have been produced without much longer and more careful preparation than appears to have been bestowed on the version at the Aquarium, meritorious as the latter is, it may be assumed that the curious fact that both pieces were produced on the same day has not been due to an attempt on the part of Mr. Hare to adopt the plans of another manager.

MUSIC.

A most interesting novelty was brought forward at the Crystal Palace on Saturday. This was Lalo's "Sinfonie Espagnole" for violin and orchestra, the solo part of which was played by Señor Sarasate, to whom the work is dedicated, and for whom, we believe, it was composed. M. Lalo is a French violinist and composer, of whose biography very little is known, owing, it is said, to his own reticence on the subject. A concerto in F from his pen was brought forward by Señor Sarasate on the occasion of the great violinist's

first appearance in this country, at a Philharmonic Concert in May, 1874, but it failed to produce any great impression. The work performed on Saturday is of far superior merit. Though described in the programme as a "concerto," the term can hardly be considered as strictly appropriate. The piece undoubtedly is a concerto in so far as it is written for the especial display of the solo violinist; but in its form it more nearly approaches that of the symphony. It contains the ordinary four movements, whereas a concerto, with very rare exceptions, has only three; and the whole design of the work is symphonic. The themes are not only interesting but of remarkable originality, while the orchestration is of unusual piquancy, the harp, triangle, and side-drum being employed with the happiest effect. The movements which strike the most on a first hearing are the *scherzando* and the finale; but throughout the whole work the interest never flags. The solo part was brilliantly played by Señor Sarasate, while the orchestral portion—the importance of which is too great to be called accompaniment—received full justice under the careful direction of Mr. Manns. Later in the afternoon Señor Sarasate played his clever fantasia on Gipsy Melodies, with pianoforte accompaniment. The rest of the concert was mostly composed of familiar materials, including Schubert's unfinished symphony in B minor, the overtures to *Egmont* and *Genoveva*, and vocal music by Herr Henschel.

It would be difficult to speak in too high terms of the performance at the Adelphi of the *Marriage of Figaro*, given last Thursday week by Mr. Rosa, and briefly recorded in our last issue. Excepting that the small part of Antonio was, perhaps, a little over-acted by Mr. Dodd, the rendering of the whole opera was simply faultless. A more charming Susanna than Miss Julia Gaylord it would be impossible to imagine; and though she sang while suffering from so severe a cold that an apology had to be made for her, her acting of the character was so excellent that one forgot altogether that she was not in good voice. As Cherubino Mdle. Marie Fechter strengthened the favourable impression she had produced in *Faust*; her conception of the bashful yet saucy page was admirable, while her unaffected and sympathetic singing was well suited to Mozart's music, the "Voi che sapete" receiving an undeniable encore. Mdme. Blanche Cole was an excellent representative of the Countess, while Mrs. Aynsley Cook made, as usual, a good deal out of the small part of Marcellina. Mr. F. H. Celli played Figaro, singing the music extremely well, and giving a very lively impersonation of the character. Mr. Ludwig, as the Count, was conscientious and painstaking, though the part hardly gives him so much scope for his special talents as some that he has undertaken, while the Bartolo of Mr. Aynsley Cook and the Basilio of Mr. Charles Lyall were two most excellent performances. Mozart's lovely accompaniments were played to perfection by the orchestra—happily without the wretched additional parts for trombones which may be heard at the Italian operas, but which Mr. Rosa is too true an artist to allow—while the chorus and *mise-en-scène* left nothing to desire. During the past week repetitions of the most favourite pieces of Mr. Rosa's repertoire have been given; the season is announced to conclude this evening.

MR. J. B. WELCH's annual concert at St. James's Hall, on Tuesday evening, deserves mention as being far superior to the average of professors' benefit concerts. On more than one previous occasion Mr. Welch has seized the opportunity to bring forward at his concert music not often to be heard. Thus last year he gave Schumann's *Requiem*, for the first time in London. On Tuesday he engaged a full orchestra, including many of our best players, to do justice to his programme. The chief works performed were Brahms's "Song of Destiny" ("Schicksalslied"),

the finale to *Loreley*, and Raff's "Elegy," Op. 186. In these the choir, consisting largely of Mr. Welch's pupils, showed excellent training, singing with much precision, though in Brahms's fine chorus, the attention to light and shade was not always all that could be desired. The instrumental pieces at the concert were Sullivan's "Graceful Dance," from his music to *Henry VIII.*, Mendelssohn's Capriccio in B minor for piano and orchestra (the solo part finely played by Mr. Franklin Taylor), and the overture to *Zampa*. Of the numerous vocalists who appeared, special mention should be made of Miss Ellen Lamb, a young lady whom we had not heard before, who possesses a very pleasing soprano voice, the upper part of which is particularly good, and who sang with considerable taste. Miss Anna Williams, Mr. Barton McGuckin, and Mr. Santley were also specially successful in the music allotted to them.

At Mr. Dannreuther's last musical evening, the programme included Xaver Scharwenka's piano quartet in F major, Weber's piano quartet in B flat, two movements from one of Bach's violin sonatas, played by Mr. Henry Holmes, and two transcriptions from Wagner's works for piano solo.

HERREN IGNAZ BRÜLL and George Henschel gave a pianoforte and vocal recital at St. James's Hall on Wednesday afternoon. Herr Brüll performed Beethoven's sonata in A flat, Op. 110, Chopin's Scherzo in B minor, Op. 20, and smaller pieces by Chopin, Henschel, Liszt, and himself; while Herr Henschel gave a very interesting selection from Schubert's "Winterreise," four of his own Lieder from the *Trompeter von Säckingen*, and songs by Beethoven, Schumann, Franz, Brahms, and Brüll. It need hardly be added that the performances of both artists were worthy of their programme.

THE first concert for the present season of the Bach Choir, conducted by Mr. Otto Goldschmidt, takes place at St. James's Hall this (Saturday) evening, when the works to be given are Bach's *Christmas Oratorio* (first three cantatas), Schumann's "New Year's Song" (first performance in London), Wesley's anthem, "O Lord, thou art my God," and Mendelssohn's glorious 114th Psalm, for eight-part chorus—one of the finest, though one of the least often heard, of his sacred works. A concert of unusual interest may be confidently expected.

MESSRS. PUTTICK AND SIMPSON have been instructed to sell on May 15 the whole of the unpublished works of the composer Rossini (154), consisting of vocal pieces for different voices, duets, choruses, dances, masses, &c. The whole were purchased of Madame Rossini, the widow of the great composer, to whom a very large sum was given for them.

The History of the Pianoforte, with an account of the Theory of Sound and the Construction of the Piano, has been entirely rewritten by Mr. Edgar Brinsmead. A new edition, that of the twenty-first thousand of this work, will be published on May 1 by Novello, Ewer and Co., 1 Berners Street, W. It will contain a large number of engravings that are descriptive of the subject.

AFTER an interval of more than ten years, Meyerbeer's *L'Etoile du Nord* was revived at the Opéra-Comique, Paris, on the 20th ult., with brilliant success. The parts of Catherine and Peter were sustained by Mdle. Océile Ritter and M. Giraudet, and the *ensemble* of the opera is said to have been one of the best, if not the very best, ever presented.

LAST Sunday week Mdme. Norman-Néruda made her first appearance since twelve years in Paris, at M. Pasdeloup's Concerts Populaires. She played Viotti's concerto in A minor (No. 22), and the Adagio from Spohr's "Scena cantante," with enormous success.

THE Leipzig *Signale* announces that Joachim Raff, the Director of the Conservatory of Music at Frankfort-on-Main, has invited Herr Julius

Stockhausen to take a post as principal Professor of Singing in that institution. Herr Stockhausen has accepted, and will therefore resign the directorship of the Stern'sche Gesangverein at Berlin, which he at present holds. The *Signale* also states that Mdme. Clara Schumann will take an engagement as teacher of the piano in the same Conservatory.

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TABLE OF CONTENTS.

	PAGE
STUBBS'S CONSTITUTIONAL HISTORY OF ENGLAND, by JAMES GAIRDNER.....	291
YRIARTE'S SHORES OF THE ADRIATIC, by the Rev. H. F. TOZER.....	292
THE LIFE AND LETTERS OF JAMES HINTON, by SHAD-WORTH H. HODGSON.....	293
TROLLOPE'S SOUTH AFRICA, by COUTTS TROTTER.....	294
RANKE'S BIOGRAPHY OF FREDERICK THE GREAT, by G. STRACHRY.....	296
ADAMS' WOMEN OF FASHION, by Mrs. DAVID MARSON.....	297
CURRENT LITERATURE.....	297
NOTES AND NEWS.....	298
OBITUARY: MR. MAYERS, &c.....	300
NOTES OF TRAVEL.....	300
MAGAZINES AND REVIEWS.....	301
SELECTED BOOKS.....	302
CORRESPONDENCE:—	
“The Economy of Consumption,” by R. S. Moffat; Prof. Max Müller on Homer, by A. Lang; On the word “Wharf” in Shakespeare, by the Rev. W. W. Skeat.....	302-3
APPOINTMENTS FOR NEXT WEEK.....	303
COPPE'S EDITION OF ARISTOTLE'S “RHETORIC,” by Prof. LEWIS CAMPBELL.....	303
SCIENTIFIC OBITUARY.....	304
SCIENCE NOTES (GEOLOGY, METEOROLOGY, ZOOLOGY) MEETINGS OF SOCIETIES.....	304
AMAND-DURAND'S REPRODUCTION OF THE WORK OF MANTegna, by H. WALLIS.....	306
RAYET AND THOMAS' MILET ET LE GOLFE LATMIQUE, by A. S. MURRAY.....	308
THE LATE SIR GEORGE GILBERT SCOTT.....	308
M. ALLEMAN'S EGYPTIAN COLLECTION, by Miss AMELIA B. EDWARDS.....	308
THE FRENCH GALLERY, THE SOCIETY OF BRITISH ARCHITECTS, PICTURES FOR THE ACADEMY, THE GROSVENOR, &c., by W. M. ROSETTI.....	309-10
THE EXCAVATIONS AT OLYMPIA.....	310
ART SALES.....	311
NOTES ON ART AND ARCHAEOLOGY.....	311
THE STAGE.....	313
MUSEO NOTES, NEW PUBLICATIONS.....	313-14

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LITERATURE.

China. Ergebnisse Eigener Reisen und darauf gegründeter Studien, von Ferdinand Freiherrn von Richthofen. Erster Band. Einleitender Theil. Mit xxix Holzschnitten und xi Karten. (Berlin: Reimer, 1877.)

(First Notice.)

No one who even turns over this remarkable volume can greatly wonder at the hesitation with which one undertakes to give an idea of its nature and contents in a few columns. Not to every one, even of those who have read and admired a work on such a scale, is given that needful faculty of photographic reduction. There is hardly any drawback to the admiration with which we regard the book, but there is to our satisfaction. Mis-giving is inevitable when we see foundations so broad laid for the labours of one architect. What number of years must yet be needful to raise the pile to its crowning pinnacle? And then how many, in these days of hurry and over-occupation, and of study more and more specialised, will find time to master and appreciate a work so large in scope and execution? In regard to the first doubt we take comfort in the consideration that the author may still reasonably look forward to many industrious years. To the second question we can only reply that Wisdom is justified of all her children.

The Freiherr Ferdinand von Richthofen left Europe with the Prussian mission of Count Eulenberg in 1860, bent on scientific exploration in some field, to which he evidently and justly felt his vocation clear, but knowing not as yet where. It was not till eight years later that he found his theatre. But in all the interval, by journeys in India, in the Indo-Chinese regions and Malay Islands, and in North America, he was in training for the great work of his life. On the New Year's eve of 1868, being then in California, in conversation with his friend Prof. J. D. Whitney, he discussed the various regions of the earth that yet stood most in need of geological investigation:—

"We came to the conclusion that among all the countries that were civilised and were known in a general way, China was not only that which had been least investigated, but that which was in the highest degree deserving of investigation, at once because of its vast population, of its wealth of production, and of its growing importance in the traffic of the world. The investigation held forth promise of results of the most momentous bearing, both scientific and practical. Here, then, a task presented itself of gigantic measure, and I resolved to devote my whole energies to it for several years" (p. xxviii.).

To carry out this resolution Richthofen

landed at Shanghai in September, 1868. He buckled to his work without delay, and before long it stood out in its leading features clear before his eyes. So far as such a task could be achieved by one man in a limited number of years, it was this:—To lay solid foundations for the geographical comprehension of China, by determining the hypsometric relations of the surface in its main outlines, and ascertaining the law governing the axial directions of the mountain-ranges; by investigating the singular relation of China to the dischargeless regions of Asia on one side, and to the Tibetan Highlands on the other; and by tracing, so far as might be possible, the laws that have influenced climatic changes.

"I had hardly hoped," says the author, "to accomplish anything of really great importance in even one of these directions; and it was surprising to myself to experience how the great lines on which the mountain structure of this vast country is built up came out with ever-growing sharpness before me; while the series of the geological formations unrolled themselves with such completeness that in this respect also I was able to acquire clear conceptions. Had I been dealing with an European country, as little known, it would hardly have been possible in the same space of time to have made analogous progress in regard to an area one-tenth as great. Manifestly the general structure of China was projected on lines much more simple and more easy of apprehension" (pp. xxxi.-ii.).

But besides these scientific problems there were questions of more immediate practical bearing to be examined, and to these his attention was especially drawn by a commission which he received in 1870 from the Shanghai Chamber of Commerce. The practical and definite turn which this commission gave to his investigations was of great service to the traveller; and one result of his researches in this direction was to demonstrate that China in its wealth of coal is probably unmatched even by the United States of America.

The journeys undertaken by Baron Richthofen in furtherance of his great scheme continued from the latter part of 1868 till October 1872, when he sailed for Europe. They embraced a partial exploration, at least, of all the eighteen provinces of China except Kansuh, Yunnan, Kweichow, and Kwangsi. On his second journey (the exploration of the Yangtse Valley between Shanghai and Hankow) he was much interrupted by wet weather; but this never recurred, for China is so big a field that with a little experience and judgment a zone of exploration free from rain can be secured at every season of the year.

The letters which Baron Richthofen addressed to the Shanghai Chamber, printed in folio pamphlets at Shanghai in 1870-72, made known to those (probably few in number) who had the opportunity of reading them, the importance of his researches, as well as, in some measure, the extraordinary power and grasp with which he treated the scientific aspects of geography.

Originally the author thought of publishing in England a view of such of his investigations as especially touched practical questions. The scheme met with little encouragement; and, happily, the Emperor William granted such aid as facilitated the

publication of the mass of results in the actual handsome form. Though the present volume contains some admirable maps on a small scale, the detailed maps are still under preparation, and without them the detailed exposition of special studies would be impracticable. The present volume, therefore, deals only with two great, but in a manner general and introductory, aspects of China:—

(1) Its geographical relation to the continent of Asia, and in connexion with this a view of the formation and transformation of the steppe-lands, both in Central Asia and in other regions of the world, and a survey of the orographic skeleton of Central Asia, and of its extension into China.

(2) The perception of the influence of these physical relations on a great national history has led the author first to deal at considerable length with the Book *Yü-Kung*, the oldest literary monument bearing on Chinese geography, and thence to further studies, which have ended in his producing an elaborate review of the whole history of the knowledge of China, as acquired, first by the Chinese themselves, and secondly by Western nations.

These two large subjects fill the present volume. I cannot more briefly indicate my view of Baron Richthofen's capacity than in expressing the conviction that he has dealt with the second of the two branches of knowledge just mentioned with almost as great a grasp and mastery, as great a power of maintaining the interest of his readers, as with the first.

The second and third volumes will contain specific discussions of the geography and geology of China; of the varying density of population; and of the bearing of external structure upon that density and on the great lines of traffic; with detailed descriptions of the coal-fields and other matters connected with the relation of different products and of their diffusion to geological formation and climate. The author also proposes to treat of the results of his journeys in other Eastern countries, and to recur to problems of comparative geography which these journeys have suggested.

The fourth volume will be dedicated to Palaeontology, and will be the work of eminent specialists in science. The Atlas will contain not less than forty-four maps, prepared with the valuable aid of the younger Kiepert, and is expected to appear with the second volume.

I cannot attempt here to give even a general notion of Richthofen's physical exposition in the first part of the present volume. But I shall not greatly err if I say that the text and basis of this remarkable essay is found in that soil of Northern China to which the German name of *Löss* has been transferred from the analogous deposits in the Rhine Valley and on the Danube. The spread of this singular deposit over a great part of North China has influenced, not only the character of the landscape, but the spread of agriculture, the limits of civilisation, and the historical development of the States that have arisen on this soil, to such a degree as has hardly a parallel in any other part of the world. In the basin of the Wei River, on which stands Singanfu, the *Löss* is so predominant that its yellow hue affects the

whole landscape, and even tinges the atmosphere. Here was the core of early Chinese history, and here, as Richthofen has somewhere suggested, originated the use of the word *huang*, "yellow," as the symbol of the Earth, whence the *primaeva* Emperors were styled *Hwang-ti*, "Lords of the Earth," but more properly "Lords of the Yellow Löss!"

It is not possible for us to follow out the chain of argument by which Richthofen demonstrates the "sub-aërial" or atmospheric deposition of the Löss, but it is a fine specimen of physical reasoning. That deposition is still going on in the steppe-regions of Central Asia; and when as yet the Yellow River did not exist the Löss country of China was a steppe-region which in every point of view resembled the adjacent tracts of the interior. Change came, perhaps with the sinking of the land, and with the nearer approach of the sea and its influences, which gradually opened out the land-locked basins, and developed the great drain of the Yellow Lands, the Yellow River. The salts were washed out, the soil made fit for agriculture, and so in the converted steppe were laid the seeds of Chinese culture and empire.

With this glance at what is, after all, but a part, though a governing part, of the subject of the first section, we pass to the second section of this volume. But before doing so let us say a few words of externals. The work is set forth in beautiful style. Paper and print are excellent, but without inappropriate *luxe*. The few cuts, too, are very good, not *ad captandum*, but really illustrative of the text. The design on the binding is unique. In the background we see the Great Wall in bold black outline climbing the mountains of Shansi. In the foreground stands a long-necked tortoise, sculptured from the rock in a fashion of strange *primaeva* art, such as may have borne the memorial tablet of the great Shi-Hwang-ti himself on the avenue to his sepulchre; and this carries on its back a vast monolithic slab, with the brief superscription of the book, "CHINA VON F. V. RICHTHOFEN." It is wonderfully appropriate and suggestive to those who have eyes to see; not to those who begin to question in what Zoological Garden they can find a beast like this.

H. YULE.

Catiline, Clodius, and Tiberius. By Edward Spencer Beesly. (London: Chapman & Hall, 1878.)

PROF. BEESLY has here put together a few vigorous lectures upon Roman history which were delivered and separately published some ten years ago. In the first of these *Catiline* is brought before us, not as the reckless conspirator and ruffian which ancient history describes, but as the leader of the popular party, hounded on to desperate courses by the oligarchs, and Cicero their supple tool, who drove him to a rebel's death and blackened his memory for future ages. In the second we are asked to regard Clodius as a serious politician, and not merely as a loose gallant notorious for his scandalous frolics, becoming the desperado of the streets to revenge himself on Cicero and others for their damning evidence or

bitter gibes. This is followed by an able statement of the arguments in favour of the thesis (maintained also in Germany by Stahr and Freytag), that the Emperor Tiberius was scandalously defamed by the jealous and rancorous aristocracy of Rome, who feared his virtues and maligned his motives while he lived, and, thanks to the genius of Tacitus, stamped upon history a record of their undying hatred.

Startling as these conclusions may appear to many readers, they are not conceived in any spirit of caprice or literary paradox, but are earnestly enforced with weighty arguments and animated style, coloured with the sympathies and antipathies of present politics. It would be too much indeed to say that the writer has proved any of his points conclusively; for proof is scarcely possible in cases such as these, where such positive evidence as exists on one side of the question is disputed by the critic as prejudiced or absurd, while the evidence on which he does rely upon the other side is mainly drawn from analogies and probabilities, or the general laws of human nature. But at least he has shown that there is much of inconsistency or seeming contradiction in the current narrative which has been commonly accepted. If we may judge from the trenchant style in which he writes, Prof. Beesly is a good hater; and in the Roman oligarchs of the last age of the Republic he seems to find a worthy object for his scorn. Few would care to plead in the defence of the unscrupulous rulers whose organised brigandage wrung a wail of despair and agony from all the subject provinces of Rome. Yet it may seem that on some points the language which he uses, though possibly consistent with the facts, which are of course familiar to the writer, may mislead an inexperienced reader, or encourage the bias of a hasty partisan.

He speaks of *Catiline*, for example, as having "the populace of Rome on his side, and the peasantry throughout Italy groaning under an infamous government, and ripe for revolution." Now there can be no doubt that there was at that time in Italy a vast amount of misery among the toiling millions—a fearful waste of human life in the servile population, pauperism and degradation in the proletariat of the towns. But much of this was due to causes with which the government of the day could not directly grapple. There were the evils of slavery, as it was then practised through the civilised world, which were to last under the Empire till they were checked awhile by the exhaustion of the slave-markets of the East. There was the decay of the Italian yeomanry, due to a long series of political and economic causes, to which each age had contributed its share. Pauperism in the towns, depopulation in the country, were indeed steadily increasing, in the train of fatal consequences of the Social and Civil Wars, but the statesmen of the Empire long afterwards deplored that they were powerless to deal with the same evils. Much of the misery may be traced home to the selfishness and greed and criminal indifference of the rulers in times past, but the present age could not escape its legacy of evil, nor could its leaders be re-

sponsible for a state of things which they had not made, and could not themselves unmake without a social revolution of which none could foresee the issue. In the direct action of the government in Italy little can be proved that was rigorous or oppressive; the burden of taxation was not heavy; the stock examples of official outrages belong for the most part to an earlier generation, and out of the undoubted mass of discontent the grievances that could be promptly remedied were few.

In fairness to the oligarchs again, it must be owned that we look in vain among the popular leaders for any nobler policy or clearer aims of national wellbeing. It had not been so always. In the old days of constitutional privilege there were statesmen who distinctly realised and boldly strove for the interests of the plebs, and in Niebuhr's sympathetic pages something of the halo of martyrdom gathers round the names of Cassius and Maelius and Manlius. The Gracchi faced the economic evils connected with the changes in the property in land; Drusus spent himself in pleading for the claims of the Italians to be raised to the level of the favoured citizens of Rome. These statesmen had large far-reaching aims; contemporary slander, however busy with their names, imputed nothing worse than personal ambition. But the democrats of later days, what were their objects, what are their claims to our respectful sympathy? Prof. Beesly tells us that their characters "have been painted very black, without a shadow of evidence."

It is true that we cannot lay much stress in this respect on the reckless railings of political opponents, but we are justified at least in testing their patriotism and their wisdom by their actions. Representative government had received a fatal blow; the popular leaders could appeal from the Senate to the people, and rapidly pass sweeping bills through the mass-meetings of the tribes. But what are the legislative measures coupled with their names?

There is little evidence of any serious attempt to grapple with the abuses of provincial misrule, notoriously scandalous as were the evils. We have no proof that the democrats themselves were more clean-handed than their rivals in official life. The turbulence and disorder in the streets was a disgrace to Rome: the insecurity of the high roads, the economic panics, were a fatal hindrance to all industrial progress. The popular leaders did not improve matters by their measures in favour of political clubs and organised guilds; by encouraging needy spendthrifts to agitate for repudiation; by their liberal schemes of Poor Law expenditure, which made the proletariat of Rome the privileged pensioners of a subject world; by granting extraordinary powers to the generals, and leaving the liberties of the Empire at the mercy of the great proconsuls who were soon to quarrel for the exclusive tenure of the power which had passed from the *Comitia* to the Camp.

The Imperial system was a signal boon for a while at least to all civilised life, but its special blessings were unforeseen and quite uncared for by the chief agents in the Revolution. Many of them probably floated

only vaguely before the thoughts of Julius himself, vast as were his plans and commanding as his genius; and he, we know, was hampered in his work of reconstruction by the self-seeking greed and bounded aims of the professed reformers, who had helped him to destroy the old Republic but were looking next to share the spoil and build up again their shattered fortunes. Much even of Mommsen's chapter on the policy of the great Caesar reads like an after-thought of history, like the Imperial programme sketched by Mæcenas for Augustus in the pages of Dion Cassius; and certainly it needs a lively fancy to see positive claims to our respect in the short-sighted schemers and the soldiers of fortune who fought for the triumph of their party, though we may with Prof. Beesly marvel at the mysterious instinct of the people, the *faex Romuli*, who "steadily pushed forward to this consummation."

The chapter on the character of Tiberius raises a different set of questions, and it would be disrespectful to their author to pass lightly over the grave arguments which he has urged in favour of a conclusion which it is, however, not easy to adopt.

W. WOLFE CAPES.

Answer to the Form of Libel now before the Free Church Presbytery of Aberdeen. By W. Robertson Smith. (Edinburgh: David Douglas, 1878.)

FROM a theological, a historical, and even a literary point of view, the defence of Prof. Robertson Smith, of Aberdeen, well deserves at least a brief notice. It was in the Anglican Church that the admissibility of Biblical criticism in the modern sense of the word was first debated, but it is in the Presbyterian Church of Scotland that the question seems likely to be most thoroughly investigated. The charges brought against Prof. Smith are three in number:—(1) That he has published opinions (in the *Encyclopaedia Britannica* and elsewhere) contrary to the Scriptures and the Westminster Confession; (2) that he has published opinions "of a dangerous and unsettling tendency;" and (3) that he has published writings which, by their neutrality of attitude in regard to doctrines set forth in the Scriptures and the Confession, and by their rashness of statement in regard to the critical construction of the Scriptures, tend to disparage the divine authority and inspired character of these books. Prof. Smith denies that the two latter charges are in accordance with the constitution of his Church, and certainly the Judicial Committee of the Privy Council would not entertain them for a moment. It is evident, too, that a complete discussion of a supposed rashness of critical statement involves a detailed examination altogether inappropriate for a large and mixed judicial assembly. It is the first of the three charges which Prof. Smith deals with in this pamphlet, and his defence, which shows great literary ability, contains much to interest and instruct the student. He has shown it to be possible to maintain devoutness of spirit and a hearty acceptance of the dogmatic forms of belief with a thorough appli-

cation to the Scriptures of the ordinary methods of philological criticism. True, the Confession insists on the "infallible" truth and divine authority of the Bible, but it studiously abstains from all attempt to define the process by which the book came into its present form. The witness of the Holy Spirit, to which the Confession appeals, refers to the spiritual truths contained in the Bible. The general historical veracity of its records is not matter of divine faith, but is reached by a due use of natural means. Prof. Smith objects to the famous dictum that "Scripture contains God's Word," because "some modern writers" (and surely some old ones, e.g. Luther) "have used it in the sense that part of the Bible is the Word of God, and another part is the word of man," and prefers the expression that "Scripture records or conveys to us the infallible and authoritative Word of God." No doubt modern criticism has arrived, or is tending to arrive, at some results which would have much surprised the fathers of the Presbyterian churches, but that is simply because the origin, literary form, and literary character of the Biblical writings had not begun to be investigated in the days of the Reformation. In the text of the Bible, Calvin himself fully admits the existence of errors and inaccuracies; and if you admit error in one part of the tradition as to the Bible, why not in another, provided always that "the divine substance of the Word," its self-evidencing revelation of God and His will, remain unimpeached?

"But are there not critics?"—so Prof. Smith formulates a possible objection—"who, under form of an attempt to get a consistent view of the Old Testament literature, . . . eliminate God's revealing hand from the history altogether? No doubt there are; but they effect this, not by what lies in the critical method, . . . but by assuming an additional and wholly alien principle—by assuming that everything supernatural is necessarily unhistorical." I cannot follow Prof. Smith into all the details by which he illustrates and confirms his position. But it is worth noticing that after all that extreme criticism has said, he still maintains, with regard to Deuteronomy and Chronicles, "that it is possible by fair enquiry to gain a view of their true method and meaning which disposes of the objections that have been brought against them, and enables us to draw from them fresh instruction." "The supposition that Deuteronomy contains a fraud put forth in the name of God is as abhorrent to me as it can possibly be to the authors of the libel; the whole character of the book excludes such a hypothesis." "I believe that the internal evidence goes to show that the work is considerably older than Kuenen supposes, and really had been lost in the troubles under Manasseh."

It would be indeed a pleasure to hear that this moderate and conciliatory statement of the principles and method of Biblical criticism was deemed admissible in an office-bearer of the Free Church of Scotland. As Tholuck is reported to have said, not many years before his death, "The more liberal view [of inspiration] can be introduced without injury among the laity, only on condition that the theologians first show that they can

hold it without losing the power and purity of their religious life." It is not in Germany only that they have begun to show it.

T. K. CHEYNE.

MODERN HUNGARIAN POETRY.

Uj Nemzedék; költészete gyűjtemény, jellemzésekkel. Szerkesztette és írta Gáspár Imre. (Nagyvárad: Hügel Otto, 1877.)
Dalok az időnek. Írta Gáspár Imre. Második kiadás. (Budapest: Aigner Lajos, 1877.)

Ungarische Volkslieder. Deutsch von K. Borromäus v. Benkö. (Budapest: Hoffmann u. Molnár, 1877.)

Uj Nemzedék (New Generation) is a collection of short Hungarian poems, written by various modern authors since the year 1870. The editor, while freely admitting that such talents as those of Arany, Petöfi, and Vörösmarty (the leading Hungarian poets of the last generation) must naturally be of rare occurrence, is dissatisfied with the adverse judgment generally expressed upon the poetical powers of the rising generation. He has therefore selected numerous examples from recently published works, with the object of proving that the new generation of Hungarian poets is in no way inferior to that which preceded it; and he strongly urges that young poets, from whom the best things may be ultimately expected, should be rather encouraged to make further efforts than be disheartened by adverse and often undeserved criticisms. The editor must be commended for the care with which he has compiled a really useful and handy anthology of the most modern Hungarian poetry. The advantages of a work of this description are evident. The most recent poets in every country are not generally known to foreign readers, and translators and others have often to look in vain for some small and comprehensive work in which they may find a careful selection of the best poems, combined with a short account of each writer; and thus save themselves the laborious task of wading through the numerous poetical productions which from time to time appear, in order to ascertain what is really worthy of notice. The poems in the present collection are arranged under the name of each author alphabetically; to which is added in every case a short account of his principal works, with a notice of their literary merits defects.

Dalok az időnek (Songs for the Times) is a small volume, which has, however, reached its second edition, containing twenty-five original songs of a stirring and national character. The poet dedicates his work to the Hungarian youth, and calls upon his countrymen to fear no struggle for the good of their own home and fatherland; but he urges them no less to keep aloof from any war for the mere interests of diplomacy or of any particular dynasty.

The little volume of *Ungarische Volkslieder* is dedicated to the Kisfaludy and Petöfi Societies, and is intended to show how far the German language is available for a close rendering of Hungarian popular songs, without altering the metre. The original

text is given throughout in juxtaposition with the German translation. These little poems are of an amatory nature, and are not dissimilar in their construction to the popular Romaic songs of Christopulos.

E. D. BUTLER.

TWO PRUSSIAN KINGS.

Friedrich der Grosse. Friedrich Wilhelm der Vierte. Zwei Biographien von Leopold von Ranke. (Leipzig: Duncker & Humblot, 1878.)

(Second Notice.)

FROM the "Hermit of Potsdam" to the subject of Ranke's second memoir there is a certain descent. Friedrich Wilhelm IV. took his own measure accurately enough when he said to the Frankfurt deputation which came to offer him the German crown, "Friedrich the Great would have been your man; I am not a great Prince." But if "the Romanticist on the throne of the Caesars," as he was allusively called by Strauss (under the mask of Julian the Apostate), had not quite the character and talents which most adorn a throne, he had singular intellectual gifts, and few Germans in a private station could match his learning, artistic culture, eloquence and wit. Ranke's hesitation in dealing with a life which, it might be thought, he must be so completely competent to describe will seem very timid work to proficients in the newest historical methods, for whom probability is identical with proof. While Egyptologists and Academics expound with unerring accuracy the obscurest doings and most reserved designs of Chufu or Kudurmabuk, Ranke avows that, what with current sympathies and antipathies and the want of authentic information available as to the acts and motives of a sovereign with whom he was intimately acquainted, his materials are only sufficient for a tentative sketch. For these and other reasons the ground, no doubt, was as slippery for Ranke as the narrative of the civil wars was for Horace's friend Pollio, so that we are not surprised to find him resorting to the selective process on a scale unusual even with himself. The points specially illustrated are the king's education, and the "genesis" of the so-called "United" Landtag of 1847, a body composed of the eight provincial Diets of the kingdom. The early history of Prussia's constitutional evolution is not a very attractive topic for foreigners, and Ranke's euphemisms are sometimes misleading; but he has given an admirable picture of the king's struggle to save the realities of Personal Government by the Grace of God, and the efforts of the "limited reason of subjects" to obtain, at any rate, the measure of liberty already enjoyed for years by Saxons, Thuringians, Württembergers, and Bavarians. As a sample of Ranke's reluctance to call spades spades, we may quote his description of the king's refusal to accept the crown of the German Empire in 1849, on the invitation of the Frankfurt Parliament:—

"Herein lay a great temptation for Friedrich Wilhelm IV., for his natural ambition set towards the acquisition of power in Germany. This was balanced by a lively remembrance of the forms of

the old empire, and the consideration that the Assembly had usurped the right of electing an emperor."

He was afraid, too, that the German Constitution, of which the new dignity was to be the crown, would lead him to revolutionary roads, and for these united considerations, "with firm, free decision," he declined the offer from Frankfurt.

This makes the king a mild and timid conservative, whereas his personal remarks to the parliamentary deputation showed that his *gran rifiuto*, if partly made *per villade*, was based on devotion to the superstition of divine right. The king's words were:—

"The thing of which we are talking has no mark of the Holy Cross, does not stamp God's grace on the brow, is no crown. It is the iron collar of a servitude by which the son of twenty-four regents, Kurfürsts, and kings, the sovereign of sixteen millions of men, the master of the truest and bravest army in the world, would be made a serf of the Revolution. And be that far from me."

We have all lately read some vigorous denunciations of this king's Crimean War policy by a German Prince, who was his superior in general lights and statesmanlike insight. The Prince Consort's criticisms accurately represented our national feeling of the time, and few of us are likely to differ from them now; but the questions involved have a Prussian as well as an English side, and on this we may hear Friedrich Wilhelm's biographer with advantage, especially as he is no Russian partisan, and is capable of historic sympathies with the Turks. Writing more than twenty years after the events in question, Ranke completely endorses the neutral policy of Friedrich Wilhelm, and asserts that everyone now sees 1870 in 1854. He says of the king:—

"He could not support Russia, because her attack was wrongful; but he was still less disposed to associate himself with her opponents, because he considered their breach with Russia, at the time of its occurrence, to be unjustifiable. Far from wishing the subjugation of the Turkish Empire to Russia, a notion which he by no means ascribed to the Emperor Nicholas, he was on the Russian side in so far as the Czar was the champion of the Porte's Christian subjects, whose liberation from the pressure that burdened them the king also deemed to be absolutely necessary. . . . The king's policy arose from no sort of calculation; it was only inspired by the desire to do right according to the best of his knowledge in respect both to the European Powers and to our fellow-Christians in Turkey. Seldom has such pure and conscientious conduct produced, in the end, such immense political advantages. Prussia's persistency in the old alliance, and participation in the general movement in favour of the Christian populations, was the cause why, in the subsequent general complications, Russia opposed no resistance to Prussian warlike enterprises, when these proved to be unavoidable, neither in respect to Austria, whose departure from the old system cost her dear, nor in respect to France; and everyone now agrees that Friedrich Wilhelm's neutral policy was the source of the great successes which were afterwards obtained."

This comes to the same point as all the recent programmes of German policy delivered in the Reichstag by the highest official authority, who described with scorn the attempts to draw the king into the Western alliance of 1854, and almost spoke of the Prussian neutrality of that date as

establishing a finality from which Germany must never depart. But as we saw, deliberate calculations like those put forth in explanation of Germany's present attitude had no place in Friedrich Wilhelm's mind. Ranke says:—"Even the ablest man with the widest vision can never measure the consequences of his activity. Friedrich Wilhelm IV. had no idea of paving the way by his neutrality for the subsequent development of the Prussian power in the manner which has come to pass." If the fullness of time were come the reflection might occur that never before in history had "pure and conscientious" conduct obtained so stupendous a crown. But some pages of that future which Ranke says was hidden from his royal friend are equally dark for us. If Friedrich Wilhelm was the author of 1866 and 1870, he was surely the author of 1878. Appreciations of that sovereign's policy will be premature until mankind is better able than now to read the meaning of "the omen coming on" in Eastern Europe.

G. STRACHEY.

NEW NOVELS.

Fernvale: Some Pages of Elsie's Life. By Harry Buchanan. (London: Samuel Tinsley & Co., 1878.)

Broad Outlines of Long Years in Australia. By Mrs. Henry Jones. (London: Samuel Tinsley & Co., 1878.)

Lady Grizel. An Impression of a Momentous Epoch. By the Hon. Lewis Wingfield. In Three Volumes. (London: R. Bentley & Son, 1878.)

Fernvale is mainly taken up with the girlish pranks of the heroine, a slangy, noisy, brainless, selfish hoyden, in her school-room years; and ends with her marriage to an eligible captain a few years later, after a long illness has quieted her down a little externally, but left her as empty-headed and uninteresting as she was when in short frocks. There is a second heroine in the shape of an elder sister, who is saved by the sudden reappearance of her ne'er-do-well father from an imprudent marriage with a still less reputable suitor, one Mr. Val de Travers, whose name perhaps veils an allegory of the recently fashionable plan of asphalt-paving, now being discarded in favour of wooden blocks. The writer at the end of the volume has modestly cited Byron's line—

"A book's a book, although there's nothing in't;" but he has scarcely done himself justice, since there are some things for which a reader might have looked vainly elsewhere. Such are Elsie the heroine's full name, which is neither Alice nor Ellen, but "Elsimora," to the copyright of which Mr. Buchanan is as fairly entitled as Mrs. Kenwigs was to that of her eldest daughter's name, Morleena; the information that the well-known seaport of the Gironde is called Archachon; that a Spanish-American lady of partly Indian blood, and born in the Argentine Confederation, is a creole; that specie dollars from the same quarter (Buenos Ayres) are gold coins—which very naturally astonishes the clerks at a leading London bank, where a bag of them is emptied on the counter; that this Spanish lady calls her husband *mia cara*, while he, an accom-

plished linguist, in turn describes another lady as "Madam Virtuoso"—all which, with similar details, makes the book far more cheerful reading than its qualities as a story might lead one to expect.

Broad Outlines of Long Years in Australia does but employ the slenderest thread of story on which to string incidents and episodes of settler-life, written for the most part in a rambling, colloquial, and slipshod style, without the merit of interest or vividness in the details. It does not deserve to be classed with *George Linton*, another tale of similar character, which appeared not long ago, as a memorial of the beginnings of our colony in Natal; though, amid so many details, there are of course some which are comparatively unfamiliar, and which will, perhaps, repay search through the volume on the part of those who are making a special study of Australian subjects.

Mr. Wingfield has attempted one of the boldest and most difficult of literary tasks, that of writing an historical, as distinguished from a mere costume, novel. The time he has selected, the close of George II.'s reign and the earlier period of George III.'s, spreads over about twenty-eight years, though his story, whose chronology is rather mixed, extends a long way each side of these nominal limits, and its central motive is the story of that Elizabeth Chudleigh, Countess of Bristol and alleged Duchess of Kingston, whose conviction for bigamy before the Peers is one of the most curious pages in the scandalous records of the last century. The influence of Thackeray, even to some turns of phrase, is very noticeable in *Lady Grizel*, though there is nothing which savours of plagiarism. An *Envoi* at the close of the third volume, which might more appropriately have been a preface to the first, confesses some few of the many anachronisms and other deviations from the actual course of history which have been admitted for dramatic purposes, and deprecates adverse criticism in these respects on the ground that the author's aim has been to give a broad general notion of the time he draws, and not to put so many volumes of the *Annual Register* into action and dialogue. He is right in his main principle, though some of the liberties taken are unhelpful and superfluous, but the chief fault of the sort which a critic detects is in the version given us of the heroine's career. Mr. Wingfield has either kept too close to facts, or departed too widely from them. He was quite at liberty to make Miss Chudleigh, in real life the daughter of a moderately prosperous Devonshire squire and officer, the penniless orphan of a great peer, and to vary as he pleased the story of her double marriage, of her trial, and of her death. But having kept so exactly to history as making her maid-of-honour to the Princess of Wales, describing her as betrothed to the Duke of Hamilton, and separated from him during his tour on the Continent by the treachery of her aunt, Mrs. Hanmer—who intercepted the letters and promoted another marriage—it is an artistic mistake to bring her then into relation with an entirely fictitious set of characters; such as Captain John Bellasis (afterwards Earl Bellasis), her first hus-

band, substituted for Captain Augustus John Hervey (afterwards Earl of Bristol), and the octogenarian *roué* Duke of Tewkesbury, described, in prejudice to the Duke of Norfolk's rights, as "premier Duke of England," her second husband, in lieu of Evelyn Pierrepont, Duke of Kingston (a creation of 1715), who was a man of decent life as lives in his grade went then. We ought not to have had Hamilton and Hanmer if we have Bellasis and Tewkesbury, and conversely the historical names should have been changed if the story was to be altogether idealised and treated as affording mere suggestions, as in the case of *Woodstock*, say, among historical novels. And in some respects Mr. Wingfield has been scarcely well advised in his alterations, for the actual facts are more striking and dramatic than those he has substituted. For instance, he makes the Duke of Tewkesbury wed Lady Grizel in total ignorance of her previous marriage, and Lord Bellasis to turn up just too late from the enforced exile on foreign military service to which his angry wife's influence had condemned him for many years, whereas the truth is that Lord Bristol, having lost the one child which was borne to him by Miss Chudleigh, joined with her collusively in an ecclesiastical suit for "jactitation of marriage," wherein, by adroit suppression of evidence, a decree of nullity was publicly obtained, on the strength of which the Duke of Kingston then married her. Again, her first wedding, although private, does not appear to have been of the Fleet class; and there seems to be evidence that she got at and destroyed the entry in the parish register of Lainston which attested it. This would have given a good incident for the story, and both Mr. Wilkie Collins and Mr. J. C. Jeaffreson have shown how to use it. Thirdly, an opportunity is lost of bringing in Sam Foote, in reference to the Duchess of Kingston's quarrel with him for putting her, as Lady Kitty Crocodile, into his unacted farce, *A Trip to Calais*; and, lastly, the actual circumstances of her death were more striking than the artificial catastrophe which Mr. Wingfield has provided. Looking at his novel, however, from the point of view suggested by its secondary title, *An Impression of a Momentous Epoch*, he must be pronounced to have, on the whole, achieved a success, and to have given a very graphic sketch of the barbarism, corruption, and national degradation into which the vicious and incapable Hanoverian dynasty had plunged Great Britain by the middle of the last century. It would be wholesome reading for some of the more violent Russophobists to learn how far the England of 1770 was behind the Russia of 1878, though the latter country is in political and social development three centuries in our rear; how universal was the corruption of statesmen (a legacy from Walpole's demoralising rule); how coarsely profligate the habits of the Court and the nobility; how sanguinary and inefficient the penal code; how insecure the liberties and heavy the burdens of the subject; how effete and contemptible the Church, after half a century of Whig prelates and premiers; how spent, gone, and forgotten the prestige

which England had acquired abroad in the wars of Queen Anne. Mr. Wingfield understands quite well how nothing short of main force prevented the first two Georges from ruining England to pamper Hanover, and how the third George's stolid obstinacy and mean hate of superior minds cost Great Britain dearer than all the Stuarts could have done, had they been kept, with adequate constitutional restraints, upon the throne, while the personal grace and culture which at their worst they never lacked would have prevented the absolute savagery of manners into which society drifted under the German boors. Pitt, the Great Commoner, is boldly sketched, but not so well as Lord Bute, Wilkes, and Henry Fox. It scarcely appears that Mr. Wingfield has realised the extent, reality, and value of the services which Wilkes, charlatan as he was, rendered to constitutional freedom, or that the "general warrants," of which he made an end, and in respect of which one of the chief anachronisms in the story is committed, were the exact English correlative of the *lettres de cachet* of infamous memory. Nor is the curiously *prosaic* temper of the age quite clearly put before the reader. On the other hand, the early loves of George III. and Lady Sarah Lennox, mother of the famous Napiers—who might have been instead the mother of a George IV. and William IV.—are very cleverly told; and, indeed, so far as the dynasty is concerned, *Lady Grizel* reads in parts like the *Greville Memoirs* thrown back three quarters of a century, in just the same temper of effusive loyalty.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

In My Indian Garden. By Phil. Robinson. With a Preface by Edwin Arnold, C.S.I. (Sampson Low.) These delightful papers will be new to English readers; but though this is not mentioned in the volume before us, they created much interest in India about seven years ago, when many of them appeared in the columns of the *Allahabad Pioneer*; and the interest was increased when they were known to be by a youthful writer, a son of the well-known Rev. Julian Robinson, then the editor of that paper. They are essays in natural history, but not so much essays on natural history as on the common objects of India—birds, insects, trees, frogs, squirrels, Indian servants, the Indian seasons, and so forth. They treat unhackneyed subjects with quaint humour and with remarkable literary skill and taste. Old Isaac Walton would have enjoyed them immensely, so would White of Selborne, and even Addison would have admired them. Mr. Robinson closely observes the little objects around him, not as a scientific naturalist, though he displays scientific knowledge also, but with a sympathetic power of entering into their life and hitting it off in a happy and humorous manner with the aid of much literary culture. He does not give descriptions so much as pictures. For him, not in vain, to use his own phrase, "the great unclouded sky is terraced out with flights of birds." A dak bungalow fowl suggests curious enquiry as to what the value of life must be to it.

"Indian crows," he says, "cannot, like young sweeps, be called 'innocent blacknesses,' for their nigrity is the livery of sin, the badge of crime-life, the scarlet V on the shoulder of the convict *l'oleur*, the snow-white leprosy of Gehazi or the yellow garb of Norfolk islanders. And yet they do not wear their colour with humility or even common decency."

When lying awake in bed at night he is pleased

to think that the green parrot, which causes so much needless devastation among the fruit trees, is being garrotted by the owl. A bheesty, or water-carrier, suggests to him a seal carrying a porpoise upon its back. The industrious myna, like the Germans, is incomparable at hard unshowy work.

"Intelligence is his of a high order, for, busy as he may be, the myna descries before all others the far-away speck in the sky which will grow into a hawk, and it is from the myna's cry of alarm that the garden becomes first aware of the danger that is approaching. But wit he has none. His only way of catching a worm is to lay hold of its tail and pull it out of its hole—generally breaking it in the middle and losing the bigger half."

Some of the sketches, such as "Under the Tamarind" and "Under the Mango," are of a higher order; but all of them are fresh and bright.

IN the large collection of "Briefe und Aktenstücke zur Geschichte des sechzehnten Jahrhunderts," which Herr von Druffel is editing at Munich in the name of the Historical Commission, the events of the Smalkaldian War occupy an important place. New light is thrown upon them by the *Tagebuch des Viglius van Zwijchem*, which Herr von Druffel has just edited from the autograph in the State Archives of Brussels (Munich). Ranke had already made use of the important records of the Privy Council of Charles V., but we are only now put in full possession of them. We are moreover indebted to Druffel's book for a comprehensive introduction giving the sources of the history of the Smalkaldian War, and a commentary in which the thorough critical investigation of the minutest questions is carried almost to excess.

WITH the exception of Falconer's inimitable translations, which are only to be found in old numbers of the *Oriental Miscellany* and other defunct journals, the versions of Persian poetry which have been presented to the English reader have seldom been remarkable either for accuracy or elegance. We have just received a little book, *Flowers from the Bustân* (Thacker), containing a rendering of certain apologues from Saadi's well-known work into smooth English verse. The sense of the text is generally accurately given, but the translator has fallen into the common error of expanding the original by the use of otiose epithets to suit the exigencies of metre or rhyme. The following is a specimen:—

"The bird of fancy in its wildest flight
Hath never mounted to His godhead's height,
And subtle intellect, though it may strive,
Beyond the skirts of praise can ne'er arrive;
This maelstrom infinite devours the mind,
Like foundered ships that leave no trace behind."

The words in italics are not in the original Persian, and the word "praise" is a mistranslation by which the antithesis is lost. The literal rendering is:—

The bird of fancy flies not to the summit of His nature,
Nor does the hand of understanding reach the skirt of His attributes.
In this whirlpool thousands of ships have gone down,
So that not a plank was seen upon the shore.

The book is, however, very readable, and conveys a fairly good impression of the style of the great Persian moralist.

THE aspirant to proficiency in legerdemain was not long since obliged to content himself with such meagre instruction as was contained in the chapters on conjuring in boys' Christmas annuals. Now, however, the literature of the subject is becoming quite extensive, and various treatises exist in which the whole subject is carefully and technically explained. The last contribution to the magician's library is Mr. E. Sachs' *Sleight of Hand*, a work written by one who is obviously a proficient as well as an enthusiast in his art. It treats of drawing-room magic and

card tricks, as well as of the more imposing stage illusions; and contains, moreover, a suggestive chapter upon "spiritualistic" tricks. The explanations given are clear and concise, and are accompanied by some excellent hints on the proper *mise en scène*. We can recommend the book to all who desire to penetrate the mysteries of the conjuring art.

ERNST BERNHEIM, Privatdocent at the University of Göttingen, has published a clever little work, *Zur Geschichte des Wormser Concordates* (Göttingen: Peppmüller). By showing it to have been a compromise of the more moderate Church and political parties, he at the same time gives an internal history of this celebrated treaty, and brings forward just as convincing proof of the treaty having received many very different interpretations, and of the consistent policy of the Popes having herein been victorious over the wavering policy of the Emperors. Lastly, it appears from his researches that there were several forged records of the Concordat, which, in the disputes between Church and State concerning the application of the treaty, were used with astonishing boldness.

THE Hakluyt Society could scarcely have chosen a more interesting subject for their annual volume than the narratives of the voyages made in the latter part of Queen Elizabeth's reign which secured for the British a firm footing in India. One of the boldest seamen of that adventurous age was Sir James Lancaster, who commanded the first two expeditions to the East Indies; the narratives of his voyages, full of romantic adventure, are here reprinted from the collections of Hakluyt and Purchas, but have been largely supplemented by abstracts from manuscript journals of voyages to the East Indies preserved in the India Office, which have been reverently searched through by Mr. Clements Markham, who edits this volume. These were the days when the English East India Company achieved a great amount of Arctic work in their search for a shorter northward route to the Indies, so that the volume fitly concludes with a Narrative of the Voyage of Captain John Knight (1606) to seek the north-west passage, the precious manuscript of which was rescued from a wastepaper heap in the India Office.

MR. M. G. MULHALL, of the Buenos Ayres *Standard*, whose work on Brazil we noticed a few weeks ago, has now completed a volume on *The English in South America* (Stanford), for which his countrymen will be grateful. This chain of little biographies, collected with enthusiastic and loving diligence, takes us through the most stirring events of the political history of the continent; from the days when Cabot and Barlow first sailed up the Paraná, through the period of the Spanish Conquest when the chief British actors on the scene were explorers, buccaneers, adventurers, or eager missionaries, to the time of the Independence wars, when Ambrose O'Higgins performed those feats of valour which raised him to be Viceroy of Peru, and thence to the later period of the commercial and industrial development of the continent, in which Anglo-Saxons have played by far the most important parts. Something is told us here of not fewer than between six and seven hundred men who have been connected with some great work or enterprise that perpetuates their memory; a few portraits of leading spirits have been reproduced. The extent to which the development of the continent has been owing to British genius as shown in this work is indeed astonishing, and seems fully to warrant Mr. Mulhall's prediction that the beginning of next century will see a preponderance of English ideas on the continent, as well as the elevation of men of English descent to the highest posts in the public service.

MRS. BRASSEY'S *Voyage in the "Sunbeam," our Home on the Ocean for Eleven Months* (Long-

mans), is in every way a most charming book. It is a brightly written record of the scenes and impressions of a yacht voyage round the world, across the Atlantic to South America, through the Straits of Magellan over the Pacific, delaying here and there at one or other of its lovely islands, to Japan and China, then through the Indian Ocean by Ceylon to Aden, the Red Sea, and the canal, back by the Mediterranean to England again; and is admirably illustrated by nearly 500 beautiful engravings.

The Visible Origin of Language. (Effingham Wilson.) Philological squarers of the circle are generally more dangerous than mathematical ones, because everyone thinks he is a judge of language, while a knowledge of figures is not a universal accomplishment. The following quotation will show that the author before us is more ingenious than happy either in his verses or in his etymologies:—

"The bud, or close and opening pod,
Combines the *hat* or *hut*, and *hod*.
A *body*, too, it is, or *bust*;
The same form gives you *moss* and *must*,
Output from *moisture*, *bodies* small,
Of water-beads on ground or wall."

Three Anticyras can hardly cure a man who, after saying "that the primæval language *does exist* in the original tongue of the Old Testament Scriptures," goes on to state that he has read "Prof. Max Müller's book."

Oriental Records: Historical. By W. H. Rule, D.D. (Bagster and Sons.) This is a sequel to a volume already noticed in the *ACADEMY*. It is free from the faults and blunders that disfigured the latter, but like it is vitiated by a preconceived theory and a determination to twist everything into agreement with that theory. The book, however, will be found useful and interesting reading by those who want to know what illustrations of the Bible have been afforded by modern research. The author deals with such subjects as "The Institution of the Sabbath," "Spirit-worship," "Human Sacrifices," "The Tombs of the Kings," "The Future State," and will no doubt convey much information to the class for whose use his book is intended.

Dogs, in their Relation to the Public, Social, Sanitary, and Legal. By Gordon Stables, M.D., R.N. (Cassells.) We can cordially recommend this little book to all who take an intelligent interest in the management of their canine pets. The author, who is well known for his previous publications concerning both dogs and cats, writes with the practical good sense of a doctor, combined with the hearty enthusiasm of a naval man. His present work is admittedly occasioned by the recent hydrophobia-scare, which has somehow passed away as rapidly as it came; but his advice to the public possesses a permanent value. Among other bold suggestions, Dr. Gordon Stables recommends the licensing of dogs as beasts of draught, and vehemently attacks the modes of conveying dogs commonly adopted by the railway companies.

We have received the Library Edition of *Debrett's Peerage, Baronage, and Knightage for 1878* (Dean and Son), edited by Robert H. Mair, LL.D. "Debrett" is characterised not so much by historical or genealogical learning, as by the copious amount of information afforded concerning the living members of the titled aristocracy. To this department of his subject the editor has devoted special attention in the present issue, which is stated to be the one hundred and sixty-fifth since the first year of publication, and he has been able to add much new matter. Among other improvements, he has added short biographies of Privy Counsellors. As a record of domestic events—a sort of family Bible for the use of aristocratic circles—the value of the book is above criticism. As a work of reference to the class of literary students, its utility is not so great; but even they will not speak unkindly of the labour

involved in such an enormous collection of authentic facts. We have two small objections to bring to the notice of the editor. One is that advertisements are most inconveniently bound up between the title-page and the body of the text; the other has regard to the wildness of some of the derivations sanctioned. "The word 'sire,' usually heading letters addressed to a male sovereign, is" certainly not "derived from the Greek."

NOTES AND NEWS.

MR. TRELAWNY'S revised and enlarged book, now named *Records of Shelley, Byron, and the Author*, is likely to be issued very soon. It comes out though the publishing house of the late Mr. Pickering.

THE King of Portugal is continuing his translations from Shakspeare, and is now engaged upon *The Merchant of Venice*.

WE are sorry to hear that Prof. Clifford, in consequence of a thorough break-down in health, has again been ordered to give up work and take an immediate sea voyage as his only chance of recovery. He has accordingly started this week for Gibraltar and Malta. Happily, however, about two-thirds of his work on the *Elements of Dynamics* (announced in the ACADEMY Sept. 29, 1877) is ready for press, and will be published almost immediately by Messrs. Macmillan and Co. This portion forms a complete treatise on Kinematics.

AN illustrated edition of Mr. Francis George Heath's *Fern Paradise* will be published in a few days by Messrs. Sampson Low and Co.

MISS BETHAM-EDWARDS, the author of *Kitty*, has a new novel in the press which will possess some singularities. The scene is laid in an old French city, and the story is one which could only have suggested itself to an English resident in France under peculiar circumstances.

AT the second monthly meeting of the Library Association of the United Kingdom, a committee of eleven was appointed to report on all details relating to the compilation and publication of a general catalogue of English literature.

MISS KATE THOMPSON'S *Handbook to the Public Picture Galleries of Europe*, issued last summer by Messrs. Macmillan and Co., has been so well received that a second edition has been called for within a year of its publication. In its preparation the author has not contented herself with a simple reprint, but has embodied the results of a fresh journey undertaken during the winter to all the principal galleries of Europe. The new edition, therefore, has been thoroughly revised, enlarged, in a great part re-written, and fully brought up to date. It will be published in the course of the present month.

THE Rev. Charles Lesingham Smith, rector of Little Canfield, whose death was announced in our impression of March 9, has bequeathed to Christ's College, Cambridge, his books on mathematics, classics, and divinity, and his printed portraits of mathematicians. To the Fitzwilliam Museum he has left a portrait, dated 1657, by Samuel Cooper, and any other portraits in his possession which the trustees of the Museum may wish to have.

THE Rev. J. Laing is actively engaged in the compilation of the *Dictionary of Anonymous and Pseudonymous Literature of Great Britain*, which was commenced by the late Mr. Halkett, of the Advocates' Library. Mr. Laing proposes to complete the examination this summer of the collections of the Bodleian Library, and then to exhaust the contents of the Mendham collection at the Law Society and the library of the Athenaeum Club. When the prospectus for the publication of Mr. Halkett's materials first appeared, the

number of books which he had examined was supposed to amount to twenty thousand, but this number was considerably over-estimated. At the present time the volumes which have been collated can fall little short of that number. The labours of Mr. Laing have greatly increased the value of the work, which all bibliographers are eagerly expecting.

WE understand that a new Guide to London is in preparation by Mr. Baedeker, of Leipzig and London, and will be published before the end of the present month.

CAPTAIN G. A. RAIKES is about to publish with Messrs. R. Bentley and Son the first volume of a *History of the Honourable Artillery Company*. The work will include a History of the Ancient and Honourable Artillery Company of Boston, Mass., founded in the year 1638 by members of the H. A. C. of London.

THE Hackney Vestry, after a debate of two hours on the letter addressed to them by the Metropolitan Free Libraries Committee, have resolved by 38 to 13 that the opinion of the inhabitants be taken as to the adoption of the Public Libraries Acts. The Secretary of the Committee, Mr. E. B. Nicholson, of the London Institution, will gladly receive offers of assistance in its work.

MESSRS. GRIFFITH AND FARRAN have in the press for immediate publication a work entitled *The Crimean Campaign with the Connaught Rangers, 1854-56*, by Lieut.-Col. N. Stevens. It contains a personal narrative of events from the embarkation of the 88th Connaught Rangers in April, 1854, to their return to England in July, 1856, including the battles of Alma and Inkermann, and the miseries of the winter of 1854-5, and relating the stirring events during eleven months in the trenches before Sebastopol.

THE King's College lectures for ladies, which were inaugurated in February last at a meeting presided over by the Duke of Argyll, have been so highly appreciated in Kensington and elsewhere that the total number of entries during the present term amounts to more than 600. The various courses have included Holy Scripture and Church History; Logic and Moral Philosophy; Ancient and Modern History; Latin, English, French and German Language and Literature; and Botany. These courses will be continued after Easter, with the addition of Mathematics (Geometry, Higher Arithmetic, and Elementary Algebra), Astronomy, Experimental Physics (the theory of sound in its relation to music), Geology and Physical Geography, Greek (elementary), Latin (advanced), and Harmony. The classes will be conducted as before in the Vestry Hall, High Street, Kensington, by permission of the vestry; but it is proposed after the summer to obtain a building in the same locality, where the work may be permanently carried on and extended in many ways. The next term will commence on Monday, April 29, and end on July 25, closing with a regular examination (at which attendance is optional), and the grant of certificates to those who distinguish themselves. As the aim in these lectures and classes is to give something beyond mere popular instruction, the success already obtained is remarkable, and shows the anxiety felt for the promotion of the higher education of women.

THE *Rassegna Settimanale* announces that Messrs. Zanichelli, of Bologna, are about to publish a work by Ernesto Masi, entitled *Francesco Albergati, Commediografo del Secolo XVIII., i suoi amici ed i suoi tempi*. Among these friends were Voltaire, Goldoni, Cesarotti, Baretti, Alfieri, Monti, Benedict XIV., Stanislas Poniatowski, King of Poland, &c. The author vigorously defends Albergati from the charge of killing his wife. The period treated of in this book extends from the middle of the eighteenth century to the coming of the French.

THE voluminous work entitled *Conchologia Iconica*, commenced by the late Mr. Lovell Reeve in 1843, and continued by Mr. G. B. Sowerby, will be completed in the course of the current month, by the issue of the final part by the publishers, Messrs. L. Reeve and Co. The work thus completed will consist of twenty large quarto volumes, with upwards of 2,700 coloured plates, and comprising figures and descriptions of some 27,000 distinct species of shells.

THE Government Council of Bern has released Dr. Gottlieb Studer, at his own request, from the (Protestant) Professorship of Theology at the University. The Board of Education were charged to express the thanks of the Government to Prof. Studer for his fifty years of zealous service to the cause of education in the city and canton.

THE Government Council of Zürich has just nominated Dr. Ludwig Tobler as Professor Extraordinary of the Old German Language and Literature in the University.

To the current number of the *Archiv für Slavische Philologie* Dr. A. Kalina contributes a long article headed "Anecdota Palaeopolonica," the Russian philologist Jacob Grot a paper "Ueber die Natur einigen Laute im Russischen," Prof. Jagić an essay "Ueber einen Berührungspunkt des Altslovenischen mit dem litauischen Vocalismus," and Prof. Leskien two papers, the one on the "Svarabhaktifrage," the other on "Spuren der stammabstufenden Declination im Slavischen und Lithuanischen." Of literary interest are Dr. Const. Jireček's "Altslavische Handschriften in England," being an account of the Slav MSS. collected by the Hon. Robert Curzon, afterwards Lord Zouche; Dr. Alexander Veselovsky's distinction between the Ethiopian king Phol and the god of that name mentioned in the second Merseburg spell; and Prof. Jagić's important paper on "Die Fälschungen in der Mater Verborum des Prager Codex."

WE have received a pamphlet entitled *Indian Finance Defended* (C. Kegan Paul and Co.). The object of the author, who describes himself as an Indian officer of some experience, is to refute the prevalent opinion that India is overburdened with debt and taxation: figures, no doubt, can be made to prove anything. By treating the bulk of the debt as balanced by the fixed capital sunk in public works, and by regarding the land revenue as "rent of the national estate," it can be shown that the debt of India is not excessive, and that the Hindu taxpayer is very lightly burdened. This, however, does not touch the real difficulty—can India permanently support the cost of administration on its present extravagant scale, and is the revenue sufficiently elastic to bear any sudden strain?

MISS TURNER ANDREWS has written a work entitled *The Thoughts of Animals put into Words*, which will be published by Messrs. Griffith and Farran.

WE understand that the subscription to the fund for the testimonial to Prof. Brewer will be closed soon after Easter; and it is desirable, therefore, that any intended contributions should now be sent to the treasurer, J. W. Cunningham, Esq., secretary to King's College, the Strand, W.C. We are glad to hear that the testimonial has received cordial support, not only from members of King's College, but from historical students generally; and we trust that, with the additional contributions which may still be expected, it will be rendered worthy of Prof. Brewer's great services.

The Way of Prayer, compiled by the Rev. H. Miller, has now reached a second edition, which will be published by Messrs. Griffith and Farran, instead of by Mr. Hayes.

OBITUARY.

ON Monday, April 8, George Waring, M.A., of Trinity College, Cambridge, and Hertford College, Oxford, died. Perhaps you will allow me to give a short account of this remarkable man, with whom I was on intimate terms during his residence at Oxford. I ask it the rather because, owing to a peculiar infirmity of sight, Mr. Waring was discouraged from occupying that place in many departments of literature which his singular learning and abilities would have easily secured him under more favourable physical conditions.

Mr. Waring was the most learned man in England, probably in Europe. I give a very faint account of his acquirements when I say that it would have been very difficult to find his equal in this university either in Greek or Latin scholarship, in ancient and modern history, in general Semitic literature, in controversial theology, and in the four great modern languages—French, German, Italian, and Spanish, taken together. I do not say that Mr. Waring's knowledge of languages was philological, in the modern sense, or that he had studied the *origines* of any among those languages with the literature of which he was otherwise profoundly acquainted. But I never knew a scholar who was more intimately familiar with Greek and Latin texts and the criticisms of the last generation of scholars. He was even more exactly acquainted with the greatest works in ancient literature, and with the most eminent authors in those other languages which he read so easily. His memory in every kind of history was singularly copious and accurate, for he was never at a loss either in secular or ecclesiastical events. He was also minutely familiar with the whole range of theological controversy from the age of the earliest fathers down to the latest utterances of Teutonic criticism. I have never heard or read of any person whose learning was so vast, so varied, and so accurate. Nor have I ever known anyone who was a more fearless seeker after truth, or more resolute in maintaining his convictions. Those who might have differed greatly from the conclusions at which he arrived could not fail of wondering at his learning and of respecting his sincerity.

The charm of Mr. Waring's conversation consisted in the versatility of his knowledge and the subtlety of his humour. He could illustrate a topic better than any man I ever met, and he constantly illustrated his own inferences by the tersest epigram and the most unexpected wit. Happily his faculties were in the fullest vigour during the long period of his bodily decay. Though during the last two years of his life his physical weakness was excessive, his mind was as clear, his memory as full, his courage as high, and his conversation as excellent, as when his other powers were at their best. The only errors which he made (other than those which the peculiar infirmity of his sight made inevitable, and those which the peculiar constitution of his intellect made probable) arose from his occasional tendency toward believing ignorance to be dishonesty.

So remarkable a man should not pass away without some record. I always regretted that he took no pains to leave permanent and worthy monuments of his singular powers, as I regret that a few other learned men of my acquaintance do not. There is, in a time when knowledge is so diluted by words that many think one thought is enough for a volume, a strong inclination in different minds to become literary epicures. My friend was one of these, though I often reminded him, when he might have written his reputation on the times in which he lived,

"Paulum sepulcræ distat inertie
Celata virtus."

JAMES E. THOROLD ROGERS.

M. LOUIS DE LOMÉNIE died on April 2, aged sixty-three. He had been a member of the

French Academy since 1871, and Professor of French Literature at the Collège de France since 1845. He first brought himself into note by a series of biographical Studies, published in 1840 under the title of *Galerie des Contemporains illustres*, and signed "Un homme de Rien." He inaugurated a new *genre*—that of the biography of persons still living, seasoned with private details, with indiscretions, with malicious allusions. M. de Loménie may thus be considered as one of the inventors of "reporting." But we must do him the justice to say that he brought to this task much tact and much taste, and a brilliant vivacity which he failed to introduce into his more serious works. When he was Professor, he directed the taste which led him toward biographical studies to the literary and social history of the past. He published in 1852-3 his two volumes on *Beaumarchais et son Temps*—one of the most solid books ever written on the eighteenth century. After a pleasant study on *La Comtesse de Rochefort et ses Amis*, M. de Loménie undertook a great work on *Les Mirabeau*, the first chapter of which appeared in the *Correspondant* in 1876. It promised to be rich in new and piquant details, but has unhappily remained unfinished. As a Professor M. de Loménie does not take rank above an honourable mediocrity. He was wanting in breadth of view and in mental variety. He was before all a patient collector of facts, and knew how to arrange them with method and good taste.

THE Rev. Henry Jenkyns, D.D., Canon of Durham since 1839, died at Botley Hill, Southampton, on the 2nd inst., aged eighty-two. He graduated at Corpus Christi College, Oxford, in 1816, obtaining the distinction of a first class in classics and mathematics, and in the following year was elected to a fellowship at Oriel College. After holding several posts at Oxford, he was appointed in 1833 the Professor of Greek in the University of Durham, and in 1841 became Professor of Divinity in the same university. A collection of *The Remains of Archbishop Cranmer* (4 vols.), was edited by Dr. Jenkyns in 1833, and in 1846 there appeared a volume of the correspondence of Dr. Jenkyns with Mr. Maskell in defence of the edition against that gentleman's strictures. As the last of the canons of Durham Cathedral under the old system, he enjoyed an official income in excess of the amount considered by the present Government necessary for the support of the two new bishops of the English church.

LIEUTENANT-GENERAL HENRY GEORGE HART, the founder and editor of that useful publication, *Hart's Army List*, died at Biarritz on the 24th ult., aged sixty-nine. He entered the army in 1829. In 1856 he rigorously suppressed a mutiny of militia at Nenagh.

M. LOUIS ASSELINE died suddenly on Saturday last, aged 49. In 1860 he founded the *Libre Pensée*, and when that was suppressed, the *Pensée Nouvelle*; in 1871 he contributed to the *Radical*; and for the last few years he has been on the staff of the *Rappel*. In 1866 he published *Diderot et le XIX^e Siècle*.

MDME. LOUISE RUELENS (Caroline Gravière) died on the 20th ult., aged 57. Her first work, *Une Histoire du Pays* (republished under the title of *Sainte-Nitouche*), only appeared in 1864; and she was also the author of *Une Expérience in Anima viti*, *Choses reçues*, *Un Lendemain*, *Gentil-homme d'aujourd'hui*, *L'Enigme du docteur Burg*, *La Servante*, *Une Parisienne à Bruxelles*, *Mi-la-sol*, *Un Paradoxe*, *Vieux Bruxelles*, &c. M. Paul Lacroix is bringing out an edition of the works of M^{me}. Ruelens, of which two volumes are already published.

THE death is announced, in his 90th year, of Count Wolf Baudissin, the coadjutor of Schlegel and Tieck in their translation of Shakspeare. He also produced an excellent version of Molière. Count Baudissin was born at Rantzaun, January 30, 1789, and has lived at Dresden since 1827.

It is with regret that we have to announce the sudden death, at his lodgings, of Dr. F. Brüggemann, a naturalist who was for several years assistant to Prof. Haeckel at Jena, and who was latterly employed in cataloguing and arranging the coral collection in the British Museum. Dr. Brüggemann was author of various papers on entomology and ornithology, and more recently on corals. His loss is deeply regretted by the staff of the British Museum and naturalists generally. He was under thirty years of age at the time of his death.

NOTES OF TRAVEL.

AT a meeting of the Société Khédiviale de Géographie (Cairo), on March 22, under the presidency of his Excellency Stone Pasha, M. Brugsch-Bey read papers on the language of the Barabra or ancient Ethiopians in its relation to the language of the Egyptian hieroglyphs, and to the Coptic, Arabic, and Greek; and on the expeditions made under the direction of the Pharaohs to the valley of Hammamat (between Keneh on the Nile and Kosseir on the Red Sea), for the purpose of examining and working gold mines in that district. General Stone afterwards gave an account of recent examinations of the Hammamat valley, which have been made by order of the Khedive by Purdy Pasha and Mr. Mitchell, an American geologist. The reports of these explorers agree perfectly with the information gathered by M. Brugsch.

AN important addition to the geographical material that is being gathered by the missionaries in Madagascar is contained in an account of a journey through Tanala, Taimoro, and Taisaka (districts on the east coast between 22° and 23° S.), by Mr. James Sibree, of the London Mission. The pamphlet, which is printed at Antananarivo, is accompanied by an excellent sketch map of this previously unknown portion of the island.

THE latest intelligence from Iceland announces a fresh volcanic eruption of Mount Hecla, which began to shoot forth flames on February 27 last. It is said, also, that the village of Storuvellir has been destroyed by earthquake on the same day.

AT the Council meeting of the Geographical Society on Monday last the Royal medals for the present year were awarded as follows:—1. To Baron Ferdinand von Richthofen, President of the German Geographical Society, for his scientific explorations in China, in the course of which he mapped a great portion of the northern and central provinces, and made valuable observations on their physical geography; also for his great work on the Chinese Empire which is now in course of publication (see p. 315). 2. To Captain Henry Trotter, R.E., for his surveys in Eastern Turkestan, by which the work of the Great Trigonometrical Survey of India was connected with that of the Russian surveyors; and also for his important services in connecting his own work on the Upper Oxus with the explorations of the Mullah and Havildar further to the west, by which means he has made a most valuable contribution to the map of Central Asia. It is understood that Mr. H. M. Stanley's name would have been brought forward for one of the Royal medals, but for the fact that he has already received one in 1873 for the discovery of the late Dr. Livingstone. At the same meeting of the Council of the society Mr. Stanley was elected an honorary corresponding member.

IN December last an expedition, under the leadership of Mr. Chester and others, started from Thursday Island, Queensland, on a journey of exploration in New Guinea, and some interesting information as to their proceedings has just reached Sydney. The party went some ninety miles up the Maicussar, or Baxter River, and found a magnificent country, rich in grass, and with abundance of water. They also report that the river—which

has a deep navigable stream—has a fine entrance, and that its banks are thirty feet above high-water mark. The natives have plantations and gardens, drained by trenches, where they grow bananas, yams, coconuts, &c.; their houses are built of logs laid horizontally, and have arched roofs, made of the bark of the tea-tree. The people are described as a tall, fine race, not unlike the American Indians in general appearance, and seem to have been friendly and disposed to trade. The exploring party returned to the coast by way of the Wassicussar, which is a branch of the Baxter River, and flows into the sea some ten miles to the westward of it.

SOME news has at length been received of Mr. R. Frewen, to whose departure on an exploring expedition in South Africa an allusion was made in the ACADEMY more than a year ago. Mr. Frewen appears to have been for some time on the Zambesi, which he reached after experiencing considerable difficulty, and he has visited the Victoria Falls (locally called Mosioatunya, or "Smoke-sounding"), which he found to be 2,900 feet above the sea. In the course of eighty miles the river falls nearly 1,350 feet, almost half the total fall between the Victoria Falls and the sea. At the date of his letter Mr. Frewen proposed to remain at Waukie, or in the neighbourhood, until the present month, when the dry season will set in, and he then contemplates making a journey across the unexplored country between the Zambesi and Lake Bangweolo. Should he be successful in accomplishing this feat, Mr. Frewen will be able to claim the honour of having united the broken thread of exploration between Northern and Southern Africa.

UNDER the title of *A New Source of Revenue for India*, Mr. Strettell, an officer of the Forest Department now at home on furlough, calls attention to the resources of India as yet undeveloped for the production of fibres. For example, it appears that the desert wastes of Sindh are covered with a spontaneous growth of *Calotropis gigantea*, a shrub of the natural order *Asclepiadaceae*, which has been ascertained to yield a fibre most valuable for the manufacture of paper. At present, until the course of trade shall have worn for itself smooth channels, small parcels of the fibre can only be placed in this country at prohibitive prices. It is Mr. Strettell's aim to induce the Indian Government to undertake the initial risk and expense of promoting the cultivation and preparation of this and similar products.

MAGAZINES AND REVIEWS.

THE three most interesting articles in the *Theological Review* are placed first. Prof. R. B. Drummond gives a sketch of the Westminster Confession with reference to the subscription controversy now going on in Scotland. The Westminster Confession lends itself less to latitude of interpretation than the Thirty-Nine Articles. Not only is it more one-sided, but on that one side it is expressed with greater definiteness and precision. Beside the doctrines that are usually understood by the name of Calvinistic, the Confession teaches eternal punishment, the duty of persecution, and a rigid doctrine of inspiration. It also lays down (though this is controverted) the creation in six days, the non-salvability of the heathen, and the damnation of non-elect infants. Prof. James Drummond's *Jewish Messiah* is reviewed by Mr. Cheyne from a high standard of learning. The work is characterised as "an *Einleitung*, never careless, never absolutely meagre, and sometimes admirably complete, to the literary sources of information, followed by a kind of index, arranged under heads, of some of the most important contents." Justice is done to its very marked sobriety and impartiality. The editor contributes a graceful notice of Bishop Thirlwall, which is taken as the occasion for a survey of the present condition of the Established Church.

From some unpublished MSS. of Cudworth's, at one time ascribed to Locke, it appears that the Cambridge philosopher held the views that are now called universalism. In other respects the extracts given do not show him in a very amiable light.

In the lighter magazines this month, while there is much that is readable, there is little that is really remarkable. The *Cornhill* has an interesting page on "Hereditary Traits," not attempting to "suggest in the remotest degree any of the real difficulties of the subject," but telling the most curious stories of hereditary transmission, in the lively and fresh style which seems to be the *peculium* of this magazine. In *Macmillan* the article which will have most readers is Canon Farrar's account of Dr. Arnold, suggested by Mrs. Forster's republication of her father's sermons. There are many admirers of Dr. Farrar's writing, and to them, we suppose, this paper will give pleasure. To us, we confess, it does not, for it is a paper written by a rhetorician on a man who disliked rhetoric. Mr. Ruskin's pleasant pages of half-biography and half-autobiography ("My First Editor," *University Magazine*) derive a melancholy interest from the time of their appearance; it is to be supposed that, with the exception of the notes on his Turner drawings, they were almost the last pages that he wrote before his illness. The "first editor" is the late Mr. W. H. Harrison, a clerk in the Crown Life Office, and editor of *Friendship's Offering*, the "delicately printed, lustrously-bound" annual in which the boy John Ruskin wrote verses at fifteen. "For good thirty years" this kind friend had the revising of everything Mr. Ruskin wrote, and on that ground, if on no other, he well deserves these pages of recognition, which are to stand as preface to some "Reminiscences" of Mr. Harrison's own, to be published hereafter. As for the notes themselves, except for what they tell us of the cheerful temper and fine tact of the "first editor," and for the fresh evidence they give of that affectionateness which is the real secret of Mr. Ruskin's charm and power, they tell us little that readers of his writings did not know before. There is the usual protest, more gently expressed than usual, against the modern spirit and the modern magazine, against "the New Road, Camberwell Green," and "the condemnation of intelligent persons to a routine of clerk's work, broken only by a three-weeks' holiday in the decline of the year." There is the confession, of late too frequent, of "unconquerable listlessness," of "grumbling and moping at Venice or Lago Maggiore," while Mr. Harrison was taking his happy holiday at Broadstairs or Boxhill. "Let me not speak with disdain of either," Mr. Ruskin goes on, "no blue languor of tideless wave is worth the spray and sparkle of a South-eastern English beach, and no one will ever rightly enjoy the pines of the Wengern Alps who despises the boxes of Box Hill." As to the Reminiscences themselves, which occupied Mr. Harrison's latest years of well-won leisure, they are "valuable," says Mr. Ruskin; but

"valuable to whom, and for what? I begin to wonder. For indeed these memories are of people who have passed away like the snow in harvest; and now, with the sharp-sickle reapers of full shocks of the fattening wheat of metaphysics, and the fair novelists, Ruth-like in the fields of barley, or more mischievously coming through the rye—what will the public, so vigorously sustained by these, care to hear of the lovely writers of old days, quaint creatures that they were? Merry Miss Mitford, actually living in the country, actually walking in it, loving it, and finding history enough in the life of the butcher's boy, and romance enough in the story of the miller's daughter, to occupy all her mind with, innocent of troubles concerning the Turkish question; steady-going old Barham, confessing nobody but the Jackdaw of Rheims, and fearless alike of ritualism, Darwinism, and Dis-establishment; iridescent clearness of Thomas Hood—the wildest, deepest infinity of marvellously jestful men; manly and rational Sydney, inevitable,

infallible, inoffensively wise of wit; they are gone their way, and ours is far diverse; and they and all the less-known, yet pleasantly and brightly endowed spirits of that time, are suddenly as unintelligible to us as the Etruscans—not a feeling they had that we can share in; and these pictures of them will be to us valuable only as the sculpture under the niches far in the shade there of the old parish church, dimly vital images of inconceivable creatures whom we shall never see the like of more."

A VERY readable paper on *Church Restoration* by the Rev. George Crabbe in this month's *Fraser* puts the case of the anti-restorers as strongly and yet as temperately as can be desired. Mr. Crabbe is not a fanatic. If an anxious clergyman with antiquarian tastes were to apply to him to know what to do with a stove placed in the middle of the church and communicating with the open air by means of the east window, apparently Mr. Crabbe would not do what an eminent aesthetic firm are reported to have done, and advise the enquirer to leave "an interesting feature" alone. At least, strong as he is in his main position—that restoration as at present understood is an abomination and both has done and is doing immense harm—there is a wise tolerance about him when he comes to speak of the practical aspects and details of the matter, which will we hope win an entrance for his fundamental belief into the restoring and clerical mind. For the grievances of the anti-restorers are only too real, and reaction has not come one moment too soon. The work of the head men, the Bodleys and Gilbert Scotts of the movement, has been questionable—the quadrangle of Christchurch at this moment is enough to set many a man thinking—but what are we to say of the work of the second-rate architects and the local architects? What of "Patney Church, Wilts, a fair specimen of thirteenth-century work," reopened "after a restoration which, with the exception of the walls, the font and pulpit, and a memorial east window, has made it a practically new edifice;" or of the old church of St. Paul, Rusland, in High Furness, which, after having been taken down to the foundations, "with the exception of the tower," has been replaced by "a neat and well-proportioned building of the blue slate stone of the district," while the tower has been raised fifteen feet? Restoration has, indeed, passed like a hurricane over the land, and it is to be feared that our grandchildren may see cause to regard the activity of their ancestors with mixed feelings. Mr. Crabbe speaks only of restoration in England, but he might have strengthened his case by looking abroad. The English restorer is not alone in his crimes. In Normandy the fever which has spent its first fierceness among ourselves is at its height. The Caen churches have been restored to death, and Bayeux, still allowed to retain outside the rich weather-beaten yellow in which time has dressed its twin western towers, is as white and new inside as M. de Caumont and his friends could make it. Coutances might have been finished yesterday, and alas! for the old glass in the transepts, with the new bodies to the old heads, and all the irremediable ruin and confusion of it! The loveliest bit of decorated Romanesque in Normandy, the priory of St. Gabriel, near Creully, a year or two ago a forsaken beautiful wilderness of interlacing highly-worked arches, has been taken in hand, and by last summer the greater part of it had been re-chiselled and botched into the commonplace uniformity which delights the heart of the restorer. And now, not content with its northern spoils, the plague is passing southwards, and ominous things are being said of those wonderful ninth and tenth century churches in the Asturias, which Mr. Tozer was fortunate enough to see in the old days when few others besides Florez had wandered that way (see his papers on the Asturian churches in the *Gentleman's Magazine*, July and August, 1865). The church of San Miguel de Lino, built by Ramiro I. before 848, and now, to judge by the drawings in the *Monumentos Arquitectonicos*, one

of the most perfect of ruins, was not very long ago in danger of a "restoration" of the most terrible kind. And since 1870 the still untouched treasures of Spain have lost two lovers and champions—first, in the young poet and Romanticist, Gustavo Becquer; and now in the ripe scholar and archaeologist who died last February, Amador de los Rios.

Temple Bar contains a very long biographical article on the late Dr. Doran, from the fluent pen of "J. C. J." A paper that is, in a literary way, more notable, is Mr. Wedmore's on Cruikshank, giving us, it is true, few events wherewith to mark the artist's quiet life, but offering a more thorough estimate of his work and its qualities than has appeared before. There are enough of dates and names to allow us to distinguish the periods of Cruikshank's work, and fresh and exact accounts of some of the more memorable of his etchings—the tragic, the melodramatic, the humorous—are given for the entertainment of those whose recollections of "Miss Eske" and the "Miser's Daughter" are vague. Some sentences of the criticism hit the point very exactly, as where Mr. Wedmore says of the technical faults of Cruikshank's plates in general, "the picture had but two planes, a foreground and a distance;" and full justice is done to Cruikshank's "wide and deep understanding." It is true to say of him, as Mr. Wedmore says,

"Neither the virtues of a draughtsman trained in academies, nor those of a painter who has lived with the country in its intimate life, are perceptible in Cruikshank. But he observed men and the character of men; and what he observed and cared about in these he recorded with memory so accurate, and fingers so nimble and adroit, that one overlooks, and has a right to overlook, the lack of trained draughtsmanship. He did nothing mechanically. There are so many thoughts in each of his works, and all the thoughts are clearly expressed. That is the virtue of an artist."

Yes, and the virtue of a writer, too; and these magazines—the mass of them—are a monthly reminder that the philosopher spoke truth when he said *the way of virtue is hard*.

SELECTED BOOKS.

General Literature.

- A. LEGACY; being the Life and Remains of John Martin. Written and edited by the author of JOHN HALIFAX, GENTLEMAN. Hurst & Blackett. 21s.
DORAN, J. Memories of our Great Towns. Chatto & Windus. 12s. 6d.
EBERS, G. Aegypten in Bild u. Wort. 1. Lfg. Stuttgart: Halberger. 3 M.
MARCO-MONNIER. Le Roland de l'Arioste, raconté en vers français. Paris: Sandoz.
PEURON. L'islamisme, son institution, son influence et son avenir. Paris: Leroux. 2 fr. 50c.

History.

- BARGES, J. J. L. Recherches archéologiques sur les colonies phéniciennes établies sur le littoral de la Celtuligurie. Paris: Leroux.
BAYNE, P. Chief Actors in the Puritan Revolution. Clarke. 12s.
GUIZOT, F. L'histoire de France depuis 1789 jusqu'en 1848. Leçons recueillies par M^{me} de Witt. Paris: Hachette.
LALORE, l'abbé. Collection des principaux cardinaux du diocèse de Troyes. T. II. Paris: Thorin. 9 fr.
LORAY, le marquis Terrier de. Jean de Vienne, amiral de France (1341 à 1396). Paris: Soc. bibliographique. 6 fr.

Physical Science and Philosophy.

- ANDRÉE, R. Ethnographische Parallelen u. Vergleiche. Stuttgart: Maier. 6 M.
BLEEKER, P. Mémoire sur les chromides marines ou pomacentroides de l'Inde archipelagique. Haarlem: Erven Loosjes. 5 M. 80 Pf.
SCHUPPE, W. Erkenntnistheoretische Logik. Bonn: Weber. 16 M.

Philology.

- AKHTAL. Encomium Omayyadum, ed. M. Th. Houtsma. Leiden: Brill. 2 M.
ARCHIV f. slavische Philologie. Hrg. v. V. Jagić. 3. Bd. 1. Hft. Berlin: Weidmann. 7 M.
CHRIST, W. Theilung d. Chors im attischen Drama m. Bezug auf die metr. Form der Chorlieder. München: Franz. 2 M.
FIRDUSI liber regum qui inscribitur Shahname, ed. J. A. Vullers. Tomi 2. fasc. 1. Leiden: Brill. 5 M.
MAERTZEN, E. Altenglische Sprachproben. 2. Bd. Wörterbuch. 5. Lfg. Berlin: Weidmann. 4 M. 80 Pf.
PFUND, Dr. J. Reisebriefe aus Kordofan u. Dar-Fur, 1875-6. Bd. v. L. Friederichsen. Hamburg: Friederichsen. 4 M.

CORRESPONDENCE.

MR. MOFFAT v. MR. MILL AND MR. FAWCETT.

London: April 8, 1878.

Mr. Moffat complains that I quoted his disrespectful language towards Mr. Fawcett without indicating its grounds. It was needless to do so to justify what I said of its arrogance and discourtesy, but the grounds are simply that Mr. Fawcett's opinions about the advantages of peasant properties and co-operation do not meet with Mr. Moffat's approval, and accordingly he pronounces (p. 467) that they "demonstrate doubly his incapacity to comprehend the principles of political economy or of human nature." Mr. Moffat adds in his letter in the ACADEMY that Mr. Fawcett is "a political partisan," and that "he, as well as Mr. Mill, is incapacitated for dealing with political economy by the partiality of his sympathies." In short—for it comes to that—whoever differs with Mr. Moffat in either economics or politics is "incapable of comprehending the principles of political economy or of human nature," and it is not presumptuous or impertinent on Mr. Moffat's part to say so. Mr. Moffat himself is nevertheless, by his own showing, incapable of comprehending the principles at least of Mr. Mill's political economy. Let me give two out of many examples. He says (p. 468) that Mr. Mill "in his zeal for peasant proprietorship forgets his hostility to individual property." The following passage from Mr. Mill's *Principles of Political Economy*, Book v., chap. ii., sufficiently shows whether Mr. Mill had really any such hostility:—

"The objection to a graduated property-tax applies in an aggravated degree to the proposition of an exclusive tax on what is called 'realised property.' Except the proposal of applying a sponge to the national debt, no such palpable violation of common honesty has found sufficient support in this country to be regarded as within the domain of discussion. I can hardly conceive a more shameless pretension than that the major part of the property of the country—that of merchants, manufacturers, farmers, and shopkeepers—should be exempted from its share of taxation; that these classes should only begin to pay their proportion after retiring from business, and if they never retire should be excused from it altogether. . . . As land and those particular securities would thenceforth yield a smaller net income, relatively to the general interest of capital and to the profits of trade, the balance would rectify itself by a permanent depreciation of those kinds of property."

Again Mr. Moffat (p. 612) accuses Mr. Mill of "morally outrageous proposals" for the restriction of population. *Honi soit qui mal y pense*. It is not the first time that this calumny has been published, but it has not the slightest foundation, save in the morbid imagination of its authors. Mr. Moffat assures the readers of the ACADEMY that had his book been published during Mr. Mill's lifetime, "it would have contained much severer things about Mr. Mill than it does," adding that he "had also to remember that Mr. Mill has many followers and possesses much influence." I should say that some respect and consideration are due to those followers, and that the offensiveness of Mr. Moffat's language and tone is only the more reprehensible.

In a somewhat ungrammatical sentence Mr. Moffat denies that he has confounded the "orthodox" with the "historical" school of economists, save "in accusing them both of superficiality." What are Mr. Moffat's qualifications to judge? The chief writers on the historical method are Germans—especially Knies, Roscher, and Hildebrand—whose works and method were unknown in this country when Mr. Mill's treatise was written. And Mr. Moffat says of his own attainments and knowledge, in the first lines of his preface:—

"This is a work of observation and experience, not of scholarship. My other avocations have not permitted me to do more than acquaint myself with the leading writers on political economy, and those only of the English school. Of what has been done subsequently to John Stuart Mill I know very little."

I have shown that his acquaintance even with Mr. Mill's *Political Economy* is slight; but I may add for his information, since he speaks (Preface, p. v.) of the school of Malthus as the school of observation and fact, and the one to which he himself adheres, that the investigation of economic phenomena in the history and present state of mankind followed by Malthus is precisely the method followed by the historical school which the profound and erudite author of *The Economy of Consumption* condemns as superficial. No writer of the historical school, either in Germany or in England, I may add, has advocated the doctrines which my learned friend M. de Laveleye—whose name Mr. Moffat is not familiar enough with to spell correctly—bases on the history of property.

Political economy is held in general aversion, according to Mr. Moffat, as one of the most repulsive of sciences, and he holds "the common method of treatment responsible for this repugnance to a science which ought to be popular." His own method, though uncommon, is not likely to diminish the repugnance to it, but those who read Chapter i., Book vi., of his work will at least find that I did not misrepresent the author's doctrine respecting "the effects of a time-policy on the growth of population."

So far as I am concerned, the correspondence on the subject must here close, with my sincere thanks to the Editor of the ACADEMY for the opportunity of saying a word in answer to much ignorant misrepresentation of the doctrines of a philosopher for whom I retain the warmest and most grateful regard and the deepest respect.

T. E. C. LESLIE.

MUSEUMS OF CASTS.

Florence: April 6, 1878.

In the discussion which took place lately in the House of Lords on the formation of a museum of casts from antique sculpture, some of the speakers alluded to the kind of galleries in which casts ought to be exhibited. Lord Carnarvon specified a gallery 350 feet long by 40 feet wide. Experience has sufficiently proved that there can be no worse suggestion than this. The first, the most important consideration in all sculpture galleries, almost invariably overlooked by architects, ancient and modern, is so to design them that the chiaroscuro should be perfect and true, otherwise the sculpture is sacrificed. How different must the sculptures of the pediments of the Parthenon, the cornices, mouldings, capitals, and fluted shafts have appeared under the steady bright sunshine, instead of the dingy confused lights of the galleries of the British Museum. Yet there can be no doubt that a much nearer approximation can be made to sunlight than is ever attempted except in the sculptor's studio.

A long unbroken gallery would be lighted with skylights from end to end, either at intervals or in a continuous line, and the result must be the creation of cross-lights destructive to statues which are thus lighted on both sides equally. In nearly all the sculpture galleries in Europe—the Louvre, the Vatican, the Capitol, the Uffizi and others—the sculpture is for the most part very badly lighted. In these galleries we learn by the observation of the architectural arrangements what to avoid. Visitors used to crowd to the Vatican to see the statues by torchlight, in fact under admirable effects of chiaroscuro, instead of being weakened and made ineffective by cross-lights in the galleries in the daytime.

In a long gallery, besides the intolerable cross-lights, there is necessarily a great waste of wall space. Instead then of Lord Carnarvon's gallery, let us suppose eight rooms, each 40 feet square, for 40 feet square is a very good proportion, and we obtain 1,280 lineal feet of wall space, minus the doors, instead of 780 lineal feet in the gallery. Besides, the chronological series would be much better and more clearly divided. We must, how-

ever, add ten feet to the length of the building, and the thickness of the partitions also, to my computation.

Rooms 40 feet square can be lighted to perfection by one central roof-light, and the old system of placing statues on separate pedestals should be abandoned in favour of boldly designed continuous pedestals filling the entire sides of the rooms. Thus the usual gathering of dirt under separate pedestals, and the difficulties attending cleaning, would be completely obviated. The continuous pedestals might serve as presses, and their panels might be filled with casts of reliefs or ornaments from the best sources, while the statues would stand each at a proper height on its own turn-table, so constructed that each might be shown all round with trifling effort. Busts would be advantageously arranged in the same way in tiers; and above, and artistically arranged, the walls might be covered with reliefs.

Earl Cowper stated that "it was a disgrace to this country that a man who desired to be a sculptor was obliged to go abroad to study his art." If the study of the glorious sculptures in the British Museum does not train sculptors in Great Britain, we must be in a very bad way indeed. Canova thought differently from his lordship, and, when he saw the Elgin marbles, said that had he had the good fortune to see them sooner he would have formed a very different style from his own. The anticipations of speakers as to the probable effects of such collections upon artists and the improvement of art are too sanguine. We are witnesses of the prevalence of very corrupt taste in entire schools of artists, surrounded by the noblest productions of ancient and modern art. In England we have seen the most detestable so-called Gothic edifices erected close to the grandest mediæval buildings. For the formation of a great school of artists of any description we must look to other means than the formation of such museums. We want more great masters willing to teach, and we want better-educated employers of artists. Too much was said in the conversation in the House of Lords of the benefits to professional men, too little of those to other classes of society.

Artists in modern days do not always lead public taste; on the contrary, they are often influenced in the most unhappy way by the eccentricities and bad taste of employers. At the present time in Italy, the almost universal demand by rich Anglo-Saxons from both sides of the Atlantic for realistic sculpture, with imitations in the marble of embroideries, laces, buttons, fashionable costume and boots, for bouquets and statues embowered in flowers, is leading the most dexterous executants in the world—Italian sculptors—into the production of enormous quantities of corrupt and debased sculpture, only requiring colour to rival waxworks; these artists being at the same time surrounded on all sides by the noblest productions of human genius, which they affect to worship, and themselves possessed of a rare skill, which they abuse. It is the bad taste of wealthy employers which is at the root of this.

So far as museums and galleries are concerned, it may be urged that enough has been done in Great Britain for the training of artists if these be wisely used, far more indeed than at the greatest epoch of our British school. What is most wanted is a more general diffusion of taste and a knowledge of art among all classes, especially those who employ artists. Probably one of the best means of doing this would be by forming such museums in all our universities and in as many public schools as possible, with the establishment of lectures on aesthetics and on the history of art, for museums are of comparatively little use without oral instruction.

Therefore I return to my proposition, formerly brought under your notice, that besides the museums of casts advocated in the House of Lords, we must also provide moulds of selected

works, so as to furnish perfect casts to others at moderate prices. The proposed grant is more than sufficient. CHARLES HEATH WILSON.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, April 15.—4 P.M. Asiatic.
8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
8 P.M. British Architects.
8 P.M. Victoria Institute: "Formation of Valleys," by G. Race.
TUESDAY, April 16.—7.45 P.M. Statistical: "Debts of sovereign and quasi-sovereign States," by Hyde Clarke.
8 P.M. Civil Engineers: Discussion on "Embankments of the Thames."
8 P.M. Colonial Institute.
8 P.M. Society of Arts (African Lecture).
8.30 P.M. Zoological: "Observations on the Uranilidae," by Prof. J. O. Westwood; "Contribution to the Ornithology of the Philippines, VIII," by the Marquis of Tweeddale; "Further Notes on the Stridulating Organ of *Palmurus vulgaris*," by T. Jeffrey Parker; "On a new Species of Finch from the Feejee Islands," by Dr. O. Finsch.
WEDNESDAY, April 17.—7 P.M. Meteorological: "Application of Harmonic Analysis to the Reduction of Meteorological Observations," by the Hon. Ralph Abercromby; "Peculiarities in the Migration of Birds in the Autumn and Winter of 1877-8," by J. Cordeaux.
8 P.M. Geological.
8 P.M. British Archaeological: "Good Friday Buns," by H. Syer Cuming; "Roman Remains at Canterbury," by J. Brent.
8 P.M. Literature: "Historical Outlines of the Buddhist Faith," by Sir Patrick Colquhoun.
THURSDAY, April 18.—7 P.M. Numismatics.
8 P.M. Linnean: "Geographical Distribution of the Gulls and Terns (Laridae)," by Howard Saunders; "Remarks on Root Growth," by Dr. M. Masters; "Notes of the Action of Limpets (Patella) on the Chalk at Dover," by J. Clarke Hawshaw; "On the Fermentation of *Mycena erecta*," by R. Irwin Lynch.
8 P.M. Chemical: "On Terpin and Terpinol," by Dr. W. A. Tilden; "The Poisonous Principle of *Urechis suberecta*," by J. Bowrey; "On the Temperature at which a few of the Alkaloids sublime, as determined by an Improved Method," by A. Wynter Blyth.

SCIENCE.

THE CAMBRIDGE PHILOLOGICAL SOCIETY.

At a recent meeting of the Cambridge Philological Society, Dr. Hayman read a paper to prove the antiquity of writing in Greece. He held that the oldest allusion to writing in Greek literature is probably the ἀρχαίη ἀκταλή of Archilochus, but the numerous fragments of Iambic and lyric poetry from 710 B.C. show that writing was already in use, and confirm the statement that literature flourished in Athens under the Peisistratidae and in Samos under Polykrates. Pherekydes of Syros and Kadmos of Miletus divide the credit of being the first prose writers. The extant plays of Aeschylus show that writing was familiar to himself and his audience (cf. *Prom. V.* 789, *Choeph.* 441-2, *Eumen.* 275, *Suppl.* 943, *Ag.* 801, *Choeph.* 699, and the mottoes on the shields of the Theban heroes). The geographical itinerary of the *Prometheus* implies a knowledge of the geography of Hekataeus and his school. The forms of the letters, again, in the earliest Greek inscriptions display a far greater resemblance to those of the Moabite Stone (B.C. 890) than do those of the Phoenician inscriptions of B.C. 400, and imply that if we could go back far enough we should find the Greek and Phoenician alphabets identical. Hence we may trust Herodotus when he says (v. 59, 60) that he saw Kadmean letters on certain tripods. Mr. Fennell replied to Dr. Hayman at a subsequent meeting of the society, and maintained that the latter had not upset the force of the arguments by which he had attempted to prove, ten years ago, that Greek prose was not written down before the Persian Wars, and Greek verse even later. Though papyrus was used in Egypt, it did not follow that it was used for writing purposes in Greece; though Sicily had a flourishing literature in Hiero's time, no papyrus was used in Italy before the time of Alexander the Great (Varro ap. Plin. N. H. xiii., 21; Lucan, iii., 222). The fact that the word *μυρογράφον* occurs on one of the inscriptions seen by Herodotus proves that they were forgeries, or that Herodotus could not read them. The passages quoted from Aeschylus do not show that writing

was used for literary purposes, while the reading in *Prom. V.* 461, is doubtful, and Dr. Hayman's translation of *Ag.* 801 is impossible. The materials of the itinerary in the *Prometheus* might have been obtained from hearing Aristæas (Herod. iv., 14) quite as well as from reading Hekataeus. At the same meeting Prof. Paley read a paper pointing out that Euripides derived his treatment of the *Helena* from the *Palinodia* of Stésichorus, who from religious scruples had represented Helen as being transported by Hermès to Egypt, while the Helen that went to Troy was only a phantom (cp. Eur. *El.* 1280-3, Plato, *Phaed.* p. 243). Of this superstition traces appear in the *εὐφημία* used everywhere to Helen in our Homer, as contrasted with the bad names given her by the tragedians. The *Helena* alludes to various non-Homeric incidents, such as the joint-kingship of Agamemnon and Menelaus at Sparta, or the birth of Helen and Klytemnestra from the egg, whereas in the *Odyssey* Menelaus is king of Lacedæmon and Helen is of Spartan birth. But the apotheosis of Menelaus is recorded in *Od.* iv., 363, and *Hel.* 1076, being one of the few points of contact between our Homeric texts and the tragedies. The *Prôteus* of the *Helena*, the Egyptian king of Herod. ii., 112, and the *Prôteus* of the satyric play of Aeschylus and of *Od.* iv. are all connected, the transformations of *Prôteus* being adapted from the older story of *Péleus* and *Thetis*—a symbolical indication of the ever-changing aspects of the sea and its isolation from the land represented by *Péleus* (ἠλός). Mr. Paley further proposed to read *καὶ νῦν* in *Suppl.* 983 (Dindorf), and *ἐξείνεν* in *Ag.* 934, where Dr. Kennedy preferred *ἐξείνεν*.

SCIENCE NOTES.

PHYSIOLOGY.

The Relative Sensibility of Different Parts of the Retina to Light and Colour.—This subject has been investigated by Landolt and Charpentier (*Comptes Rendus*, 18 Février). They find that every part of the retina is equally sensitive to white light; in other words, that the minimum degree of luminosity required to excite a sensation is the same for direct and indirect vision. It is in relation to monochromatic light that marked differences are observed. The yellow spot region is capable of recognising coloured light of a very low degree of intensity. The sensitiveness of the retina to coloured light diminishes progressively from its centre to its periphery. It is a remarkable fact, moreover, that a monochromatic impression, before it is recognised as such, appears to pass through a regular succession of phases, the first of which is always a sensation of simple luminosity; this is followed by a period of hesitation as to the quality of the colour presented to the eye, a hesitation which lasts until a sufficient increase in the intensity of the stimulus is attained. Whatever the colour employed, the same minimum degree of intensity is needed to produce the initial luminous sensation at any point of the retinal surface. Accordingly, since any stimulation of the retina, whether by white or by coloured light, is primarily followed by a simply luminous sensation, the recognition of colour always necessitating a certain augmentation of the stimulus; since, moreover, the minimum stimulus capable of giving rise to a luminous sensation is constant for the entire retina, while the minimum stimulus required to produce a colour-sensation increases from the yellow spot to the periphery; we may reasonably infer that the functions of perceiving light and recognising colour are distinct both in their intimate nature and their localisation.

A Contribution to the Physiology of the Spinal Cord.—Some years ago, the general tendency of physiological research lay in the direction of localising the spinal centres in the medulla oblongata; the cord itself being viewed as little more than a bundle of conducting fibres inter-

posed between the medulla and the spinal nerves. A most important check was given to this tendency in the year 1874 by Prof. Goltz, who succeeded in demonstrating that the movements of the bladder, rectum, and other pelvic viscera were immediately governed by centres situated in the lumbar enlargement. He pointed out that previous enquirers had been led into error by omitting to take the effect of shock into account. When the cord is divided, its lower segment remains paralysed for a considerable time after the operation; this temporary annihilation of its functions must be allowed to pass off before any trustworthy conclusions as to its functional significance can be arrived at. Further researches by Aladoff, Luchsinger, and others, have shown more and more clearly that central organs for various purposes are scattered throughout the cord, and not concentrated, as was formerly supposed, in the medulla oblongata. Luchsinger has recently published three sets of experiments bearing on this subject (*Pflüger's Archiv*, xvi., 9 and 10). The first is an application to the spinal cord of the well-known method employed by Kussmaul and Tenner in their researches on the brain. When the posterior half of the cord is suddenly deprived of blood by simultaneous occlusion of the abdominal aorta and the subclavian arteries, convulsions take place, strictly limited to the hinder part of the body. The second has to do with the vaso-motor apparatus. The rise of arterial pressure which is produced by arresting the entrance of air into the lungs is usually attributed to a stimulant effect of the non-aerated blood upon the general vaso-motor centre in the medulla. Luchsinger shows that spasmodic contraction of the arterioles may be produced by the action of venous blood on the spinal cord after its separation from the medulla, or after the functional vitality of the latter has been abolished in consequence of ligature of the vessels which supply it with blood. This experiment affords proof of the existence of independent vaso-motor centres in the cord. Lastly, it is usually taught that in picrotoxin, the active principle of the *Cocculus Indicus*, we have a poison which causes tetanic spasms by its selective action on a hypothetical "convulsion-centre" in the medulla oblongata. Luchsinger finds that it may cause convulsions in a part of the body whose innervation is derived from the spinal cord alone, and concludes that its operation is not restricted to any single "convulsion-centre," but is coextensive with the motor elements in the grey matter of the anterior horns. The general inference from all the above lines of enquiry is that the proximate centres for all the functions of the trunk are situated in the spinal cord, and not restricted to its upper, highly-specialised extremity.

The Behaviour of Asparagin in the Living Body.—It has been asserted by Hilger that succinic acid makes its appearance in the urine after asparagus has been eaten; that asparagin, accordingly, is converted into succinic acid in the system just as it is by ferments outside the body. The truth of this statement has been tested by von Longo (*Zeitschrift für physiolog. Chemie*, i. 213). He failed to discover any succinic acid in the urine after eating a pound of asparagus; neither succinic nor aspartic acid made its appearance after a dose of thirty-eight grammes of asparagin. Large doses of sodic succinate were administered to dogs; but no trace of the acid could subsequently be detected in their urine. Hence the author concludes that asparagin, aspartic acid, and succinic acid undergo complete decomposition in the body.

Splenic Fever.—At a meeting of the Paris Academy of Medicine, on February 26, M. Colin read a memoir on some points connected with the pathology of this disease, to which so much attention has recently been directed both in this country and abroad. It is pretty generally admitted that all its phenomena are due to the growth and multiplication of a specific vegetable

organism, the *Bacillus anthracis*, in the blood and tissues of the affected animal. To this view M. Colin entertains a strong objection. He believes himself to have proved that during a certain interval after the inoculation of the virus by puncture, the disease is strictly confined to the inoculated region and the lymphatic glands in immediate connexion with it; in other words, that while the tissue and juice of these glands are virulent—capable of transmitting the disease to a healthy animal—the blood, together with the spleen, liver, and other highly vascular organs, is wholly devoid of any infective properties. Further, that at this stage in the progress of the malady the lymphatic glands whose virulence may be demonstrated by inoculation, contain no trace of the specific organisms supposed to underlie the morbid process. As might have been anticipated, M. Pasteur protested in the most vigorous terms against this attempt to dissociate virulence from the presence of specific organisms. He insisted, very justly, that microscopic examination of bits of a gland, however carefully conducted, could not be held to prove the complete absence of particles so minute as bacilli or their germs. Their absence can only be established by the negative results of culture in appropriate media, a method not employed by M. Colin. After a warm discussion the questions of fact were referred to a committee.

The Hydrosphygmograph.—Under this name Mosso describes a modification of his well-known *plethysmograph*, designed to register momentary variations in the bulk of the human forearm, variations depending almost, if not quite, exclusively on alternate contraction and relaxation of the arterioles (*Comptes Rendus*, Février 25). The transition from intellectual repose to active exertion (as in attempting to solve a problem) causes instantaneous contraction of the blood-vessels in the arm, quickening of the heart's action, and increase in the volume of the brain (this was determined in three cases of accidental deficiency of part of the cranial walls). During deep sleep it was found that every stimulus—whether luminous, acoustic, or tactile—caused a very marked alteration in the character of the pulse, even when the impression on the sensorium was neither consciously perceived nor remembered. Local variations in the circulation due to cold and heat proved that dirotism and polycrotism of the pulse are phenomena of local origin depending on the relative elasticity of the vascular walls. Lastly, temporary compression of the brachial artery and the application of Esmarch's elastic bandage were shown to cause a nutritive disturbance in the walls of the vessels.

CHEMISTRY AND MINERALOGY.

The Restoration of Faded Handwriting.—In a paper on several interesting points connected with chemical technology (*Jour. prakt. Chem.*, 1878, xvii, 38), von Bibra discusses the best means of rendering legible writing which in process of time has become obscure. He refers to the custom of employing freshly-prepared ammonium hydrosulphate, which, he states, is to be applied with a brush, the excess to be removed by water, and the paper or parchment then quickly dried between folds of blotting-paper. In the case where an important document is to be deciphered we cannot help regarding this as little else than heroic treatment, and prefer to pour the reagent in a watch-glass, and hold the manuscript over it, exposing it to the fumes of the strong hydrosulphate just so long as is necessary to develop the handwriting. At best the method is not a good one, because it converts the iron of the ink into the metallic sulphide which rapidly undergoes oxidation; the writing in a very short time will fade away, as the sulphate is diffused through the moist paper, and the characters will appear blurred when any subsequent attempt is made to revive them. Von Bibra has now found in a moderately-concentrated

aqueous solution of tannin (gallotannic acid) an agent which produces the desired result, and at the same time possesses none of the disadvantages of the hydrosulphate. He applies the tannin solution with a brush, removes the excess by a current of water, and dries the document at a temperature of 50–60° R. The writing developed in this manner is clear and very black, remaining so after the lapse of several months. These methods, it need hardly be stated, refer only to manuscripts where ordinary ink has been employed, and not to documents written with Indian or carbon ink.

The Artificial Formation of Brochantite.—Meunier has formed this mineral by immersing galena in a moderately concentrated solution of copper sulphate (*Compt. rend.*, 1878, lxxxvi, 686). After the lapse of eleven months from the time when these two compounds were placed in contact, the galena was observed to be corroded to a great degree, and to be covered with a number of crystalline rosette-like clusters of bright emerald-green crystals, while a white deposit of sulphate of lead was also formed in the liquid. A chemical investigation of the green compound showed it to be a basic copper sulphate, and to exhibit all the characters of brochantite. It is not a little curious to find that Magnus, in his analysis of this mineral, detected the presence of lead oxide, while Delafosse met with brochantite in Hungary associated with galena.

Oxygenised Graphite and Platinum.—It has been observed by W. Skey (*Chemical News*, xxxvi, 60), that these two substances, after exposure to the air, acquire the property of setting free iodine from a dilute solution of potassium iodide in sulphuric acid. If the graphite and platinum be washed with a dilute solution of an alkali, or be ignited, they no longer possess this property; it is restored, however, by exposing them for a short time to the air, by bringing them in contact with nascent hydrogen, or by digesting them with dilute nitric acid. Charcoal, silver, and gold, he finds, possess the same property, but in a less marked degree. Skey is of opinion that the action is due to absorbed oxygen, and is even inclined to the belief that nitric acid, formed by the combination of this oxygen with atmospheric nitrogen, may contribute to the reaction referred to.

Separation of Nitrogen from Air.—Harcourt and Lupton have found (*Chem. Central-Blatt*, 1878, 2) that in the removal of oxygen from air by passing it over red-hot copper turnings, a very large metallic surface must be exposed, since the reaction ceases as soon as the crust of oxide obtains a certain thickness. The authors compass the difficulty by conducting the air through concentrated ammonia before it reaches the copper. The oxide is in this way continually reduced; as long as the supply of ammonia is maintained, a mixture of pure nitrogen and steam issues from the apparatus.

Composition of the Smoke of Virginia Cigars.—Schwarz has examined these gases by the aid of Orsat's apparatus, the use of which instrument he highly recommends for technical analyses. The products of the combustion of the tobacco were collected in an aspirator, and were found to contain 12.0 to 12.85 per cent. carbonic acid, and 4.0 to 4.76 per cent. of carbonic oxide. The presence of the last-mentioned constituent explains the deleterious actions of these cigars. (*Chem. Central-Blatt*, 1878, 7.)

Iodobromite.—Von Lausaulx describes under the above name a new mineral species from Dernbach, near Montabaur (*Beiblätter Ann. Physik und Chemie*, 1877, No. 12, 653). It is a silver chlorobromide, possessing the composition represented by the formula $2\text{Ag}(\text{ClBr}) + \text{AgI}$, and occurs in beautiful crystals from 1 to 2 mm. in breadth, which exhibit octahedral cleavage. This is the first occasion where these three haloid bodies have been met with together in nature in a crystalline form, and the observa-

is of interest as indicative of the dimorphism of liver iodide.

The Hydrocarbons formed by the action of Acids on Spiegeleisen.—Cloëz has examined the products resulting from the action of dilute hydrochloric acid (specific gravity = 1.12) on soft cast iron, and about 0.06 per cent. manganese. As one of the hydrocarbons enter into combination with this acid, sulphuric acid diluted with five parts its weight of water was subsequently used. In experiment 200 kilog. of iron were treated with this acid, and this quantity yielded 1.64 grammes of hydrocarbons condensed in the first washing; 2.278 grammes of brominated hydrocarbons of the ethylene series; 3.532 grammes of hydrocarbons of the marsh gas series, separated by means of sulphuric acid; 4.38 grammes of residue; and 5.408 grammes of oily liquids, removed from this insoluble portion by alcohol and subsequently precipitated by the addition of water. The hydrocarbons of the marsh gas series retained by the sulphuric acid were removed by decantation, washed with water, dried with fused potash, and, subsequently, with sodium. When submitted to fractional distillation it was found that the first portion passed at 155°, then the temperature soon rose to 160°, and remained at that point for some time. Portions which distilled between 160° and 175°, between 175° and 190°, and during successive intervals of 20° up to 300°, were collected separately. These quantities were further purified by subsequent distillation, and eventually seven products were obtained, each of which appeared to have an early constant boiling point. They are all substances which are known, and appear to be identical with bodies which have been isolated by Pelouze and Cahours from petroleum. They form the best known members of the marsh gas series, which are characterised by their insolubility in dilute sulphuric acid and by their behaviour with bromine and bromine. The first distillate is ethyl, C_2H_6 , probably identical with diamyl; it boils between 155° and 160°, has a vapour density = 5.132 (calculated = 5.001) and a specific gravity = 0.76 at 15°. Bromine water is without action on this substance; bromine, on the other hand, attacks it vigorously, as also does chlorine, forming substitution products. The next body, decyl, $C_{10}H_{22}$, boils at 178°–180°; it is a colourless, very mobile liquid, having a vapour density = 5.521, and a specific gravity = 0.769. Sulphuric acid does not act upon it; with bromine and chlorine, however, it forms substitution products. The next four are—duodecyl, $C_{12}H_{26}$, which boils at 195°–198°, has a specific gravity = 0.782, and is acted upon by bromine and chlorine; tridecyl, $C_{13}H_{28}$, boiling at 215°–220°, having a specific gravity = 0.793; tetradecyl, $C_{14}H_{30}$, with a boiling point of 234° to 238°, and a specific gravity equal to 0.812; and pentadecyl, $C_{15}H_{32}$, which boils at 258° and has a density = 0.83. The last distillate is hexadecyl, $C_{16}H_{34}$, boiling at 276°–280°; its specific gravity is 0.85. This body is attacked by fuming nitric acid, but a crystalline product was obtained. Many of the hydrocarbons, then, which are formed by the action of dilute acid on cast iron, are identical with natural products contained in the complex material which we call petroleum (*Compt. rend.*, xxv, 1003).

Accurate Chemical Investigation.—The *Journal of the Chemical Society* contains the papers which are read before the society and abstracts of chemical papers published in other journals, the abstracts forming by far the greater portion of the volume. Attention has been directed elsewhere to a recent notice in that *Journal* of a paper by E. Reichardt on "The Differences observed in Un-luterated Milk," taken from the *Archiv der Pharmacie* and appearing in the form of an abstract. After remarking on the variations in respect to specific gravity noticed in the milk of cows of different races, the writer states that two

specimens "were subjected to an accurate chemical investigation, and gave the following results:—

			Difference
Butter fat . . .	3.41	4.02	0.61
Casein . . .	2.37	3.92	1.55
Milk sugar . . .	6.13	6.60	0.47
Water . . .	88.09	85.46	—

100.00 100.00

In practice," he adds, "this difference is of some importance." What, however, is of more importance is that we are called upon to believe that all the numbers in the above columns which, carried to two places of decimals, amount when added together so exactly to 100.00 in each case, are the result of "accurate chemical investigation." Milk invariably contains inorganic substances in the form of mineral salts, which yield an "ash" when milk is evaporated to dryness and burnt, and which constitute about one per cent. of the milk. These ingredients have here been left out of consideration altogether, which is manifestly indefensible when presenting analytical results supposed to accurately represent the total composition of a substance as arrived at by analysis. Only those ingredients which have actually been quantitatively determined should be recorded in a report on an analysis, and such centesimal numbers only should be added together to form the total. The custom of winding up the results of an analysis with a picturesque 100.00 may sometimes be carried too far. A case in point which we call to mind attracted our attention about the time the paper above-mentioned appeared in the *Journal of the Chemical Society*. We read in *Nature* a description of the coal brought home by the last Arctic Expedition from Discovery Bay. The following, we were there told, "is the result of several analyses" of this coal:—

Specific gravity . . .	1.29
Moisture . . .	2.33
Ash . . .	6.21
Sulphur . . .	0.96
Carbon . . .	76.95
Hydrogen . . .	5.43
Oxygen } by difference . . .	6.78
Nitrogen }	
	100.00

Perhaps we are dense, very dense; but we never before attached so much weight to the specific gravity of coal.

THE German Federal Council issued, at the end of last year, a list of contractions which are to be employed in official documents to indicate the respective weights and measures, the names whereof are written beside them in the following table:—

Kilometer . . .	km	Cubic meter . . .	cbm
Meter . . .	m	Hectoliter . . .	hl
Centimeter . . .	cm	Liter . . .	l
Millimeter . . .	mm	Cubic centimeter . . .	ccm
Square kilometer . . .	qkm	Cubic millimeter . . .	cmm
Hectar . . .	ha	Ton . . .	t
Ar . . .	a	Kilogramm . . .	kg
Square meter . . .	qm	Gramm . . .	g
Square centimeter . . .	qcm	Milligram . . .	mg
Square millimeter . . .	qmm		

No stops are to follow the letters. The letters are to be placed after the figures which express the amount, not over the decimal point: 5,37m, not 5m,37cm. In separating the integral numbers from those representing the decimal part a comma is to be employed in place of a full stop. The comma is not to be otherwise used when writing numbers representing measures of weight or capacity, not as formerly to divide high integral numbers; in such cases the digits are to be divided into groups of three, counting from the comma (our decimal point), and the division between the groups is to be marked by space. The new system has been introduced in the *Chemisches Central-Blatt*. (See note in *Chem. Central-Blatt*, January 2, 1878, 16.)

THE University of Pavia has announced that on the 28th of the present month the statue erected to Volta will be unveiled.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Thursday, March 21.)

W. CARRUTHERS, Esq., F.R.S., V.-P., in the Chair.—Mr. G. T. Saul exhibited an example of the enormous development of adventitious roots from a species of *Berberis*.—On behalf of Mr. J. Willis Clark, of Cambridge, there were exhibited mounted specimens of the male, female, and young of Fur-bearing Seal of the North Pacific. Mention was made of the "rookeries" of these creatures, containing over three million seals in a compact area. Like old Turks, a male dominates over a harem of a dozen or fifteen females, which he guards with jealous care, for two months or more never stirring from the spot, and meantime fights terrific battles for its maintenance. A neutral zone exists to the rear of the breeding grounds, where the enforced bachelors and adolescent young of both sexes repair. These come and go continuously, passing to and fro through free lanes of passage. Others of these animals delight in dashing among the breakers on the surf, or in droves frolic and play on the sand and grassy dunes adjoining the more rocky ground of the "rookery." The method of shaving the fleshy side of the skin, thus cutting loose the roots of the long coarse hairs, and retaining the superficial fine fur of commerce, was explained, as also other interesting points in the economy and natural history of the Otaries.—The Secretary read the gist of a paper "On the Venation of the leaf of Hemlock (*Conium maculatum*)," by Mr. T. Gorham. The author maintained that in a piece one-third of an inch long by one-fifth of an inch wide, by registration of the veinlets in a tabular form and constructing these in figure, an exact counterpart of the venation of the entire leaf results. He farther believed that comparisons of leaves of different umbelliferous genera prove that each can be detected and recognised from the merest fragment.—A communication was made by Mr. B. Clarke on "A New Arrangement of the Classes of Zoology," founded on the position of the oviducts, or, where these are absent, on the position of the ovaries, including a new mode of arranging the mammalia.—A notice in abstract was given of "Some Genera of the Olacaceae" by Mr. J. Miers. He describes a new genus, *Rhaptarrhena*, from Brazil, allied to *Aptandra*; also three other genera *Myoschilos*, *Arjona*, and *Quinchamalium*, which possess a distinct though small calyx and separate calycle.—The Rev. M. J. Berkeley and Mr. C. E. Broome gave a list of Fungi from Brisbane, Queensland. Among these, *Agarics*, *Clavarias*, and fleshy fungi are scarce, interesting forms of *Polyporus* obtain, while leaf-parasites are poorly represented. Some species are identical with Ceylon and South American kinds, and several are common to Europe.

PHYSICAL SOCIETY.—(Saturday, March 30.)

PROF. W. G. ADAMS, President, in the Chair.—Mr. W. H. Preece described Byrne's Pneumatic Battery, and exhibited some of the results that may be obtained by its means. It is specially devised with a view to provide the medical profession with a portable battery capable of producing a considerable amount of heat, such as is required for cauterising operations. The negative plate consists of a very thin plate of platinum, to which a lead backing is soldered, and this is covered with a sheet of thick copper also coated with lead, the whole being then covered with a non-conducting varnish, with the exception of the exposed platinum face; such an arrangement is found to be advantageous in that it increases the conductivity of the negative plate. Two of these plates are arranged to face the zinc plate, and the exciting liquid consists of 12 oz. of bichromate of potash, one pint of sulphuric acid, and five pints of water. A fine tube dips into the exciting liquid, and is so arranged that it conducts a current of air against the face of the negative plate; by this means the current obtained from a given electromotive force is materially augmented. Mr. Preece then described a series of experiments he has made with a view to ascertain the cause of the great heating and illuminating effects that could be obtained with the apparatus exhibited, and he showed that the effects were due to the mechanical agitation of the liquid on the face of the negative plate. By means of a small battery of four cells, in which the plates were 4 in. by 2 in., a length of 6 in. of platinum wire No. 18 (0.05 in.) could be heated to bright redness; and much more powerful effects were obtained by a large battery of

ten cells made by Ladd. In this case about 2 ft. of a No. 14 (0.089 in.) wire were heated, and it was shown that when connected with an 18-inch inductorium, kindly lent by Mr. Spottiswoode, sparks of over 17 in. could be obtained.—Mr. Preece then exhibited an ingenious method of showing the vibrations of a telephone-plate to an audience, which has been devised by Mr. H. Edmunds. A vibrating-plate is employed to break contact, as in Reiss's original telephone, and is introduced into the primary circuit of a small induction coil. The induced current is employed to illuminate a rapidly-rotating Gassiot's tube, and on making and breaking contact by speaking into the resonator, an illuminated star is observed, the number of whose arms varies with the pitch of the note.—Lord Rayleigh exhibited and explained an arrangement which he has employed with advantage in certain acoustical experiments, in order to secure absolute uniformity in the rate of rotation of an axle. The axle whose motion it is required to maintain uniform is usually driven, at an approximately uniform rate, by any convenient means. At equal distances round the axle are arranged four soft iron armatures which successively come in front of the poles of a horse-shoe electromagnet placed in the circuit of a four-cell Grove's battery. The current is rendered intermittent by the following arrangement:—Passing into the body of a tuning-fork vibrating about forty times per second, it leaves by a small platinum stud, which is touched at each vibration of the fork; the current then traverses a second small electromagnet between the prongs, and by this means the vibrations are maintained: passing to the magnet above referred to, the current then returns to the battery. The velocity of the axle is such that it performs about one complete revolution for every four vibrations of the fork, and the exact adjustment is effected as follows:—If the driving power be just sufficient to produce the desired speed, the armatures will be so attracted by the magnet as to be exactly opposite to it at the middle of its period of magnetisation, and so long as this position is maintained the magnet will not (on the whole) affect it. But if a disturbance occur in the driving power the armature will be displaced from its former position and will be attracted by the magnet until the error is compensated. Besides the armatures, this axle also carries, concentric with it, a hollow metallic ring filled with water, and as this possesses a certain momentum in virtue of its rotation, it will act as a drag tending to check the velocity in case it increases and in the converse manner when a diminution occurs. A blackened disc perforated with rings of holes of various numbers also rotates with the axle, and by placing the eye behind the ring of four holes and observing a prong of the fork it is easy to ascertain whether the uniformity is maintained, since in that case the prong will appear to remain stationary.

MUSICAL ASSOCIATION.—(Monday, April 1.)

MR. STEPHENS in the Chair. Mr. A. Hill's paper on "A Suggested Improvement of the existing Staff Notation for Vocal Music" was read by the secretary. The existing key is indicated by the mode of writing the bars, so that the indication is constantly repeated; signatures are dispensed with.—Mr. Bullen then read a paper on "The Galin-Paris-Chevé Method of Teaching considered as a Basis of Musical Education." The method was expounded in outline, and passages from the diagrams exhibited were vocalised by a pupil. The basis of the notation is the representation of the notes of the major scale by the first seven digits. The singing of all intervals is based ultimately on the scale and the tonic chord, which are first taught. Any note belonging to these forms a *point d'appui*, which may be used mentally to pass to any note standing in a simple relation to the *point d'appui*. The claim of those who teach the system is that it is not based on the instrument, and requires nothing of the pupil but what he can evolve himself at home from the scale and tonic chord when he once knows them. It is said that in from nine months to a year the pupil acquires the power of reading perfectly. Mr. Curwen, junior, said that the principles of the system were analogous in many respects to those of the Tonic Sol-fa system; but the development has taken place independently in the two cases. The Chairman, Mr. Cummings, Mr. Ellis, and others took part in the discussion; and there appeared to be

a strong feeling as to the interest and importance of the method.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, April 2.)

PROF. NEWTON, F.R.S., V.-P., in the Chair.—The Secretary read a report on the additions that had been made to the Society's Menagerie during the month of March.—A communication was read from the Marquis of Tweeddale, containing the seventh of his contributions to the ornithology of the Philippines. The present paper gave an account of the collection made by Mr. A. H. Everett in the Island of Panaon.—Mr. A. G. Butler read descriptions of new Lepidoptera of the group Bombycites in the collection of the British Museum.—Communications were read from M. E. Oustalet, containing the description of a new species of Cassowary, from New Guinea, proposed to be called *Casuarus Edwardsi*; and from Mr. F. Nicholson, containing the description of an apparently new species of American Pipit from Peru, which he proposed to call *Anthus peruvianus*.—Prof. A. H. Garrod read some notes on the placentation of *Hyomoschus aquaticus* as observed in the pregnant uterus of a fresh specimen of this animal recently examined.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, April 2.)

S. BIRCH, Esq., LL.D., F.S.A., President, in the Chair. The following papers were read:—"Memoir of the late H. Fox Talbot, F.R.S.," by R. Cull.—"On the Names of Brass and Copper in the Cuneiform Languages of Chaldea and Assyria," by François Lenormant. This paper consisted of an extensive and exhaustive collection of extracts from the cuneiform inscriptions, citing the passages in which the different names of the metals occur, and illustrating their application by examples from bilingual hymns, &c. To these were added a widely-gathered series of philological parallels, and many valuable notes on Assyrian and Accadian, and numerous references to the Semitic languages, the whole given in the manner for which the distinguished Assyriologist is so well known.—"Translation of an Egyptian Contract of Marriage," by Eugène Revillout. This interesting contract of marriage is written in the demotic character upon a small sheet of papyrus, No. 2432, Cat. Egyptian, Musée du Louvre. It is dated in the month of Xoudx, year 33 of Ptolemy Philadelphus, and the contracting parties are Patma, son of Pehelkhons, and the lady, Tg-outem, the daughter of Rehu. The terms of the deed are extremely singular as to the amount of dowry required on both sides, together with the clauses providing for repudiation. After the actual dowry is recited, the rights of the children which may hereafter come from the marriage, as well as the payment of the mother's pin-money, are secured by the following clause: "Thy pocket money for one year is besides thy toilet money which I give thee each year, and it is thy right to exact the payment of thy toilet money, and thy pocket money, which are to be placed to my account, which I give thee. Thy eldest son, my eldest son, shall be the heir of all my property, present and future. I will establish thee as wife."—"On an Inscription of Psametik II. in the Museum at Palermo," by Miss Gertrude Austin. This inscription, which is unfortunately only a fragment, is engraved on the upper part of a sitting statue of Psametik II., and the characters are of extremely fine workmanship. The purport of the inscription is to record a proseynema to the four divine rams of Mendes, who are invoked to bestow prosperity upon the king of Upper and Lower Egypt, Psametik Uah-ab-ra.

ROYAL SOCIETY.—(Thursday, April 4.)

SIR JOSEPH HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Development of the Parasitic Isopoda," by J. F. Bullar; "On the Determination of the Constants of the Cup Anemometer by experiments with a whirling machine," by the Rev. Dr. Robinson; "On the Action of Ozone on Nuclei," by C. Tomlinson; "Notes on Physical Geology, IV.," by the Rev. Dr. Haughton.

SOCIETY OF ANTIQUARIES.—(Thursday, April 4.)

F. OUVRY, Esq., President, in the Chair. Mr. C. S. Percival continued his account of the collection of

documents belonging to Sir John Lawson of Burgh. Among the signatures, the most noteworthy were three documents bearing the signature of Richard III. when Duke of Gloucester, who engaged William de Burgh as his retainer, paying him a yearly fee and sharing his winnings in war; a marriage dispensation granted by Cardinal Pole; and two documents bearing the sign-manual of Charles I. and James II. Among the seals are specimens of the seal of Mount-grace Priory, the Common Pleas seal of the Long Parliament, and the first Great Seal of James I. The collection also contains the contract for the building of Catterick Bridge over the Swale in 1422, which is referred to, but not printed at length, in Clarkson's *History of Richmond*.—The Rev. Canon Greenwell exhibited the portable altar of St. Cuthbert, made of wood inlaid with silver.—Mr. Peck, the local secretary for Sussex, exhibited a small bronze figure from a crucifix which was found in Combe Church, near Lancing. The figure wears a crown and was originally gilded.

CHEMICAL SOCIETY.—(Thursday, April 4.)

DR. GLADSTONE, President, in the Chair. A lecture "On the Application of the Microscope to some special Branches of Chemistry" was delivered by Mr. H. C. Sorby, F.R.S. The lecturer confined his discourse to the application of the microscope for determining the refractive indices of liquids and solids. If an object be placed on the stage of a microscope, and the focus be adjusted accurately, on placing over the object a plate of some refracting substance, the object will be invisible; to bring it again into focus the body of the microscope must be moved further out. If this distance be d , and the thickness of the plate be T , then the index of refraction = $\frac{T}{T-d}$. This distance can be measured either by a scale and vernier attached to the body of the microscope, or by graduating the head of the screw which works the fine adjustment. The lecturer then described the various methods by which the two quantities, T and d , could be practically measured to $\frac{1}{1000}$ th of an inch; the curious and diversified images seen by observing with a microscope a circle or a grating through transparent plates of various substances were then explained. Minerals having no double refraction are unifocal, i.e., both systems of lines in a grating can be seen at the same focus. Minerals having double refraction are bifocal, i.e., only one system of lines can be seen at one focus, a new focus having to be found in order to see the lines at right angles to the first set. This method has enabled the author to identify various minerals in sections $\frac{1}{500}$ th inch thick and $\frac{1}{100}$ th inch in diameter. Thus in a dolomite $\frac{1}{400}$ th inch thick, a zeolite, labradorite, calcite, and augite were identified with almost absolute certainty. In sections of shells $\frac{1}{1000}$ th of an inch thick, calcite can be easily distinguished from aragonite. In conclusion, the lecturer referred to the connexion between the indices of refraction and chemical composition. The data are defective at present, but several points have already been made out. Thus of two minerals having similar compositions, but one containing calcium and the other one of the alkalis, the first has a higher index of refraction. A lime garnet on the other hand has a lower index than a precious garnet which contains iron instead of calcium.

LINNEAN SOCIETY.—(Thursday, April 4.)

W. CARRUTHERS, Esq., V.-P., in the Chair. There was exhibited by Dr. H. Trimen the base of the stem of the Water-Hemlock (*Cicuta virosa*, Linn.) in its floating winter state, obtained near Yarmouth. This was well figured in the *Phil. Trans.* last century, but has seldom been referred to since by botanists.—Mr. G. Murray showed under the microscope specimens of growing Saprolegnia, exhibiting terminal and interstitial oogonia.—A paper on "Some Minute Hymenopterous Insects," by Prof. J. O. Westwood, was in his absence read by Mr. M'Lachlan. This contains descriptions of the following new forms:—*Mymar Taprobanicus*, *M. Wollastoni*, *Alaptus excisus*, *Oligosita subfasciata*, *O. Stanforthii*, *O. nodicornis*, and *Trichogramma erosicornis*; all singular insects, alike interesting structurally and as regards habits, &c. A short notice was read by Mr. M. C. Cooke on a collection of Fungi from Texas, made by Mr. Ravenel. Adding all other recorded species, the series shows that much yet remains unknown in the mycologic

flora of what probably is one of the richest States of the Union.—The Secretary read some "Remarks on the peculiar Properties ascribed to a Fungus by the Samoans," by the Rev. Thos. Powell. The natives name the fungus "Limamea," specimens of which have been forwarded to the Rev. Mr. Berkeley for identification. It destroys their bread-fruit trees and the chestnut (*Inocarpus edulis*). An antidote to its ravages is said to exist in the liliaceous plant *Crinum asiaticum*, which the natives grow between the trees liable to be affected.

PHILOLOGICAL SOCIETY.—(Friday, April 5.)

Dr. J. A. H. MURRAY, V.-P., in the Chair. Mr. Urwick and Mr. Bollinger were elected members. A paper by Mr. H. Sweet, President, on "Gender in the Teutonic Languages," was read by Mr. Nicol. Four kinds of gender were distinguished. (1) *Absence of gender*, except in the specific words "man," "woman," &c. (2) *Natural gender*, as in English, where male and female beings are respectively masculine and feminine, and inanimate things are neuter; other distinctions being also possible, such as the twofold one of rational and irrational. (3) *Metaphorical gender*, by which inanimate things are regarded as male or female according to some fancied analogy. (4) *Grammatical gender*, by which things (and occasionally human beings) may be either masculine, feminine, or neuter, without regard to their meaning. The processes by which grammatical gender has been simplified or lost in the modern Teutonic languages were then examined, and some cases of the development of an independent metaphorical gender were pointed out.—Mr. A. J. Ellis stated the results of his trial of the phonograph with Prof. Bell. He found that it could not at present be trusted to register properly all the variations of sound of the human voice. In reproducing *s, o, e*, it specially failed.—Messrs. E. L. Brandreth and R. N. Cust were appointed the delegates of the Society to the Congress of Orientalists at Florence in September next.

LIBRARY ASSOCIATION.—(Friday, April 5.)

W. H. OVERALL, Esq., F.S.A., in the Chair. On the motion of Mr. E. B. Nicholson (for Mr. H. R. Tedder), a special committee was appointed to consider and report upon all details relating to the compilation and publication of a general catalogue of English literature; the committee to consist of Messrs. Bullen, Ashton Cross, Harrison, Nicholson, Overall, Tedder, Ernest C. Thomas, Vaux, Walford, B. R. Wheatley, and H. B. Wheatley, with power to add to their number. Mr. Nicholson exhibited and explained a specimen of the Bonnange card-catalogue imported by Mr. Trübner.

FINE ART.

THE ARCHAEOLOGICAL EXPLORATIONS OF THE TIBER BED.

LATELY the great project of archaeological excavations in the bed of the Tiber has been revived, after having been abandoned for a long while. This is not a new subject for English archaeologists, and in treating it I shall not dwell on details already known.

In 1870, a little after the entry of the Italians into Rome, the waters of the Tiber filled the principal streets of the city. Among the many letters accompanying offers of assistance to the committee which had been formed by the advocate Placidi, one attracted much attention, and was republished in several journals. The writer of it was Signor Alessandro Castellani, whose name is well known in England. He sent his offering from Naples—a city which received him cordially in the last years of his exile. He said he hoped this would be the last time the Tiber would be permitted to sweep in over Rome, and that the day had now come to demand a strict account of the ancient injuries done by the river to the city, and to oblige it to restore all the treasures which in the course of ages it had swallowed up. The inundation had shown to the Italian Government, at the very moment of its first setting foot in Rome, what one of its first duties in protecting the capital of the

kingdom was. But before the dredging and other necessary operations were taken in hand, an archaeological examination of the bed of the river should be made.

As is always the case when fresh ideas are started, many saw in the project an old Utopian one, and told of a famous Cardinal who not long ago used all his influence to have excavations made in the Tiber, but his plans were not favourably received; these opponents, however, were silenced when they heard that the letter of Castellani was much praised by the most learned archaeologists of Europe.

However, it was not enough for the undertaking that its scientific utility should be made clear; it was necessary to provide the needful means for its success, in order that when it was submitted to the Government it should present such a case as would urge them to accept it. Signor Castellani having referred the matter to the Messrs. Lucas, whose various machines for dredging the Thames had been so successful, was informed by them that the same method employed on the Thames would also suit the Tiber. With the sympathy for Italian affairs common to all Englishmen, the Messrs. Lucas added that they would be pleased to place their machine at the disposal of the Tiber excavations, and associate their name with this very noble work.

I remember among other things for which I am indebted to the kind courtesy of the same Signor Castellani one that merits notice. Baron Rothschild, of Paris, expressed himself ready to advance the necessary means to conduct this undertaking to a termination whenever it could assume a private character. But Signor Castellani saw that it would be highly indecorous for the Italian Government to leave to others the initiative of an affair in which the pride of the nation was involved.

As Castellani did not wish to be alone in a matter of such importance, he consulted, when he returned to Rome, six distinguished men—Profs. Helbig and Lignana, Prince Odescalchi, Senator Vitelleschi, the sculptor Story, and the engineer Giordano; he explained to them the facts, demonstrated that the undertaking was sure of the support of archaeologists, engineers, and bankers of the highest importance, and begged them to unite with him in a committee, the work of which should be to push forward this great enterprise. These gentlemen most willingly consented, and appealed both to the municipality and to the Government, reminding them of the opportunity they had of regulating the archaeological exploration of the Tiber bed in connexion with the necessary works that would be made at the expense of the State to preserve Rome from inundations.

All this happened in 1872, and although the municipality of Rome, presided over at that time by Count Pianciani, promised to further the scheme to the best of its ability, since that time not a word has been said of the archaeological excavations and the Tiber works.

When General Garibaldi established himself in Rome to propose to the Chamber of Deputies his grand project for the diversion of the Tiber, he declared that he intended to make the works useful both for hygienic and archaeological purposes. The time seemed to have come at last when the excavations could begin; but then also hope was deceived. The Chamber, after having declared in 1875 all the works necessary to preserve the city of Rome from serious inundations of the Tiber of public utility, ordered preparatory studies for the execution of the grand work, and the result of these studies was the law of June 30, 1876, regarding the first series of works, which were to consist of widening the bed, of embankment walls where they were needed, of removal of ruins, of clearing-out and regulating the river-bed, of works relative to the improvement of the bridges where they were most urgent, and establishing a channel on the left side.

I do not know how it happened that there was

no one in the Chamber to protect archaeological interests. When the law was passed, Signor Castellani was in America, at the great International Exhibition, the Chamber was on the eve of vacation, fatigued with the labours of the Session, and Castellani's friends, who had promised their strongest support as regards the excavations of the Tiber, were absent.

The project of exploring the bed of the river was completely abandoned, and in March, 1877, operations were begun by removing some ruins, as had been authorised by the law.

Then, as was natural, the Ministry of Public Instruction protested, and insisted that the demolition should be at once suspended, although it was well known that the walls which were destroyed were of no importance, as they belonged to some old water-mills; but orders were given that not a stone should be touched without the advice of a commission composed of eminent archaeologists. The Minister of Public Instruction was perfectly right, however, for he proved by this action that, though the demolition of the ruins might be in accordance with the law, it was not to be supposed that the intention of the legislature was to condemn to destruction the testimonies of ancient greatness. This prohibition, however, provided only for the preservation of the ruins of buildings outside the bed of the river; the question of the antiquities lying in the bed of the river remained always untouched.

When Commendatore Coppino, Minister of Public Instruction, was informed by Senator Fiorelli of the question recently agitated, he lost no time in consulting his colleagues, the Ministers of Public Works and the Marine, to know whether with the means put at their disposal by the State it would be possible to make an experimental excavation; but neither was this good intention crowned with success. They had to wait until the hydrometric condition of the river would allow the towing of the machine which was said to have been employed with success in the works of the port of Spezia; but, whether through the slowness of the proceedings of the river works, or because of the difficulties met with by the Minister of Public Works, the attempt failed. Signor Castellani did not lose courage. After the late Ministerial crisis, and the appointment of a new Ministry, Castellani had recourse to Crispi and Perez; he told them that without the support of the whole Ministerial Council the efforts of the Minister of Public Instruction would be of no avail. In this way I hope the question will be finally settled by the Government.

Perhaps if an agreement could be arrived at between the different branches of the public administration, some use might be made of the iron tubes intended to support the new bridge now building at the Porto di Ripetta; by means of these some experimental excavations could be made which would give an idea at least of what the cost would be of examining the whole bed of the river in its course through the city. It will be seen that this is a truly colossal undertaking, and we cannot hope to see it completed with small means; on the other hand, it is evident to everyone that the Government, having decided to disturb the bed of the river, is now bound to take measures for its archaeological examination.

Among other things proposed to the Ministry I have heard it reported that a private society has offered to pay in advance the sum required for these excavations, on condition of taking possession of all objects that do not relate to art or history, and of depositing all the objects of historic or artistic value in a Tiberino Museum. The Government itself would own this museum on the condition that it should give to the society the profits of the entrance fee for as many years as

* Since this letter was written, a royal decree has been issued nominating a commission for the purpose of superintending the proposed researches in the bed of the Tiber.

would be required to reimburse the society for the money advanced. There is no doubt that such propositions may serve to encourage attempts to perform this work. I really do not know whether the Tiber bed may be of bronze, as the Roman people say. I have talked myself with persons very learned in the mediæval history of the city who have assured me that the Tiber excavations would be profitable, because of the many traditions of objects thrown into the river, and, above all, that wherever excavations have been made they have never failed to yield monuments of value.

I therefore hope that the experiment may soon be made, and that the Ministry, having associated its name with so grand a design, may not be obliged afterwards to repeat in its defence the words with which Prof. Max Müller closed one of his letters to Prof. de Gubernatis: "If we are *désillusionnés*, never mind; a *désillusionnement* is often as useful as a revelation."

F. BARNABEI.

THE NOVAR PICTURES.

No moment could have been better timed for the interest of the inspection of the Novar Turners than one at which it was still possible to compare that collection, so far as its drawings are concerned, with the Turner drawings in the collection of Mr. Ruskin, still exhibiting in Bond Street. As regards the paintings, if it has been remarked that no prices like the prices of Saturday had ever before been reached by work of Turner's, it should also be remembered that never before has such work of Turner's in oil painting been offered to the competition of amateurs. The pictures were, as a series, the most magnificent and the most interesting examples of our greatest master ever seen or likely to be seen in an auction room. Nay, more—the collections, public or private, which contain the like of them, are but two or three at the most. The drawings formed a brilliant series—of rare occurrence even in sale rooms where the very finest things of art are wont to be gathered and dispersed—but they did not form, we think, a treasure in quality so unique or peculiar.

A collection in which the earlier work of Turner is wholly wanting, however rich it may be and numerous, lacks a particular charm of artistic interest. No array of the splendid achievements of Turner's later art can make amends for the absence, not indeed of the very early, precise, or tentative work, but of the sober and happy work of Turner's first years of foreign travel—work employing still somewhat limited means, but with a calm and steady and economical command of those means, an unparaded mastery, a powerful restraint of power. In work of this period, and in examples of the very happiest exercise of Turner's art in this period, Mr. Ruskin's collection is exceptionally rich. The Grenoble series, studies very much of morning light, in quiet greys and tones of the calmest, has the influence of almost the very scenery itself "to quiet and retrieve;" and there is some absence of refreshment in the long survey of an assemblage of wholly later work—such as that exhibited at Christie's last week, chosen though it had been with all the advantages that belonged to the position of the collector, Mr. Munro. But even as a whole—and not to speak for the moment of certain examples lifted above the rest—even as a whole the collection of drawings was of a kind to impress the public very strongly. All, or nearly all, were in the finest condition—like Mr. Ruskin's own, and like some few others that have never been passed from hand to hand under the hammer; and all, or nearly all, had for the public the obvious intelligibility of finished work—sometimes of work in which beauty had been anxiously sought instead of happily found.

The two finest drawings were the *Lowestoft*, and the *Chain Bridge over the Tees*, and they belong indeed to the best middle period of Turner, and are among the noblest designs of that

noble time. That they fetched their twelve hundred pounds a piece—as the sale lists tell us they fetched—need be no matter of surprise so long as there is wealth in England and healthiness of taste in art. Nor, since we are on the matter of money, is it occasion for regret or wonderment that among the oil paintings which followed the drawings nearly six thousand pounds was paid for a Turner, while three thousand was thought enough for a Sir Joshua so attractive as *Mrs. Stanhope*. Sir Joshua lived some fifty years before Turner, and painted portraits instead of landscape; but we are not aware of any more convincing reasons than these why a higher value should always attach to his work than to the work of Turner; and the picture buyers of our day seem to have recognised that the scale is turning. The *Lowestoft* and *Chain Bridge over the Tees*, then, fetched, like the *Ancient Italy* and *Modern Italy*, no more than their value; it can hardly be said too often that the money value of such supreme art it would be difficult for any generation to over-estimate. The *Lowestoft* and *Chain Bridge over the Tees*, though employing of course whatever resources of colour Turner in his middle period deemed that they required, are not among the drawings that rely mainly on truth or splendour of colour for their impressiveness. In this respect it is instructive to compare them with the glowing *Coblentz* in the collection of Mr. Ruskin, and other drawings of similar aim. The sunny hill-side in *Coblentz* is well-nigh formless: each additional touch, while emphasising form, would have diminished light and vividness of colour. Scale and distance would have been gained at the expense of light and vividness of colour. In *Lowestoft* and the *Chain Bridge*, it is scale and distance that have chiefly interested Turner. The town looms dully out of the mist of the coast as the coast is seen from over sea: the bridge is lifted above us in those secluded mountains of North Yorkshire—over what heights of immense yet measured space.

The oil paintings of Turner in the Munro collection were nearly all of that period of Turner's work next before the last of all: a period in which his representation of the world was rather of a dream-world of his own, but a world too in which the dream was still intelligible. The crowning errors of his latest work—of his brief period of collapse and ruin—are wholly absent from this. And this painted work of the Novar collection shows—and the *Modern Italy* shows it especially—one great characteristic of Turner's art: that he became, until almost the end of all, more and more fertile. The sources of invention, which dry up often so soon with the imaginative writer—so often, too, with the imaginative painter—were fresh with him, and more and more abundant almost to the end. We speak of purely artistic invention and artistic incident. In his quite mature and later work, of pictorial incident and subject it seems impossible for him to have too much for his own pleasure. The materials of many pictures are crowded into one. In *Ancient Italy*, the admitted theme—Ovid banished from Rome—supplies and justifies the complexity and fertility. In *Modern Italy* the infinite variety of beauties of composition and grouping is introduced at no need, but as the expression of the ideal of the artist in his more elaborate work.

Some of the pictures by other artists in this most famous collection demand at least brief mention. There were several Boningtons: two of them among the very finest known by this artist; and to the French methods of practice with which Bonington—whether we are to deem him English or French—was most familiar, is due probably the admirable conservation of his work. Bonington is a painter whose pictures will always appeal less to the general public than to assemblies of experts; nor is it wholly to their praise that one must say this, for the absence of any dominating sentiment—of any personal and individual mind in the artist—to which this is

due, must justly be held to tell against the artist, unless we are to be content to demand of art nothing else than technical excellence. Such men as Bonington and Müller—to name another brilliant artist whose qualities were of the palette rather than of the mind—will never exercise over the imagination of men the sway of our great individual artists.

Etty is the only other painter whose pictures were in the Novar collection in any exceptional array; for the Sir Joshuas were but here and there, and the Constables did not do Constable justice. But Etty was well represented, and he has passed out of fashion. In the main the verdict of the present moment is the right one; though the reaction from that of another generation is perhaps a little extreme. The fault to be found with Etty, in matter of sentiment, is that his female figures, whether nude or partly draped, are the figures of women undressed, and not the ideal figure—the forms luscious, it may be, but never chastened and restrained. All art has long ago recognised that, for the treatment of such subjects as Etty painted, the ideal of the artist is bound to be exalted, and he is bound to realise it. Etty had good colour—colour of good pictorial effect, though the actual flesh painting is often chalky. There is much in the work of Etty that may attract us, but nothing that can attract us with the charm of Style.

FREDERICK WEDMORE.

NOTES ON ARCHAEOLOGY IN ITALY.

At the last sitting of the Imperial German Institute at Rome, the attention of the audience was entirely occupied by the discourse of Prof. Giambattista de Rossi, on the subject of an ancient bird's-eye plan of Rome. Prof. de Rossi had spoken of the other ancient plans of the city at the annual meeting in honour of Winckelmann, in December last, when he expressed his regret at not being able to exhibit a drawing of the greatest mediæval object of this class, viz., the plan of Rome which is preserved in the city of Mantua. Having afterwards got this drawing through the courtesy of Prof. Portioli, he deferred his explanation of it until the Institute should have the opportunity of welcoming Prof. Mommsen on passing through Rome on his return to Sicily and the Southern provinces. Prof. de Rossi proved that this plan, which Portioli referred to the time following the restoration of the Papal See in Rome, soon after the return from Avignon, cannot have been made before the year 1575, pointing out that certain buildings which are here indicated, and which were erected at a later date, were marked on the plan, or interpolated subsequently. There are in the original evident traces not only of two but of more hands. Continuing his discourse, after many important chronological considerations, he ended with a statement which was received with enthusiasm by the audience. He said that Prof. Corvisieri, an indefatigable searcher in libraries and archives, has at last discovered certain documents which put him in the way of discovering the original drawings for the plan of Rome executed by Raffaele da Urbino. These drawings are to be found in the archives of the Arch-confraternity of Sta Annunziata, instituted in Rome in 1460 by Cardinal Torrecremata, in the time of Pius II. In 1465 the Confraternity, to do some good to their neighbours, collected alms for the purpose of providing dowries for penniless girls. The sums collected amounted to a considerable yearly revenue, largely increased by testamentary bequests. By means of one of these bequests, the Confraternity obtained Raffaele's drawings. Prof. Mommsen, who was present at the sitting, thanked Commendatore de Rossi in most generous terms, hoping that Corvisieri's researches may be crowned with success. Meanwhile it is to be hoped that this plan may be published with illustrations by Prof. de Rossi. It will be most useful for the study of Roman topography.

A *propos* of Roman topography we should mention that a reproduction of the famous plan of Rome engraved by Bufalini in 1551 has been discovered in a convent at Cuneo. The Barberini library possesses the only copy of Bufalini's engraving, and, as is well known, a few leaves are wanting. Now in the Cuneo drawing this plan is complete. The Minister of Public Instruction, to whom the drawing was presented, has already commenced its publication on the scale of the original.

On April 2 the excavations of the Forum Romanum were begun. The plan of the Italian Government is to uncover the whole space of the Forum, carrying their operations to the front of the Palace of the Caesars.

In the excavations of the Stadium Palatinum, there was discovered, toward the end of March, a female statue in marble, wanting the head. This work is very delicate in execution, the proportions being a little larger than life. It seems to represent a Ceres, or else an Augusta in the character of that goddess.

TOWARD the end of last month the excavations in Piazza di Pietra, near the present Dogana di Roma, were closed. More bases were discovered of the columns of the so-called "Portico of the Argonauts," with figures in relief of Roman provinces, of rather less than life size. Architectural fragments of the sumptuous edifice were not lacking. Similar bases, discovered in the same piazza, are now in the National Museum at Naples, to which they passed with the Farnesi antiquities; others adorn the Palazzo Odescalchi, and others are at the Campidoglio. It is said that the fragments recently discovered will be exhibited in the same Palazzo della Dogana, where, according to the municipal plan, the Roman Bourse will be located.

In the excavations carried out on April 4 in the presence of Prince Leopold at Pompei the following objects were found: *Gold*—an armlet; a ring with engraved agate; and another plain ring. *Bronze*—a candelabrum; two vases in the form of a *lagena*; a pastry-cook's "shape"; a ring; some bosses; a large vase in fragments. *Glass*—a blue vase with one handle; a bottle; two *ampullae*; one small square vase. *Terra-cotta*—a lamp; two small pots; two olive-flasks; a porringer. *Iron*—a candelabrum. *Lead*—three weights.

MESSRS. GOUPIL'S EXHIBITION.

WE always find something sparkling and something novel in the collections of continental pictures got up by Messrs. Goupil at 25 Bedford Street; the last mode, practised by the deftest fingers. On the present occasion, the firm having opened a fresh exhibition on April 1, we have no reason to complain, although it cannot be affirmed that we find an array of the best men doing their best. Messrs. Gérôme, Troyon, Daubigny, and Pasini are among the choicest of the artists represented.

As to Gérôme, who has three pictures here, it may at once be said that one of them, *Le Fayoum*, a view with small figures of horsemen &c., is to be classed with his least important or valuable productions. On the Banks of the Nile rises some steps higher: men on dromedaries, two vigorously leaping greyhounds, and other figures, passing along a causeway—the long thin shadows taking a lilac tint in the sweet bright light of morning. A clump of greyish-green trees occupies a large portion of the central space, and gives much piquancy to the composition as a whole—we presume them to be olive-trees, but cannot say that they remind us much of those extremely marked arboreal forms. The Bath is a picture of a single figure—a naked harem-woman seated on the edge of the tank, with her back to the spectator, the ample contours being reflected in the clear water: the general tint of the apartment is bluish, relieved by a

warm green glance through the window. This picture approaches the confines of the indecorous more closely than of the beautiful; it is nevertheless masterly of its kind. *Bringing in the Flock* is as fine a Troyon as one can readily see; the sheep and cattle trooping in to their rest outside a farm, the orange flush of evening dyed deep into the scattering clouds. A somewhat similar theme, but of a more decidedly pastoral and less semi-domestic kind, engaged Daubigny in the principal picture here exhibited—the last considerable work, as we are informed, that came from his finely-gifted hand. It is named *Homeward Bound*; and represents a flock crossing a grassy plain, in charge of their herdsman and a brace of sheep-dogs; the yellow moon reigns in the blue sky, with a single star discernible, the mists flit along the ground, faintly touched by the light of the moon, which brings out into prominence a pool at one side of the path. The grass tints and the transparent shadows are delicately given; the general execution being perhaps a little less completed than the artist, had his life been prolonged, would have liked to make it at last. *The Rising Moon* is another desirable specimen of Daubigny: the predominant tint ink-grey, with a look of hushing silence. Pasini's excellent picture, *Dervish Beggar at the Door of a Mosque*, relies more on its architectural than its human *matériel*, both combining into a masterly unity. The brilliancy and force of colour are truly exceptional—not, however, exactly exceptional in Pasini; even the colour is less remarkable than the delicately controlled power evinced in the great space of deep yet soft and liquid shadow which traverses the building below its hooded doorway.

With some other contributors we must be more summary than the merits of the works would very fairly suggest. Such are—Giacomotti, *Going to Evening Service*, a striking candle-light effect; Lefebvre, *Chloe*, a life-sized naked figure, elegantly posed, but lacking a certain touch of distinction; Neuhuys, *The Happy Mother*, a very sweet little domestic interior; Langée, *The Gleaners*; I. Jimenez, *Waiting for the Cardinal*, a picture in which coach and liveries count for most, and singular neatness and brightness of handling for the residue; Campriani, *Going to Market, Rome*, pitiless in sunshine; Israels, *The Industrious Housewife*, a life-sized, full-length, seated figure, considerably more solid in work than the painter's recent productions have accustomed us to; Humbert, *Christ and the Woman taken in Adultery*, a large painting, rapid enough in general treatment, but interesting in the most important respect, the head of the Saviour, in which intellectual dignity and abnegation are well marked; Jacquet, *An Indigent Girl*; Chialiva, *Good Friends*, a girl with sheep, lambs, and poultry, charmingly designed and expressed, but imperfect in colour, especially the blossoming almond-tree which forms so prominent an object; Dalbono, *Neapolitan Dancing-girl*, and *On the Sands near Naples*; Hébert, *The Calvario at Ischia*, a sketch of much classic elegance of manner; Charnay, *A Good Bite*, angling in a mill-stream, very effective and natural. For landscapes we may cite—Corot, *Bridge at Meulan*; Wahlberg, *Night in the Woods*; J. Maris, *Near Rotterdam*, and *Twilight*, dark, dim, and rich, with two goats browsing in the gloom; Lambinet, *Under the Willows*; Diaz, *The Bathers*, lively and airy.

W. M. ROSSETTI.

ART SALES.

WE append the prices fetched by the chief of the Cambridge Rembrandts, sold last week by Messrs. Sotheby. A brilliant impression of the little *Portrait of Rembrandt with Moustaches*, 9l. (Clément); *Our Lord Crucified between Two Thieves*, the fourth state, 24l. (Sabine); *The Prodigal Son*, a brilliant impression, 10l. (Colnaghi); *St. Jerome sitting before the Trunk of an Old Tree*, 20l. (Goupil); *St. Jerome* (Wilson, 109), on curious brownish paper, 29l. 10s. (Noseda); the

rare *Spanish Gypsy*, 52l. (Thibaudeau), and another impression of the same plate, 56l. (Noseda). Among the landscapes, those demanding notice are the little *Landscape with a House and a large Tree by it*—the rare little landscape with the effect of dawn—45l. (Thibaudeau); *View of Omval*, 41l. (Addington); *The Sportsman*, 36l. (Haden); *The Three Trees*—the great storm landscape of Rembrandt—80l.; *The Peasant carrying Milk Pails*, 60l.; and *The Gold-weigher's Field*—a really fine impression—56l. Among the portraits there was the rare first state of the *Clément de Jonghe*, which sold for 33l. (Colnaghi). Finally there was the great rarity of the sale—a print which, it is expected, can scarcely again be offered under the hammer—the *Copes and Paling*, which until the treasures of Cambridge were ransacked, was believed only to exist in the British Museum. It fell to Mr. Thibaudeau's bid of 305l., and we are informed that no public museum—either at Amsterdam, Haarlem, Berlin, or Paris—has succeeded in acquiring it, it having been purchased for a private amateur.

THE Digby Seymour Rembrandts, after all, fetched no less prices as a whole than those of Cambridge—the collection at Messrs. Christie's having been sold for 2,465l. The drawings were of little or no account; but the assemblage of etchings included many of the great and rare works, and though all were not in perfect condition, the collection as a whole was approved. We note the following prices as those most worthy of record:—*Our Lord before Pilate*, 42l. (Sabine); *The Death of the Virgin*, a second state from the Mariette collection, 10l.; *St. Jerome sitting before the Trunk of an Old Tree*, first state—a rare example—140l. (Thibaudeau); *St. Francis Praying*, 31l. 10s. (Noseda); *The Shell*, a second state of a most rare subject—Rembrandt's only etching devoted to "still life"—50l. (Noseda); *The Woman with the Harrow*, the least inelegant of the nude studies of the master, 19l. 19s. (Fawcett); *The Three Trees*, a really fine impression, 130l. (Gurney); *A Peasant carrying Milk-Pails*, 70l. (Noseda); *An Arched Landscape with a Flock of Sheep*, 50l. (Gurney); *An Arched Landscape with an Obelisk*, 100l. (Clément); *A Cottage with White Pales*, 49l. (Noseda); *Old Haaring*, a third state of this rare print, 325l. (Goupil); *Ephraim Bonus*, 101l. (Delisle); *The Gold-weigher*, most rare in the first state, 72l.; and *The Burgomaster Sir*, 220l. 10s. (Goupil).

At the Novar sale, treated of in another column, the following prices were the most noteworthy. For Bonington's *Fish Market, Boulogne*, 3,000 gs. (Agnew); and for his *Grand Canal, Venice*, 3,000 gs. (Agnew). By Constable, *Hampstead Heath*—a work engraved by David Lucas—460 gs. (Bentley). By Etty, *The Graces*, 170 gs. (Agnew). By Hogarth, there were two out of the eight pictures representing *The Harlot's Progress*; one of them sold for 520 gs., the other for 300 gs. (Davis). They came from the Beckford collection. Sir Joshua Reynolds's *Hon. Mrs. Stanhope* sold for 3,000 gs. (Agnew); and *Kitty Fisher*, with the doves (from the Marchioness of Thomond's sale), 700 gs. Of the Turner water-colour drawings the following may be specially noted:—*Glencoe*, 320 gs. (Durlacher); *Loch Katrine*, 320 gs. (Agnew); *The Walls of Rome: Tomb of Cuius Sestius*, 205 gs.; *Rhodes*, 250 gs.; *Acropolis of Athens*, 125 gs.; *Lichfield* (not engraved), 400 gs.; *Orford*, 500 gs.; *A River in Switzerland*—a sketch, 115 gs. (Agnew); *Baths of Pfeffers: Ragatz, Pass of the Splügen*, 1,000 gs. (Agnew). *Descent of the St. Gothard: Airolino in the Distance*, 500 gs.; *Lake of Lucerne*, 590 gs. (Agnew); *Kussnacht: Lake of Lucerne*, 970 gs. (Goupil); *Zürich: a splendid example*, 1,200 gs. (Agnew); *Ashby de la Zouche*, 500 gs. (Williams); *Chain Bridge over the Tees*, 1,420 gs. (Cross); *Blenheim*, 630 gs.; *Knaresborough*, 1,160 gs.; *Lowestoft*, 1,140 gs. (Agnew); *Malmesbury*, 700 gs. (Vokins); *Pembroke Castle*, 600 gs. (Williams); *Ullswater*, 650 gs. Of the oil paintings, *Ancient Italy* sold

for 5,200 gs.; *Modern Italy*, 5,000 gs.; *Rome from Mount Aventine*, 5,850 gs. (Davis); *St. Mark's Place*, Venice, by moonlight, 5,200 gs. (Agnew); *Van Tromp's Shallop*, 5,200 gs. (Agnew); and *Kilgarran Castle*, 3,400 gs. Turner's works at this sale realised 57,000 gs.; and the whole sale brought 73,000 gs.

It is not only in the case of Turner's pictures that prices are keeping up, in spite of "hard times." The sale of Captain Lukie's small collection of old blue and white china, at Christies', on Tuesday, was in its way as remarkable as the Novar sale. The room was crowded, and the prices realised were beyond the most sanguine anticipations. It is true that the pieces offered were of the highest possible quality, but that does not alter the fact that similar pieces might very lately have been bought from the dealers at 30 per cent. less than the amount fetched in this sale. After a number of vases, decorated with flowers, landscapes, or figures, and of various sizes from quite small to the usual "beaker" dimensions, had been sold at from 30% to 150% each, the great sensation of the day was reached when five Hawthorn-pattern jars, of matchless quality, were offered. Two, of pale blue and with silver covers, fell for 230% ; a single one, deep blue ground, but with wooden cover, 450% ; another, quite perfect, with cover, 650% , and another 690% . Two years ago a pair exactly resembling these were sold in the Haymarket for 500% , which was thought at the time quite high enough.

NOTES ON ART AND ARCHAEOLOGY.

THE Liverpool Art Club has on view at its rooms in Myrtle Street, Liverpool, a very interesting and instructive exhibition of works which display to the best advantage the art of Wood Engraving. A little Catalogue is issued, with preface by Mr. J. Newton, giving a very readable view of the history of the art. The collection itself is formed by contributions not only from local members of the club—Liverpool men—but also from well-known London amateurs. The elucidation of a special subject, such as that of the art of Wood Engraving—or the spread of information on that subject—does great credit to the club: much greater credit than could accrue to it by its fulfilment of the easier and more popular task of exhibiting only such works as are immediately attractive to the lightest of art students.

MR. McLEAN, of 7 Haymarket, has opened as usual an exhibition of "Oil Paintings by British and Foreign Artists." Two sculptural works are added, by Houdin and Dalou: the latter is a version, in marble, of the exquisite little group already shown in terra-cotta, *The Brittany Mother*; the mode of working the marble is essentially simple, but none the less the artist takes care to obtain proper variety of texture by ready and direct means. Among the pictures, the *pièce de résistance* is *October*, by M. Tissot—a life-sized figure, from which the painter has also produced a brilliant and effective etching of large dimensions. M. Tissot's personage is a handsome and vivacious girl of some eighteen years, in a black fashionable dress and broad black hat, holding a book under her arm—one might suppose it to be one of the French novels issued in large blue-paper covers, like Victor Hugo's *Quatrevingt-treize*: she steps out with an elastic and decisive gait, as if eager to reach her bourn and settle down to her book—or are we possibly to understand that the pretty maiden has an assignation to keep, and only makes her book a pretext? She is close to a large chestnut-tree, whose thinned and yellowing leaves frame her round with flaunting and fantastic obsequiousness, and a carpet of the dead foliage is spread for her feet. There is much firm and difficult drawing in this work, which pushes individuality to the verge of *bizarrie*: it will long

remain on the mind's eye of those who see it. Other able exhibitors are Messrs. Henry and Albert Moore, Colin Hunter, Boughton (*The Frozen Fountain*—we do not much like the decidedly mannered series of the Four Seasons), Palmaroli, Brandt, Van Marcke, De Haas, Merle, Docherty, Dücker, Edouard Frère (*Shelling Peas*), Glindoni, Jacquet, and Alma-Tadema (the *Roman Kitchen Garden* previously exhibited, with its ranks of long-stemmed onion-plants).

A PICTURE which will have its special public—and that a very large public too, in all likelihood—is now on view at Messrs. Agnew's Gallery in Bond Street. We refer to *The Royal Family assembled in the Green Drawing-Room at Windsor Castle*, by Mr. Lachlan McLachlan—who is, we believe, chiefly a photographer by profession—"painted under the authority and by the express permission" (as a private-view card has it) "of Her Majesty the Queen." We have heard for a long while past something about this picture, and about the immense pains and energy which Mr. McLachlan was expending upon it, and the innumerable obstacles which he found (like all other artists who have ever engaged in similar enterprises) to the successful prosecution of his scheme. At last the picture is finished, and is certainly a very remarkable specimen of its class—well-constructed and well finished. The tint—it is all in monochrome—is rather stony and cold: but this has, we believe, been advisedly done, with a view to future photographic operations. The size of the work is very considerable—about 17½ feet wide by 9½ high; the figures being life-sized. The grouping is effective, skilful, and decidedly natural, considering all the points which had to be provided for, and especially the requirement of showing with distinctness, and even some degree of prominence, every single face in the very large party; indeed, such a result could only be obtained by artistic ability of a superior kind. The picture unites into one composition, subdivided into four principal groups, the Queen, all her sons and daughters, all the daughters-in-law and sons-in-law, two children of the Prince of Wales, two of the Crown Prince and Princess of Germany, and one each for the Princesses Alice and Helena: at the date when the picture was planned out the Duke of Edinburgh was not as yet a father. The assumed standard date may be said to be about four years and a half ago; but this is not, perhaps, carried out with rigid consistency, the eldest German Princess, for instance, who married a few weeks back, being here a girl in a short skirt. The four principal groups may be briefly described as, respectively, the pianoforte group, the table and engraving group, the sofa group, and the children's group. In the first the dominant figure is the Princess Louise, to whom Prince Leopold is handing some music from *Tannhäuser*; in the second, the Prince of Wales, together with the Duchess of Edinburgh and various others; in the third, the Queen, with the Crown Prince of Germany and Princess Beatrice hardly less prominent; in the fourth, along with four children, the Princess of Wales. The picture is to be engraved in Paris; and it is difficult to doubt that, in whatever form of reproduction, it will long continue a favourite with British loyalists.

DR. EDWARD MÜLLER has succeeded Dr. Goldschmidt in the Archaeological Survey of Ceylon.

THERE will no doubt hereafter be occasion for the criticism, here and elsewhere, of the Exhibition of Drawings by the old Dutch Masters which the Burlington Fine Arts Club opens, as we understand, this week; but we may here, without venturing upon criticism either of the works exhibited or of the manner of exhibiting them, call attention briefly to the sources from which the collection is drawn, and to what is likely to be considered as one or two of its greatest treasures. Roughly speaking, about two-thirds of the drawings come from the cabinet of Mr. John Malcolm

of Poltalloch, whose great contribution of designs by the Italian masters made such a worthy show at the Grosvenor Gallery. Of Mr. Malcolm's Dutch drawings, which in variety and richness of interest are at least only second to those of the Italian schools in his cabinet, it is no secret that a great part were purchased *en bloc* from Mr. J. C. Robinson, together with a great assemblage of drawings of other schools, collected by that gentleman. The remaining part consists of numerous and valuable additions made to the cabinet of Mr. Malcolm since the first large purchase. Mr. Cook, of Richmond, who is known as a very large buyer of much valuable art, lends one work only; but that will probably be found to be one of the highest importance, as it is one of the very few coloured drawings by Ostade of high quality which are anywhere to be met with. Mr. Malcolm's large contributions include remarkable specimens of the same master, and Mr. Frederick Locker also sends a coloured drawing which was much remarked at the Grosvenor Gallery. Mr. Seymour Haden's collection will be represented by a series of drawings by Rembrandt; several of them no doubt of the highest artistic quality, and having passed in times gone by through the cabinets of other known amateurs, such as Sir Joshua Reynolds, Richardson, and the late Mr. James. Among the remaining contributors to the exhibition are Sir William Drake, Mr. C. Sackville Bale, Mr. William Mitchell, Mr. Richard Fisher, and Mr. George Smith; and the contributions of one or other of these amateurs, while adding much of general interest to the exhibition, will secure for at least a third eminent Dutch master—Nicholas Berghem—exceptionally good representation in the Gallery. Without expressing any opinion as to how the Burlington Fine Arts Club may have carried out its present undertaking, we may congratulate it on what appears to be in the present case its intention to adhere to the very systematic representation of a school which has not lately been too much in favour. In its gallery the work of the Dutch school, in its drawings lesser or more elaborate, may be studied no doubt in a fashion that will prove instructive.

THE Lords of the Committee of Council on Education have directed that a special loan exhibition of furniture, cabinet work, and ornamental woodwork used in the interior of dwellings, shall be held in the Bethnal Green Museum during the summer months, commencing May 1. This will occupy the space rendered available on the ground floor of the museum by the removal to Paris of the Prince of Wales's Indian presents, till lately shown there. It is understood that the manufacture of household furniture is largely carried on in the East of London, and hence it is believed that the proposed exhibition will be of special interest in that district. The Queen has allowed a selection from the furniture of the Royal palaces to be included in this exhibition.

THE death is announced of Olaudius Jacquand, the historical and *genre* painter. He was born at Lyon in 1806, and made his *début* at the Salon of 1824. Several of his pictures were purchased by the State, and are now in the Luxembourg and at Versailles.

It seems almost impossible to believe that a great national institution like the French Bibliothèque Nationale, which contains treasures whose loss would be irreparable to the whole literary and artistic world, should be suffered to remain for even a day in any danger from fire that could possibly be prevented, yet such, according to M. E. Lockroy's showing in the French Chamber some months ago, has been for many years the position in which it has been placed. Not only is it not isolated from other buildings, but in the buildings immediately adjoining various industries are carried on, many of which are in the highest degree dangerous; even large quantities of combustible oil were, we believe, found to be

tored in utterly reckless proximity to this great treasurehouse of learning. Under these circumstances it has at last been deemed advisable to appoint a commission "to study the question of solution." We should have not thought the question needed much "study," but rather prompt action; yet it appears that the proprietors of the different establishments adjoining the Bibliothèque require such outrageous sums for their property that the Government find themselves unable to meet their demands. It is to be hoped that the present commission will find some means of settling this difficulty and relieving the fears that M. Lockroy's revelations have excited.

AMONG "the curiosities" of the Paris Exhibition, according to the *Chronique des Arts*, will be the display of the treasures belonging to the Préfecture of Police. These are divided into three categories. 1. A collection of the portraits of all the lieutenants, ministers, and préfets of police. 2. Collection of portraits of criminals. 3. Reproductions of all the various instruments used by thieves in the exercise of their profession, such as picklocks, crowbars, jemmies (called more politely in French "monseigneurs"), centrebits, and other valuable tools. More curious than instructive we should imagine such an exhibition, except to the enquiring mind of the youthful thief.

M. WALFERDIN, a French gentleman who possesses a fine collection of the works of Fragonard, has announced his intention of throwing open his gallery to the public every Friday during the Paris Exhibition.

AMONG some tapestries recently sold at the Hôtel Drouot were five of old Gobelins manufacture that came from the Château d'Oiron and had formerly belonged to Madame de Montespan. They fetched 7,500 fr.

A LOAN exhibition has been arranged and is now open to the public in the Town Museum of Leipzig, of about 200 original sketches by Ludwig Richter. Many of these sketches, which consist of pen-and-ink and pencil drawings and water-colour studies, have never been printed, while others are the originals of well-known woodcuts. The rich artistic fancy of the veteran German master is abundantly displayed in this charming little exhibition, which although small is sufficiently representative, as it includes some of the earliest as well as some of the latest productions of his art.

THE *Portfolio* gives two etchings this month from works by contemporary artists, one of them being the pretty modern scene, *At the Villa Borgheze*, by F. Heilbuth, seen last summer at the Grosvenor Gallery. The other is from a painting by Carl Schloesser called *The Reprimand*, an old priest reproving two children who stand by the sea-shore. This, as an etching simply, has the higher artistic value. A facsimile by Amand Durand is also given of Rembrandt's famous *View of Omval*, accompanied by a short but sensible criticism by Mr. Hamerton, who does not agree with the unqualified admiration that has been lavished on this rapidly executed work. In this number Mr. Beavington Atkinson begins his proposed "History of the Schools of Modern German Art" with an account of the "Rise in Rome," dating this from the time when Raphael Mengs and Carstens were working there in the classic spirit of ancient art, and regarding the romantic movement instituted by Cornelius, Overbeck, Veit, and others as the second phase of German art. Illustrations are given of the *Four Riders of the Apocalypse* by Cornelius, and *Christ among the Doctors* by Overbeck.

M. PH. BURRY contributes to the current number of *L'Art* a long and interesting study, or "Silhouette" as it is called, of the contemporary French painter and engraver, Félix Bracquemond, of whom a very fine portrait is given, painted by himself and etched with the utmost skill and

power by Rajon. The other etching of the number—a pastoral landscape by Daubigny, rendered with great truth and beauty of effect by Chauvel—also claims notice.

THE *Basler Nachrichten* states that Herr Meyer-Kraus, Oberlehrer at St. Leonhard, has presented to the Public Library of the Museum of Basel his unique collection of portraits. This collection, which has been the work of many years, numbers nearly 18,000 portraits of notable persons, Swiss and foreign. The donor, who is said by the *Nachrichten* to be an exact and scrupulous historical scholar, has appended genealogical and biographical notices to a great number of them, and has provided the whole series with a carefully edited catalogue.

THE Swiss painter, Arnold Böcklin, of Basel, who has lately exhibited four of his recent works in Berlin, has received an official order to paint a landscape with figures for the Berlin National Gallery, for which a grant of 18,000 marks has been made. An article on the painter's works was lately contributed to *Nord und Süd* by F. Pecht, of Munich.

THE STAGE.

A NEW burlesque extravaganza by Mr. Byron entitled *Il Sonnambulo* has been produced at the Gaiety Theatre. It is, as may be inferred, a travesty of the book of Bellini's *La Sonnambula*. Regarded as a parody, its fun is chiefly derived from representing the Count—and not his newly found daughter—as the wrongfully suspected person of the piece; and from mimicking the leading incidents in Mr. Wilkie Collins's *Moonstone*. The burlesque is bright and lively, and its drolleries are sustained with spirit by Miss Farren, Mr. Terry, Miss Vaughan, Mr. Royce, Mr. Elton, Mr. Soutar, and other members of Mr. Hollingshead's company.

IN his new comedy entitled *Les Fourchambault*, produced with success at the Théâtre Français on Monday evening, M. Emile Augier has again a moral purpose; but it appears to be one of a less definite kind than in the case of his *Madame Caverlet*, which was brought out at the Vaudeville two seasons ago. In *Les Fourchambault* the social sins which are denounced are simply the old-fashioned vices of selfishness, vanity, prodigality, and love of display. When the family of the Fourchambaults, the head of whom is a banker at Havre, are finally brought to the brink of ruin by these failings, it is an honest gentleman of simple habits but with a large fortune who becomes the good genius of the little circle, restores the credit of the house, rescues their orphan ward from a *mariage de convenance* by wedding her himself, brings about the marriage of Mdlle. Fourchambault with a poor but worthy lover to the discomfiture of a more showy suitor, and generally sets a shining example of the superiority of simple straightforward proceedings. In the end this saviour of the family—known only as M. Bernard—proves to be a natural son of M. Fourchambault, by a lady whom the latter had many years before been induced to abandon in consequence of artful reports circulated to her discredit; and it is at the instigation of this forgiving lady that M. Bernard has thus befriended the Fourchambaults. There seems to be little ingenuity of design in the comedy; but the characters are delineated with a firm hand, and the dialogue is stated to be written with all the author's purity of style and loftiness of sentiment. M. Got appears to have achieved a considerable success in the part of M. Bernard.

AN amusing *comédie-bouffe*, entitled *Le Cabinet Piperlin*, has been produced at the Athénée Comique. The cabinet referred to in the title is a matrimonial agency office; the owner of which has conceived the idea of not only finding suitable wives for clients, but of guaranteeing their good behaviour for given periods. It may be easily

conceived that M. Piperlin's devices for assuring himself of the staid propriety of his female clients by subjecting them in the first instance to the fascinations of a clerk known as the *éprouveur* of the establishment give rise to much genuine if not very refined drollery.

A POSTHUMOUS drama, by M. Edouard Plouvier, entitled *Les Filles du Père Marteau*, has been produced at the Troisième Théâtre Français.

MUSIC.

THE BACH CHOIR.

THIS admirable choral society, which appears to have become a permanent institution, gave its first concert for the present season last Saturday evening at St. James's Hall. It will be remembered that the first public appearance of the choir took place about two years ago, when Bach's great Mass in B minor was given for the first time in its entirety in this country. Last year, in addition to a repetition of the mass, the choir brought forward Bach's Cantata "Eine feste Burg," and Gade's *Comala*. For the present season the works of the old Leipzig cantor still form an important item in the programmes; but compositions of other masters are also very wisely introduced; and concerts of very varied interest are offered to the musical public.

The programme of last Saturday was open to only one objection—its extreme length. The concert began at eight o'clock, and was not over till nearly a quarter past eleven; and, as most of the music was of a character making no small demands upon the attention of the hearers, it was not surprising that signs of weariness were manifested before the close, and that the last piece was performed to a rapidly-diminishing audience. It is a remarkable thing that our concert-givers, with very few exceptions, seem quite unable to perceive that their best policy is to send listeners away hungry, and not with their musical stomachs overloaded. It is not too much to say that out of every ten musical performances given in London, nine are decidedly too long. Performers and hearers are alike exhausted, and the works which have the misfortune to come last in the programme inevitably suffer in consequence.

The first part of Saturday's concert was occupied with a performance of the first three of the six cantatas which compose Bach's *Christmas Oratorio*. The entire work was produced at the Albert Hall rather more than four years since under Mr. Barnby, and was at that time spoken of in detail in our columns (*ACADEMY*, January 3, 1874). It will therefore be only needful now to speak of the present performance under the direction of Mr. Otto Goldschmidt. This was in many respects most excellent. Those who have attended previous concerts of the Bach Choir will be aware that it is one of the most thoroughly trained musical forces in London. The precision of their singing in the more polyphonic music is remarkable; though in the *Christmas Oratorio* there is less opportunity for display than in many other of Bach's compositions; indeed, with the exception of some passages in the choruses "Christians, be joyful" and "Glory to God in the highest," the music is comparatively easy. There is, nevertheless, ample opportunity for the display of "finish;" and of this the choir were not slow to avail themselves. The solo vocalists also, Miss Mary Davies, Madame Patey, Mr. Shakespeare, and Herr Henschel, did full justice to their music; Mr. Shakespeare, in the somewhat thankless recitatives of the Evangelist, being especially effective; while the various *obbligati* for solo instruments—violin (Herr Straus), flute (Mr. Svendsen), and trumpet (Mr. T. Harper), were admirably rendered. Mr. T. Pettit, the organist of the choir, handled the incomplete and uncomfortable instrument in St. James's Hall with much judgment. The only

drawback to the complete enjoyment of the performance was that Mr. Goldschmidt took some of the choruses at what I cannot help thinking decidedly too slow a pace. This was more especially noticeable in the opening chorus and in the short movement in the third cantata, "Let us even now go to Bethlehem." In both of these, particularly in the first, the music dragged sadly; there was no swing about it, and the "Christians" certainly seemed anything but "joyful." If the work should be repeated, Mr. Goldschmidt would do well to try a quicker tempo.

Although several "cuts" were made in the oratorio, the performance lasted so long that it was ten o'clock before the second part of the concert began. This part was at least as interesting as the first. It included Schumann's "New Year's Song," Op. 144, given for the first time in London, Dr. S. S. Wesley's Anthem "O Lord, Thou art my God," and Mendelssohn's 114th Psalm. Of the history of Schumann's work very little seems to be known. Wasielewski, in his Life of the composer, says only that it was sketched in December 1849, scored in the following year, and first performed at a subscription concert in Düsseldorf in January 1851. The original text is by Friedrich Rückert, and the English adaptation has been very skilfully made by the Rev. J. Troutbeck. The work is for chorus and orchestra with incidental solo parts for soprano, alto, and bass, and is in six movements, mostly short, which follow one another continuously, the whole piece occupying about twenty minutes in performance. The music dates from Schumann's ripest period—that of the production of his *Manfred* music and the "Rhenish" symphony—and is full of the characteristics of his best manner. It is less abstruse and easier to be followed on a first hearing than many of his other works; and the introduction at the end of the piece of the old choral, "Nun danket alle Gott" is alike felicitous in conception and admirable in execution. The performance of the whole work under Mr. Goldschmidt was excellent, wanting neither precision nor spirit, while the singing of the choir in the sustained *pianissimo* passage "Be ready for reaping" was remarkable for its refinement.

The anthem by Dr. Wesley which followed, written for eight-part chorus with organ accompaniment, is a fine specimen of modern English cathedral music, and an unmistakable testimony to the great abilities of the late organist of Gloucester Cathedral. It is both too long and too elaborate for general popularity, but the work was well worthy of production by the Bach choir. The last item of the programme, Mendelssohn's 114th Psalm, which is far too seldom heard in public, is one of the finest of its composer's sacred works. Written for full chorus throughout, and mostly in eight real parts, with accompaniments for full orchestra, it is distinguished by a certain massive character of its harmonies, and a sustained dignity, which recall the style of Handel. The fine musical feeling of Mendelssohn is well shown in the instrumentation of this psalm. Most composers would probably have used the full orchestra for the opening chorus, "When Israel out of Egypt came," as well as for the second number, "The sea saw and fled." Mendelssohn, however, with great tact reserves his trumpets, trombones, and drums entirely in this part of the work; while the third movement, "What ailed thee, thou sea, that thou fleddest?" is given to the voices accompanied only by the basses; and the first entry of the full power of the orchestra for the words "At the Lord's coming ye trembled" is one of the grandest points of this truly sublime work. The final fugue, "Hallelujah! Sing to the Lord for evermore," is an admirable piece of contrapuntal writing, forming a worthy climax to the whole psalm.

The performance of this noble composition was good but not first-rate. The chief reason for this no doubt was the length of the concert. It was

nearly eleven o'clock when the psalm began, and the chorus must have been pretty well worn out. Hence, though the singing was correct, it was unquestionably tame; and the music is in itself so uninspiring that it is difficult to assign any other reason for the want of energy noticeable than the exhaustion of the performers.

The next concert is announced for the 20th inst., when, among other works, Bach's *Magnificat*, Brahms's *Schicksalslied*, and Mendelssohn's *Erste Walpurgisnacht* are promised. It is to be hoped that the committee, while there is yet time, will see that the concert is kept within reasonable length.

EBENEZER PROUT.

LAST Saturday's Crystal Palace Concert may be not inappropriately described as a "Joachim Concert;" for with the single exception of Beethoven's C minor symphony there was not one piece in the programme to which the name of either Herr or Madame Joachim was not attached. The first piece performed was Herr Joachim's "Elegiac Overture," composed in memory of Heinrich von Kleist. This work has been more than once spoken of on the occasions of its previous performance. The same is also the case with Herr Joachim's "Hungarian Concerto," in which the composer played the violin part, while it would be difficult to say anything new about the great violinist's rendering of the Adagio from Vioti's 22nd violin concerto. The only vocalist of the afternoon was Madame Joachim, who sang a very clever scena from Schiller's *Demetrius*, composed by her husband, and also gave with much effect the great air "Divinités du Styx" from Gluck's *Alceste*, and songs by Schubert and Mendelssohn. This afternoon Brahms's symphony in C minor is to be performed.

THE Musical Artists' Society held a Trial of New Compositions last Saturday evening, in the concert room of the Royal Academy of Music, Hanover Square. The programme included instrumental works by Messrs. George Gear, Charles Trev, E. H. Thorne, G. W. Hammond, J. L. Summers, and O. H. Hullett, and songs by Drs. Bridge and Longhurst, and Messrs. E. H. Thorne, J. Parry Cole, Stephen Kemp, Charles Gardner, and C. J. Read.

MDLLE. ANNA MEHLIG announced a pianoforte recital on Thursday afternoon, at St. James's Hall, at which she was to be assisted by Señor Sarasate. The programme contained as its principal items Bach's Chromatic Fantasia and Fugue, Beethoven's "Sonata Appassionata," and smaller pieces by Schubert, Schumann, Raff, Chopin, Rubinstein, and Liszt for piano solo; three numbers from F. Ries's second Suite for violin, and two pieces composed by Señor Sarasate; while the concluding number was Schubert's Rondo Brilliant in B minor for piano and violin.

MR. SHEDLOCK gave a "Beethoven Night" for his third concert, at the Victoria Hall, Bayswater, last Wednesday evening, when the first part of the programme was selected from the great composer's works, the most important being the Trio for strings in G major (Op. G. No. 1), and the "Sonata Appassionata." The interesting second part of the concert comprised, besides vocal music, Chopin's Sonata in G minor for piano and violoncello, Weber's romantic piano quartett in B flat, and two of Brahms's "Hungarian Dances" for violin.

MR. CARL ROSA brought his season of English opera at the Adelphi to a close last Saturday with a performance of the *Marriage of Figaro*. Of three works promised in the prospectus, two—Nicolai's *Merry Wives of Windsor*, and Brüll's *Golden Cross*—have been produced; the third—Bennett's *May Queen* adapted as an opera—was, we cannot but think very wisely, abandoned. The special feature of the season has been the uniform excellence of the performances; the *ensemble* has been on every occasion when we have been present

most admirable. We trust that Mr. Rosa will soon resume his labours in London. Though himself a foreigner, there is no man who is doing so much for the cause of English opera as he.

AMONG provincial musical associations the Cambridge University Musical Society holds an honourable place. We have often spoken of its choral and orchestral concerts, and we have now before us a set of programmes of the weekly chamber concerts given by the society, at which the performers are with hardly an exception members of the University. From these it appears that a series of eight concerts has taken place; of the enterprise shown by the concert givers, the list of composers important works by whom have been brought forward will be a sufficient proof. We find the names of Beethoven, Mendelssohn, Mozart, Bach, Schubert, Schumann, Corelli, Veracini, Bennett, Brahms, Scharwenka, and Saint-Saëns. Such efforts to promote a knowledge of the highest class of music deserve all recognition.

NEW PUBLICATIONS.

Ainsworth (W. H.), <i>Hilary St. Ives</i> , 12mo	(Chapman & Hall)	2 s
Anderson (R.), <i>Prison Acts 1877 and 1885</i> , 12mo	(Shaw & Son)	7 s
Bible with Commentary and Revision of Translation. New Testament, vol. I., edited by F. C. Cook, 8vo	(J. Murray)	18 s
Bible Words for Birthdays, 32mo	(Nimmo)	1 s
Bulwer (L.), <i>Lucretia</i> , library ed., 8vo	(Routledge)	7 s
Carlyle (T.), <i>Early Kings of Norway</i> , 12mo	(Chapman & Hall)	2 s
Chambers (W.), <i>Stories of Remarkable Persons</i> , 12mo	(Chambers)	2 s
Clinton (H. R.), <i>The War in the Peninsula, and Wellington's Campaigns in France and Belgium</i> , cr 8vo (Warne)		2 s
Coope (W. J.), <i>A Prisoner of War in Russia</i> , 2nd ed., cr 8vo	(S. Low)	10 s
Creighton (C.), <i>Contributions to Physiology and Pathology of the Breast</i> , 8vo	(Macmillan)	9 s
Culross (J.), <i>John whom Jesus loved</i> , new ed., 12mo	(Morgan & Scott)	3 s
Delavoye (M.), <i>Pictorial French Grammar</i> , 3rd ed., 12mo	(Griffith & Farran)	1 s
Detective Officer (The), cr 8vo	(Chambers)	2 s
Domville (E. J.), <i>Manual for Hospital Nurses</i> , 3rd ed., cr 8vo	(Churchill)	2 s
Dumas (A.), <i>Twenty Years After</i> , cr 8vo	(Routledge)	3 s
Eliot (G.), <i>Works, Adam Bede</i> , vol. I., cabinet ed., 12mo	(W. Blackwood)	5 s
Encyclopædia Britannica, part 28, 4to	(Black)	7 s
Foster (M.) and J. N. Langley, <i>Course of Elementary Practical Physiology</i> , 3rd ed., cr 8vo	(Macmillan & Co.)	6 s
Foster (M.), <i>Journal of Physiology</i> , part I, 8vo	(Macmillan & Co.)	7 s
Habberton (J.), <i>Helen's Babies</i> , illustrated, cr 8vo	(Mullan)	2 s
History of Margaret Morton, by a Contemporary, 3 vols., cr 8vo	(Chapman & Hall)	31 s
Ingelow (J.), <i>Fated to be Free</i> , new ed., cr 8vo	(Chatto & Windus)	6 s
John-a-Dreams; a Tale, cr 8vo	(W. Blackwood)	7 s
Lee (M. and C.), <i>Rosamond Fane</i> , 3rd ed., 12mo	(Griffith & Farran)	3 s
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Viva, by Mrs. Forrester, 3 vols., cr 8vo (Hurst & Blackett)		31 s

SATURDAY, APRIL 20, 1878.

No. 311, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Original Letters and Papers of the late Viscount Strangford upon Philological and Kindred Subjects. Edited by Viscountess Strangford. (London: Trübner & Co., 1878.)

EVERY student of philology will rejoice at this collection of Lord Strangford's contributions to that subject. They have been brought together from very various quarters, and comprise three letters to Prof. Max Müller, principally on points connected with Arabic, Persian, and Turkish; thirty-four to Mr. E. A. Freeman, chiefly devoted to Modern Greek, Albanian, and the Celtic languages, together with kindred ethnological subjects; an essay on Cretan and Modern Greek, reprinted from Captain Spratt's *Travels and Researches in Crete* another on the language of the Afghans, originally published in the *Journal of the Royal Asiatic Society*; observations on the Turkish language contributed to Murray's *Handbook for Turkey*; and a considerable number of minor papers on various questions bearing on languages and the families of the human race, which appeared principally in the *Pall Mall Gazette*. In a volume such as this there must, of course, be much that only students of the special subjects will understand, and to appreciate it thoroughly a knowledge of languages is required almost equal in range to that of the writer himself. Here and there, also, especially in the letters, we come upon remarks which, though intelligible to those to whom they were addressed, may require explanation for the general reader. When Lord Strangford, in passing from the subject of the Maltese dialect to modern Greek, writes to Mr. Freeman—"You will say that I have ridden my Maltese hobby to death, and that it is time to mount the Byzantine 'unreasonable'"—the reader may be expected, perhaps, to understand the reference to *ἀλογον*, the modern Greek for "a horse;" but when he speaks of M. Papadopoulos Vretos (the author of several works in Greek) as "a Rhizospast deputy," there are some persons who will require to be told that *ρίζοσπαστης* means "a Radical." But it would be a mistake to think that this volume will be found interesting only by the few. Even where the subject is beyond our range, there is a pleasure in watching the writer's method—the facility and nicety with which he employs such a mighty engine as a language, like a steam-hammer, at one time to smash an erroneous theory, at another to crack a nut in the shape of the derivation of a word. And besides this, his style is al-

ways easy and pleasant, and the donnishness of erudition was unknown to him. At any moment, in the midst of the most learned discussion, he is ready to break out into playful sallies, not to say broad fun, the cleverness of which is shown by their containing the gist of the matter, and bringing the point home with irresistible force. Take, for instance, the following remark on the forms of the modern Greek negative:—

"You must be prepared for *δὲν* appearing before consonants as *δὲ*, and not allow your eye to mislead you into mistaking it for *δὲ* of the old Hellenic firm of *μὲν* and *δὲ*, now bankrupt, Athenians and their Philhellenic dupes to the contrary notwithstanding."

Or take the following appeal on behalf of the Lithuanian language, which he regarded, not without reason, as the most important of living European tongues in the eyes of the comparative philologist:—

"Schleicher speaks naturally when he compares his exultation at coming across its 'herrliche Formen' in living speech, after going through hardship and trouble to obtain them, with that of the botanist who has at last come on a rare plant, after searching through brakes and swamps. Nor does Diefenbach unpardonably exaggerate when he says that what may be called its discovery excited hardly less sensation among the learned of Europe than even that of Sanskrit itself. Surely an Eton master, and even an Eton boy, might be moved at hearing that there are Europeans alive, who not only called their sons *sunus*, their beer *alus*, and their bulls *bullus*, but who actually decline them like *gradus* into the bargain, with the *us* short in the singular and long in the plural."

Again, the suggestiveness of Lord Strangford's writing may be illustrated by his description of the use of language by bilingual people:—

"Anybody who has overheard the crews of the Austrian Lloyd's—nay, even Corfiote ladies and gentlemen of the old school—keep up a sustained conversation, knows that it is impossible to say, if a speaker begins to talk in one language, whether or not he will end his sentence in the same. Each comes equally well and natural to the tongue, somehow; though it is odd to the outside listener to find the light blown out, as it were, and himself suddenly plunged into the utter darkness of Slavonic or Greek without a warning. The speakers, however, seem as wholly unconscious of all incongruity as the polyglot little Russian or Levantine children who skip about from speech to speech as a matter of course, without a thought or the power of thought on the subject."

What strikes us most forcibly in reading this volume is the extraordinary extent of the author's researches in language. The sketch of the contents which we have already furnished gives in reality but a feeble idea of this; in fact, it amounted to little less than a knowledge of the whole range of the Indo-European and Semitic families of languages, together with no inconsiderable mastery of the Turanian tongues. And the depth and minuteness of his knowledge were, if anything, more wonderful still. When he knew a language, he made himself master of its dialects also, and no detail of these escaped him. In this way, starting, as he did, from true principles of philological science, he was able in each case to seize on the determining features, and to draw his conclusion with regard to the affinities, the age, and sometimes even the history, of the given form of speech. The whole volume

is full of instances of this, but we may cite as especially worthy of notice his essay on the Afghan language, which he determines to have been allied more intimately with Zend than with Sanskrit, but more exposed to Indian than to Persian influences during the period when the old Persian languages were breaking up and the modern Persian in course of formation; the very learned discussion of the Persian dialects by which that essay is accompanied; the investigation of the Persian words in Arabic, and of the Arabic words in Turkish, concerning which latter his conclusion is that they come through a Persian channel, and are used with a Persian construction and idiom; and the remarks on the Maltese dialect—"that pleasant jargon for which I have a weakness quite out of proportion to its merits"—which he finds to be "Barbary Arabic, and distinctively that of East Barbary, or Tunis and Tripoli." As to his knowledge of the languages of Central Asia, we may quote the testimony of M. Vambéry in a notice prefixed to this volume, who says:—"Lord Strangford was not only a thorough—nay, the most thoroughly grounded scholar in the Turkish language and literature, but he was, besides that, intimately acquainted with all the other dialects of the Moslem populations of Asia." "He could not only trace every termination or affix in the various linguistic groups on the Volga, the Oxus, and the Jaxartes, but he could follow them across the Sajan mountain ranges to the Jenissei and the Lena."

The insight which we thus get into Lord Strangford's philological attainments only increases the regret which we feel at their not having resulted in any permanent work. It is something to meet with an Englishman who, without desiring to win a position, or make a name, or write a book, pursues the study of philology from pure enthusiasm; but the loss to the world is great, notwithstanding. The knowledge of Turkish, which M. Vambéry speaks of, survives in a short and popular sketch, admirably clear, like all his writings, but containing little more than may be found in any Turkish grammar; and his acquaintance with its dialects in a few valuable remarks addressed to Prof. Max Müller. He himself attributes his unwillingness to undertake a treatise to the wideness of his linguistic sympathies.

"I wish I could write a book; but I can't, because I sympathise with a thousand subjects, instead of knowing any one subject as a master. If I could keep to Turk exclusively, let us say, or Greek exclusively, I might do it; but I sympathise much too actively with both to stick to either."

To this must be added his fastidious dislike of appearing openly before the public. This is curiously illustrated in the case of his paper on the Cretan dialect, the most elaborate essay he ever wrote, which, he tells Mr. Freeman, was only intended for private circulation, and having found its way into the ordinary copies of Captain Spratt's work "through somebody's oversight," was "a nuisance" to him. Yet no one was more generous in communicating knowledge, and as long as his correspondent or auditor was intelligent, he was ready to impart to him alone what the world would have been glad to hear. He speaks of him-

self as a mere *dilettante*. "Pray do not put yourself out of the way to answer my letters. Time is valuable with you, while I am an absolutely idle man, with nothing to do but to rove about in body and mind." Yet his philological caution specially fitted him for being a leader in the study. Here is an instance of his dislike of guesswork:—

"In looking at Albanian, I am in the position of one looking as it were across the Channel at barbarian Frenchmen with no historical or literary record of their language, calling water *ô*, which, by my hypothesis, I have no resource for writing down other than phonetic spelling. How am I to know that that has anything to do with *aqua*? An Albanian calls water *uqe* (*oŷye*). I declare I have no means of deciding or guessing whether this be a phonetic corruption from the root of the *Achelous*, let us say, or from an old cognate of *ὕδωρ*."

One would like to have watched him at work in observing and experimenting on a new and curious "subject," such as his life in the East of Europe must frequently have brought within his range. He speaks of "a very safe and good Greek, a Cyprian, professor at Corfu," as having warmed his heart by pronouncing his doubled consonants as an Italian or Arab would. And elsewhere he observes that he has found all Barbary men that he has talked to very shaky in respect of the distinction between the emphatic and the ordinary dentals. It is rare to find this ready power of observation coexisting with extensive book-knowledge.

The other languages of the Balkan peninsula, besides Turkish, as might be expected, are frequently treated of in this volume. Of the Slavonic tongues we hear little, though M. Vambéry assures us that Lord Strangford had mastered nearly all of them in their most minute details. But on Albanian there are not a few important remarks, especially with regard to the influence which Latin in various ages and forms has had upon it; thus he points out that such words as *kíel*, heaven, *kjepa*, onion, *fkin*, neighbour, are not only Latin, but Latin of the classical period, because the hard pronunciation of *c* before soft vowels has been retained. In one of his letters to Prof. Max Müller he promises some notes on the Wallachian dialect south of the Danube, a subject of great interest, and hitherto very imperfectly treated; but as none such are printed here, it is to be feared that they were never written. This is the more tantalising because he has made some valuable remarks on a small isolated colony of that people in Istria, who are shown by test-words in their speech to belong to the southern branch of the race. The essay on Cretan Greek as now published has the additional advantage of having been revised by M. Jeannarakis, the editor of an excellent collection of Cretan popular songs (*Kretas Volkslieder*), who is himself a native of that island. We wish we had space also to give the author's views on the pronunciation of Greek, and on the relation of accent and quantity; but for these we must refer the reader to the work itself. We should say in conclusion that the task of editing this volume has been very carefully executed. Now and then there are mistakes of names, as Greg for Gheg, the Albanian tribe, and Okonómas for Oeko-

nómos; but to anyone who has superintended the printing of another's manuscript, the wonder will rather be that these are so few. A short but convenient index enhances the value of the book.

H. F. TOZER.

The Ecclesiastical Calendar: its Theory and Construction. By Samuel Butcher, D.D., late Bishop of Meath. (Dublin: Hodges; London: Macmillan & Co., 1877.)

MANY of us have no doubt in an idle moment looked with a certain wonder at the Tables to find Easter Day, the Sunday Letter, and the places of the Golden Numbers in the Calendar, which follow the Table of Lessons in the Prayer-Book; but probably very few know how much antiquarian knowledge and scientific skill are required to understand fully those few pages. A particular portion of them—that relating to the finding of Easter Day—was discussed several years ago by the late Prof. De Morgan in a Dissertation inserted in the *Companion to the British Almanack* for 1845, large extracts from which are given in the *Prayer-Book Interleaved*, by Dr. Campion and Mr. Beaumont; but nothing like a complete treatise on the ecclesiastical Calendar, from the point of view of an astronomer as well as an ecclesiastical antiquary, seems to have been written since the days of Christopher Schlüssel, better known as *Clavius*. He, having been the principal adviser of Pope Gregory XIII. in the reformation of the Calendar, published in 1603 a very full explanation of it—which is, in fact, a complete treatise on the ecclesiastical Calendar—under the title *Romani Calendarii a Greg. XIII. Pont. Max. restituti Explicatio Clementis VIII. jussu edita*. This gave for its own time and within the limits of the Roman Church all the information on the subject that could be desired. But since the days of *Clavius* astronomy has acquired greater exactness, and Calendars exist in many countries differing in some respects from that used in the Roman Church. There has hitherto been no complete treatise on the ecclesiastical Calendar as adapted to the use of the English Church, but that want is now amply supplied by the very full, careful, and exhaustive treatise which was left in MS. by the late lamented Bishop of Meath, and is now published by his sons. It leaves, we think, little or nothing to be desired; it is the work of a man competent to discuss the astronomical questions which necessarily meet us in an investigation of the Calendar, and also to carry out the necessary archaeological researches. It not merely gives all the information necessary to enable us to make an intelligent use of the Calendar, but the information and the mathematical formulæ which are required to construct it. Though it is specially a treatise on the "Tables and Rules for the Moveable and Immoveable Feasts" prefixed to the English Prayer-Book, it contains much interesting information with regard to Calendars generally. And though an "old almanack" is proverbially a thing dry and useless, the study of Calendars is in fact far from uninteresting; the great natural measures of time—the solar day, the intervals between successive new moons, called luna-

tions, and the solar year—being incommensurable, the lunation not containing an exact number of days nor the solar year an exact number of lunations, ancient Calendars are a record of the efforts of men to adapt them in some way to the uses of civil life.

Perhaps we may best give an idea of the nature of the work by one or two specimens of its contents.

What do we mean when we speak of *Anno Domini*? What is really to be understood is this. In the sixth century, Dionysius Exiguus, a Roman abbot, thought that he had determined that Christ was born Dec. 25, in the year of the city 753; and he proposed that the first year of the Christian era should be that which began on January 1 following. Thus the year A.D. 1 is *not* the year in which Christ was born, but *the first current year after it*. But when we come to reckon backwards, the supposed year of the Nativity is included in the reckoning, being counted as B.C. 1. Astronomers, however, have adopted a more scientific method, making the year of the birth of Christ zero, belonging to neither scale; so that their series runs B.C. . . 3, 2, 1, 0, 1, 2, 3. . . A.D. This, according to Dr. Butcher, was first adopted by J. Cassini.

We do not know that we could anywhere find a more succinct and accurate account of the Julian reform of the Calendar than that which is given in this work. It is curious to observe that at that time the winter solstice was assigned to December 25 (Christmas Day); the vernal equinox to March 25 (Annunciation B. V. M.); the summer solstice to June 24 (Nativity of St. John Baptist); the autumnal equinox to September 24 (the festival of B. V. M. de Mercede). The connexion, in this case, of the ecclesiastical with the astronomical Calendar is pretty evident. The intercalary day in leap-year was inserted between the *Terminalia* and the *Regifugium*, February 23 and 24, and was written in dating *Bissexto*, or *ante diem Bissexturn cal. Mart.*, and the year which contains such a day was called *annus bissextilis*, our *bissextile*. The Roman mode of reckoning, having been retained in the ecclesiastical Calendar, gave rise to a peculiarity in observing the festival of St. Matthias, February 24; if it was observed in leap-year, as in other years, on the sixth day from the calends of March, it would fall on the 25th day, not the 24th, from the beginning of the month. And this is in fact the rule of the Roman, as it was of the Sarum and of the earlier English Calendars; but at the revision of 1662, the ancient practice of intercalating between the 23rd and 24th was given up, and that already adopted in the Civil Calendar—namely, making February 29 the intercalary day—was adopted in its stead. Even after this, however, some of the almanack-makers still adhered to the custom of placing St. Matthias' day in leap-year on the 25th, and there was probably some diversity of practice with regard to its observance: for Archbishop Sancroft published an injunction in 1683 requiring all parsons, vicars, and curates to take notice that the feast of St. Matthias is to be celebrated on February 24, whether it be leap-year or not.

The letters which designate the days of the week in the Prayer-Book calendar are an adaptation from the ancient Roman, in which the days of the week—as we may call it—of eight days were marked by the letters from A-H. Our seven-day week is similarly marked by the letters from A-G, and the letter which—except in leap-year—designates Sunday throughout a year is the “Sunday letter” for that year. Leap-year is so called because in it—as the Prayer-Book of 1604 tells us—“the Sunday letter leapeth”—i.e., it uses two Sunday letters instead of one, and consequently the Sunday letter of the year following is separated from the Sunday letter of the year preceding by an interval of two letters instead of one.

Why is Easter a moveable festival? Dr. Butcher says (p. 3): “*Sunday* is a moveable festival; consequently, so is Easter Day”—which is true, but not quite a satisfactory answer; for Easter Day would still have been moveable, with reference to the Julian Calendar, if the opinion of the Quarto-decimans had prevailed, and Easter been celebrated on the fourteenth day of a particular moon, without regard to the day of the week; for the fourteenth day of a moon cannot fall on the same calendar-day in successive years. The fuller answer is that it is the successor of the Jewish Pascha, and that the Jewish Calendar was lunar: the fourteenth day of the month Abib meant the fourteenth day of a certain moon. And although the Church has deliberately avoided celebrating Easter on the same day as the Jews celebrate their Pascha, it has always endeavoured to keep it in a certain relation to the Paschal moon. Hence the complicated and difficult methods of determining Easter which have at different times been practised; hence controversies as to the proper day for keeping Easter which can hardly even now be considered extinct; for every few years some gentleman, looking at his astronomical tables, writes to the newspapers his apprehension that we are about to celebrate Easter on the wrong day. A controversy of this kind occasioned Prof. de Morgan's dissertation, already referred to. We must refer to Dr. Butcher's pages for the full explanation of the rules for finding Easter; but so much as this may be said, that the time of Easter is not regulated by any actual astronomical full moon at all, and that for an obvious reason. As the time of full moon is different (say) at London and Dublin, if the Paschal full moon, by observation, fell at a critical time, the English Easter might differ by a week, or even possibly by a month, from the Irish Easter. The Paschal full moon is therefore determined by a cycle, which, though not coincident with the actual course of the moon, is never very far distant from it. This cycle is founded on the fact—discovered by Meton, an Athenian astronomer, in the fifth century before Christ—that nineteen solar years are almost exactly equal to 235 lunations, and that, consequently, after the completion of any period of nineteen years, the new moons (and therefore the other phases) recur in the same order on the same days of the month. The nineteen numbers which were set opposite the days on which the full moon could possibly fall in the margin of

ancient permanent Calendars, being generally illuminated in gold, came to be called the golden numbers. We must again refer to Dr. Butcher's pages for a fuller account of the application of this cycle to the Christian Calendar, and also for the explanation of the fact that the astronomical moon is not always coincident with the moon of the cycle.

What Dr. Butcher says about the names of the days of the week—which is, however, a mere *obiter dictum*—is not quite satisfactory. “Our English names of the weekdays are,” he says (p. 23), “partly of Roman, partly of Scandinavian, descent. To the former belong Sunday, Monday, and Saturday; to the latter, the remaining four days.” There surely can be no doubt that they are all alike of Roman, or rather of classical, descent, and all alike translated into equivalents by our Teutonic forefathers; Thursday is as much the translation of *Dies Jovis* as Sunday is of *Dies Solis*. It is perhaps worthy of notice that, while in most modern languages the first day of the week is designated by some derivative of *Dies Dominica* (e.g., *Dimanche*), and the seventh by some derivative of *Dies Sabbati* (e.g., *Samedi*, *Samstag*), we English have retained the Pagan nomenclature unimpaired. Dr. Butcher does not appear to have seen Julius Hare's essay on the “Names of the Days of the Week” in the first volume of the *Philological Museum*, or the authorities to which he refers.

There is a very interesting account of the Gregorian reformation of the Calendar in 1582, on which our limits forbid us to dwell. Such was the state of confusion into which things had fallen, that from 1500 to 1582 no less than fifty-four Easters out of eighty-three had been wrongly celebrated, and, if this confusion had continued, after A.D. 2698 there would have been no *legitimate Easter*. What was actually done by the Papal Bull was that ten days were dropped in October, 1582, so that the day following October 4 was reckoned October 15. All this trouble might have been avoided (as Dr. Butcher notes) by simply enacting that the vernal equinox should for the future be fixed to March 10 or 11, when it then actually fell; but the tradition which assigned it to the 21st, and forbade Easter to be celebrated before that day, was too strong. In England the new style was adopted by Parliament in 1751, and the day next following September 2, 1752, was called September 14—the error, which amounted to ten days at the time of the Gregorian reformation, having increased to eleven.

In conclusion, we may say that there is no subject tending to illustrate the Prayer-Book Calendar on which the lamented author has not given full and accurate information; the Calendar is now the best-commented part of the Prayer-Book.

S. CHEETHAM.

French Poets and Novelists. By Henry James. (London: Macmillan & Co., 1878.)

SOME people, we believe, are of opinion that there is too much criticism nowadays. It is hardly to be expected, however, that critics

themselves should be thus minded; and for our own part we are very glad to welcome plenty more of it. It is extremely unlikely that any man of competent culture and intelligence can set himself seriously to work to tell us how the productions of other men affect him without teaching us something the learning of which is both interesting in itself and useful as a help to the study of his subjects. In great part of the book before us, moreover, Mr. James speaks with the authority of actual experience. He has himself applied his notions of what a novel should be to the task of actual novel-production, and that not without considerable success. The fact does not, perhaps, add to the authority of his criticism, but it certainly adds to its interest. The contents of the book are sufficiently miscellaneous. There are three essays on French poets, De Musset, Gautier, and Baudelaire; four on French novelists, George Sand, Balzac, De Bernard, and Flaubert; and some others on subjects which, though not exactly answering to the title, are not very far removed from it, such as the Russian novelist Turgénieff, Mérimée's *Lettres à une Inconnue*, and so forth, besides a paper, the most interesting of all, to our thinking, on Mr. James's own impressions of French actors.

We may say at once, and frankly, that Mr. James does not take high rank as a poetical critic. There is indeed one remark of his, which, unless we mistake him, settles his claims in this direction. He speaks of Poe's “very valueless verses.” Now we are of course well enough aware of the incomprehensible fancy of American critics for depreciating Poe, and we are also well aware that all critics are entitled to differ as to his comparative merits according as they take for their criterion his best, average, or worst work. Perhaps Mr. James only means that some of the verses are very valueless. But if he means to apply that epithet to “Annabel Lee” and “The Haunted Palace,” to mention no others, we must regretfully inform him that he is out of court. He thus confesses himself to possess no ear, and, without an ear, poetical criticism is impossible. It so happens, however, that no one of the three poets treated by Mr. James is a poet pure and simple, and hence there is still much that is interesting in his essays. That on Gautier abounds with ingenious epigram, and will be found very amusing reading. Mr. James's admiration for Alfred de Musset is satisfactory, after the rather hard measure which both in England and France has been of late years dealt to that poet, and the critic's appreciation of things dramatic makes his verdict a valuable one. As to Baudelaire Mr. James will hardly expect us to agree with him. His remarks are, however, decidedly interesting as presenting very well the merely common-sense view of the matter—a view which is indeed generally that which Mr. James prefers. The fault is that the writer has not taken in anything like the whole of his subject. Somebody has very happily observed that the decriers of Voltaire speak of him “as if he had never done anything but write the *Pucelle* and make jokes on

Habakkuk." Mr. James and his like write of Baudelaire as if he had never done anything but write *La Charogne* and talk about baby's brains. It is rather amusing to find that Mr. James makes absolutely no mention of the *Petits Poèmes en Prose*. "*Les Bienfaits de la Lune*" and "*La Belle Doro-thée*" would have squared but awkwardly with his theory of Baudelaire's exclusive devotion to "the nasty."

Very different is Mr. James's handling of the novelists. His essays on Sand and Balzac are really admirable. One feels not only that he is thoroughly acquainted with the whole range of subject in each case, but that his matter-of-fact, external way of looking at it has its advantage. As an instance of this we may mention that while his admiration for Balzac is unstinted—indeed those who know Mr. James's own novels can best judge of this—he fully admits the "lack of charm" which is the great fault of the *Comédie Humaine*, and which most of its admirers deny so lustily. Again, after speaking with the utmost relish of George Sand, he confesses that he cannot read her books twice, a difficulty we fancy more often felt than admitted. If we had to find fault with this part of the book we should say that the life and personality of the writers seems to possess a rather disproportionate interest for Mr. James, but this is natural enough in one who is evidently a student of life and character rather than of books. On the other hand it would be difficult to find a better piece of mere book criticism—putting the opinions expressed aside—than the notice of *Madame Bovary*, not an easy book to criticise either. It is curious to contrast with this Mr. James's summary depreciation of the masterly *Tentation de Saint Antoine*. In dealing with Charles de Bernard the criticism is again one of the man almost as much as of his work, and a capital piece of criticism it is of its kind. The miscellaneous essays at the end of the book will not be of least interest to the reader. The first is on Turgénieff. We are not told whether Mr. James derives his knowledge of the Russian novelist from the originals or from translations, but whichever of the two be his source of information, he has evidently studied his subject very carefully. The paper might, perhaps, be better entitled "The Characteristics of a Novelist, as exhibited in Ivan Turgénieff," and it contains some interesting hints as to Mr. James's views of his own function. We are very glad to see that he fully recognises the necessity of basing novel-writing on the study of character. The two next papers are on the letters of the Ampères and of Madame de Sabran, and they are capital examples of the sort of narrative exposition which Sainte-Beuve put in vogue. In treating of Mérimée Mr. James is, perhaps, again a little inadequate, because the man in Mérimée is distinctly inferior to the *littérateur*. But the dramatic criticism which closes the volume is very pleasant and full of life. Mr. James is one of those good Americans who have gone to Paris before they die, and his enjoyment of the fine things Paris has to offer is quite exhilarating. Altogether the book is one to be recommended, though we should like exactly

to reverse the order of its component parts, because, as it is, Mr. James has not put his best foot foremost. As a critic of pure literature he is somewhat defective; but as a critic of life as represented in literature he takes very high rank indeed, and gives promise of much success in his other and more peculiar vocation of novelist.

GEORGE SAINTSBURY.

China. Ergebnisse Eigener Reisen und darauf gegründeter Studien, von Ferdinand Freiherrn von Richthofen. Erster Band. Einleitender Theil. Mit xxix Holzschnitten und xi Karten. (Berlin: Reimer, 1877.)

(Second Notice.)

IN this second section of his volume our author deals first with the knowledge which the Chinese themselves have acquired of the geography of their own country; beginning with a very full, and (as far as I am aware) quite original discussion of the famous *Yü-Kung* or Roll of *Yü*.

"This claims the highest interest among all works of indigenous geographical literature, as the view given therein of the extent of the Emperor Yau's dominion, and the method of its administration, allows us to have more trustworthy glimpses of the yet older primeval history of the Chinese people, and of the development of their civilisation, than any that we can obtain through the historical books. At the same time, this document is the key to a large and important part of the geographical nomenclature of China, and if we omitted now to give the *Yü-Kung* a preliminary consideration in some amplitude of detail, we should have to interpolate numerous discussions with reference to that document in the later portions of this book" (p. 275).

The ample chapter (viii.) which contains this discussion extends to nearly a hundred pages; and in his explanations Baron Richthofen takes a view of the work entirely different from that given by previous interpreters, who have followed Chinese commentators. These orthodox interpretations of the cramp diction of the document all assume that it describes vast (and impossible) hydraulic works, in the damming and diversion of great rivers, executed by *Yü*, the great minister of the Emperor Yau (at least 2000 B.C.); but Richthofen argues that there is no foundation for this idea in the words of the document. Literally rendered they set forth, in very condensed outline, the main features of the provinces of the empire as it then existed. The glosses purporting to refer to the surveys and engineering enterprises of *Yü*, as bearing on those features, have no root in the text; they are a colouring imparted by the preconceptions of the commentators.

It would be presumptuous to say that Baron Richthofen has made good his case, until some Sinologist of recognised competence has admitted the fairness and adequacy of his renderings. But his interpretation is consistent and intelligible, and commends itself to the reader, educing intelligent interest from what has been hitherto a haze of myth and impossible achievement.

Chapter ix. continues the subject of the further development of the knowledge of

their own country possessed by the Chinese. It contains much that is interesting in regard to Chinese map-making, from the earliest antiquity to recent times. The instruments in use even now are of the rudest kind. Twice in the (comparatively) modern history of China astronomical instruments of high technical and artistic quality have been introduced by the influence of foreign *savants*—once under the Mongols, and again by the Jesuits under the Manchus. The latter apparatus are described by Verbiest and Le Comte, and engravings of them are given in Dubalde. The earlier instruments are described by Trigautius, and a drawing of the most remarkable of them forms the frontispiece to the second volume of *Marco Polo* (2nd ed., 1875). But in both cases the methods of use were speedily lost. The Jesuit instruments are indeed of a character now as obsolete as the Mongol ones; and both figure only as items among the minor sights of Peking. The Chinese compass, even as now used, is of the rudest construction. But its application in detail is much aided by that wonderful power of orientation which is born with every Chinese, and is strengthened in him by education:—

"Although there are words for right and left, these are very seldom used. . . . You will frequently hear of 'the north hand,' 'the south ear,' &c. The packages on a mule are 'too heavy on the south side; they must be shifted northward,' and so on. Even on a cloudy day, or in a labyrinth of streets, when no guides to orientation are visible, the Chinaman can always determine his north and south approximately" (p. 390, note).

The Scotchman, who in church asks his neighbour to "sit a bit wass," would be quite at home in China.

Chapter x. is on Development of intercourse between China and the People in the South-West of Central Asia. This, like the preceding chapter, is rife with suggestive comment on the growth and nature of Chinese culture. We must try to present a sample. But brief extract is difficult, for there is nothing epigrammatic in our author's copious style.

"The excellences as well as the failings of the Chinese may be traced back to these facts of their development in seclusion, and of their unbroken consciousness of superiority to all the other nations of the earth within their knowledge. Only under such conditions could their civilisation have grown up out of their innermost being, and rounded itself, as it has done, in perfect harmony with their mental idiosyncrasy and tendencies. And hence it is that we shall hardly find any highly civilised people in existence, in whom identical fundamental traits predominate, as they do in China, at once in the character of the people and of their institutions, in their political administration, in their family life, in the rules of their social intercourse, and finally, as the consequence of all these, in the current of their history. It is true that there are, at least to appearance, flat contradictions in the character of the Chinese. They possess a refinement of social tone which penetrates the lower strata of the population in greater degree than is commonly the case in Europe, and a highly elaborated code of politeness which has become embodied in the formality of their rules of life. But it is with astonishment that one becomes conscious of the survival, side by side with these politer characteristics, of the inhuman grossness and barbarous destructiveness of the nomad races. This manifests itself at

once in the absence of all sympathy with the sufferings of those who are not united by any special bonds of relation to the individual, in the delight which the people take in the infliction of the most frightful cruelty on an enemy, and in the pleasure which they manifest, alike in the massacre of a multitude of human lives, and in the devastation of man's work. An analogous contradiction is seen in the strict uprightness of the Chinaman where he has made, or tacitly recognises, an engagement, in contrast with his boundless love of cheating where he regards himself as untrammelled by such considerations. Similarly we note in this people their strict love of truth in the relation of historical events, and their endeavour after correct knowledge where statistical facts are in question, in contrast with that absolute abandonment to lying and dissimulation, which prevails alike in daily life and in public diplomacy. Again, the Chinese have undoubtedly in a high degree both talent for observation and capacity of thought, and these have led them not only to practical inventions, but likewise to attainments in learning of no inconsiderable magnitude, and to a general appreciation of such attainments. But it is astonishing to perceive at the same time the entire absence of the power of abstraction, of efforts to infer the causes of phenomena or deduce their laws, and, in fact, of all recognition of the laws of causality and of any scientific method. Such discrepancies look like psychological riddles. But they are certainly to be accounted for by the fact that no purifying and ennobling ideas have been introduced from without, such as might have checked the innate element of barbarism; and in this way the Chinese have missed that comprehensive development in which the results of intellectual progress are shaped and leavened by higher aspirations existing in the character of extraneous races, and which is unattainable without free mutual intercourse" (pp. 396-397).

Again:—

"It has been the destiny of the Chinese to impress their civilisation upon other nations. But this has only taken firm hold upon such of these nations as have accepted it wholly and entirely, along with the associated written character, literature, manners, customs, and dress. Such has been the case with the once independent tribes of South-West China, who have adopted even the history of their conquerors as their own, and with some others, like the Manchus, who, as a consequence of intimate association, have got assimilated to the Chinese. But the Chinese culture has nothing like the same hold where a people, dazzled and attracted by its high development, has advanced halfway towards its adoption. This is the position of the Japanese. Entirely without the power, it would seem, to develop a culture of their own, but endowed in an unusual degree with receptivity and intellectual quickness, they imbibed greedily whatever China had to offer when they first made acquaintance with that great Neighbour. But their character, with its mutability, its lively but undeveloped and unmethodical spirit of enquiry, its great though restrained energy, ill adapted them for wearing the garments that they had borrowed. Chinese culture was a coat that did not fit them, and it was only for lack of a better that they clutched at it" (p. 399).

The clearness of vision with which Riechthofen discerns and expounds essential physical features, he brings also with analogous power to bear on the great outlines and essential facts of history, in dealing with this branch of his subject; and he thus orders it in *epochs*, the fundamental nature of which commends the distribution to the reader's judgment, and fixes it in his memory.

No one can ever think of the Great Wall again with that kind of wondering contempt which the mention of it, e.g. in Gibbon,

leaves behind, after reading the passage of which this is an extract:—

"It was a masterly project. Only a man so far-sighted as the Great Emperor (Shi Hwang-ti) could have compassed it! And though his memory is odious to the Chinese, they should consider that, even if it be true that self-aggrandisement was his ruling motive, no ruler has exercised an influence on the course of their history at once so strong and so beneficial. That the enemies within the frontier might be mastered, and the work of civilisation secured, it was absolutely essential that the external enemy should be kept out. And *this* was the first result of the Great Wall. The second lay in the fact that now at last the Emperor could mass large forces under unity of command, and could at one blow do more to promote the absorption of the independent tribes, than all the separate princelings had been able to achieve in centuries of piecemeal effort. The third result of the erection of the Great Wall was this: that now for the first time Chinese armies could march in force through Central Asia to the confines of Western civilisation, and thus, through the widening of the horizon, a powerful impulse was given to the intellectual life of the nation. A fourth and last result was the diversion of the steppe-tribes from their endeavours to overrun China, and the deflexion which this gave their movements towards the West, and in the direction of Europe" (p. 435).

This is a turning-point in history which has vividly impressed the writer, and he recurs to it repeatedly (e.g. pp. 401, 445, 727).

As a prelude to the whole subject of intercourse between China and the West, the author deals with such indications of primeval communication as that which has been often pointed out in the division of the heavens into Lunar Mansions, a system found in the astronomy of the Chinese, of the Hindus, and of the Arabs. We can only quote a few lines indicating in what circumstances he seeks the solution of these coincidences. After referring, among other points, to speculations, set forth in the first part of the volume, regarding physical changes in the region of the Oxus and Jaxartes, he proceeds:—

"Should further research establish these deductions, which as yet are in part but theoretical, hardly any remaining difficulty will encompass the question how those who were the bearers of civilisation along the extreme circumference of Asia, in the East and in the South, came to be the common possessors of one astronomical system. It may well be that these nations (destined eventually to migrate in opposite directions, on the one side eastward by the basin of the Tarim, on the other side westward and south-westward by way of Turan) may, while they yet dwelt as neighbours on the opposite flanks of the Pamir, where long spells of cloudless sky favour the observation of the stars, have partaken and stimulated a common growth of culture" (p. 415).

The Periods of Intercourse are ordered as follows: 1. Traditions of Intercourse before the rise of the Chow (*Tshou*) Dynasty (B.C. 1122); 2. From the Chow to the Building of the Wall (B.C. 212); 3. From the Building of the Wall till the accession of the T'hang (A.D. 619); 4. From the T'hang to the Rise of the Mongols (A.D. 1205); 5. From the Rise of the Mongols till the arrival of the Portuguese (1517); 6. The Modern Intercourse and growth of knowledge.

No period is more rife with interesting questions than the third of the above, which embraces such subjects as the Discovery of the

Western Lands of Civilisation (Bactria, &c.) by Chang-Kien (c. B.C. 127), and the first attempts of the Chinese to reach India; the silk trade, and the knowledge of the Chinese in the West, by the land route, as *Seres*; the sea-traffic and the knowledge of the Chinese, by this route, as *Sinæ*; with the Roman embassies to the Court of the Han Dynasty.

Baron Richthofen has often to treat of questions which the present writer has formerly ventured to handle; and more than once, where he comes to a different conclusion from mine, I am bound to acknowledge that he seems to have reason on his side.

Richthofen does not admit the allegation that the princes of the Tsin Dynasty, to which Shi-Hwang-ti, the Wall-Builder, belonged, had ever spread their conquests or their fame over Central Asia; and he doubts whether the name *Sinim*, in that famous passage of Isaiah, referred to the Chinese; if it did, it must have come, he says, by sea-traffic, not by land, for the nomad barrier was still unbroken. He urges, and in this he has been anticipated by Vivien de St. Martin and by Sir H. Rawlinson, that the *Chinas* of the Indian books (the Laws of Manu and the *Mahābhārata*) had nothing to do with China. Their association with the *Darada*—the *Daradae* of Ptolemy, the race of modern Dardistan or Gilgit—and other particulars, show that they really belonged to the basin of the Upper Indus, where the name of *Shinas* is not yet extinct. In fact the vast Highland of Tibet, and the wild races that man its ramparts on the east, excluded China from all direct access to India. It was only in the century preceding our era, and by the circuitous line of Bactria, that the Chinese learned the existence of India as a rival seat of culture. When the knowledge of the Western markets had dawned upon them they sought to find a direct road to these through India. These efforts led to the discovery of Burma, and, curiously enough, to the annexation of the southern provinces of China; but, though some little traffic in silk made its way, as we gather from allusions in the *Periplus*, all efforts to penetrate in force to India were vain.

To Ptolemy's *Serica* we think Riechthofen gives too much space; its data are too loose for much discussion. Nor can we attach so much value as he seems to do to the geography of that part of Asia as given in Ammianus. I think it will be found that here the Latin writer speaks without original information, and is only converting the dry data of Ptolemy's Tables into fluent and "graphic" description, as the skeleton telegrams of Indian correspondents occasionally (it is said) undergo a like manipulation by deft fingers in the Strand.

Our author's discussion of the *Sinæ*, and with it of the real origin of CHINA, is especially valuable, and his connexion of the name with that of *Jinan*, which the Chinese in the early centuries of our era record as that of Tongking, is, I think I may say, convincing. When we consider the facts about this name *Jinan*, that the territory so called constituted for four centuries (from B.C. 111 to A.D. 263) a province of the Chinese Empire, that there was a western trade to *Kattigara*, a port of the *Sinæ*, and that

there is undoubtedly a difficulty in carrying the position of this port, as indicated in the data of Ptolemy (*i.e.* of Marinus), so far east as China Proper, we cannot but recognise the satisfactory character of the interpretation—viz.; that the real *Regio Sinarum*, or *China*, was *Jinan* or Tongking, a province of the great Empire, and that the name of this province, and outpost of the Empire towards western access by sea, was naturally applied by the Westerns, who so approached it, to the whole nation and empire of which they heard reports. The envoys of Marcus Aurelius, *Anton* of the Chinese annals, are recorded in the latter to have arrived by way of *Jinan* on their way to Court. Had any corresponding record been preserved in the West, no doubt it would have run in some such words as—*Caesaris legati in portum Sinarum advecti regiam petunt*.

The review is carried on to the present day with unflagging interest and pregnancy of remark. In that part which treats of the services of the Catholic Missions to Chinese geography we may point to the author's spirited sketch of the differences between the Jesuits and the other Orders (pp. 657 *seqq.*). The history affords a singular example of the contempt with which the Jesuits found it possible to treat the Holy See when adverse to them. But we would rather have quoted, if space would permit, a passage, delightfully corroborative of a view expressed elsewhere by the present writer,* on the character and services of that estimable Jesuit and beloved geographer P. Martin Martini (p. 674).

We must here part with one of the greatest geographical works of this century, utterly dissatisfied with the inadequacy of this notice, and inclined to wish that we had replaced it by merely translating the powerful and comprehensive "Retrospect" with which the volume closes. All the variety of matter with which the book deals is handled in a style full of interest, and remote, except in the occurrence of an occasional complex piece of syntax, from all that popular prejudices attribute to German exposition. The tone of the book is high and noble. Though often dealing with disputed questions, it is unfailingly candid and generous; though it contains many able critical remarks, and indications of the characteristics of writers, past and contemporary, there is (as far as we can see) no sentence that leaves a sting. Germany may well be proud of such a traveller, and the Geographical Society of Berlin is fortunate in such a President. H. YULE.

The Prophets and Prophecy in Israel. An Historical and Critical Enquiry, by Dr. A. Kuenen, Professor of Theology in the University of Leyden. Translated from the Dutch by the Rev. Adam Milroy, M.A. With an Introduction by J. Muir, Esq., D.C.L. (London: Longmans & Co., 1877.)
Een studie over de Geschriften van Israël's Profeten. Door Dr. A. Pierson. (Amsterdam, 1877.)

IN estimating Dr. Kuenen's monograph on the Prophets, we must bear in mind that the

author had two more or less distinct objects in view in writing it. In the first place he desired to enrich the literature of Old Testament criticism and history by a more complete, comprehensive, and compact account of the nature, the genesis, the function, and the results of Hebrew Prophecy than had as yet been given. No one can doubt either the importance of this task or Dr. Kuenen's eminent qualifications for its performance.

But, in the second place, *The Prophets and Prophecy in Israel* has a distinctly controversial object, which is allowed to dominate its arrangement and structure almost from the first page to the last. It is distinctly and avowedly an appeal to the orthodox to reconsider their position with regard to the remarkable phenomenon with which it deals, and an attempt to drive them by cogency of fact and logic to adopt without reserve the "organic" or "historical" conception advocated by the author.

That this polemical object is in itself worth pursuing few will be inclined to question. Biblical students are perhaps too prone to neglect that large mass of intelligent and enquiring readers who are not in any way "committed," and who are offended or repelled by the manifest superciliousness with which orthodox and heterodox critics alike dismiss or ignore the arguments of their opponents. Authors of either school very naturally write in the main for those who accept and understand their methods and general position, and are therefore prepared to follow them sympathetically; and consequently they treat the arguments of their opponents in a spirit and from a point of view wholly foreign to that from which they are uttered, thereby delighting their followers but only rousing the contempt or exasperation of their opponents, while those who are neither followers nor opponents are annoyed by what appear to them the colossal assumptions they are constantly called upon to make, and the habitual unfairness or capriciousness with which the arguments are conducted. In reality these harsh judgments on the part of readers are themselves unfair; for writers cannot be everlastingly returning to first principles, and indeed those who have already decided in their own minds what should be the main principles of investigation have a right to demand that, as a rule, their leaders should conduct them by the shortest roads to fresh developments and results, only dealing incidentally with the objections urged from a wholly unsympathetic point of view if they happen to occupy ground of which they can naturally take cognisance.

But this necessary condition of the fruitful prosecution of researches makes it all the more desirable that the fundamental questions should not be neglected, but should be constantly rediscussed in the light of the results respectively arrived at by the advocates of rival principles of investigation; and this, too, in the interests alike of the sturdiest champions of the opposing methods and of that enormous mass of waverers who do not like to say either "yes" or "no," and "sigh to think they cannot utter both!"

And if such a discussion of the funda-

mental questions of Biblical criticism—of which prophecy is undoubtedly one of the foremost—is in itself desirable, no one who is acquainted with Dr. Kuenen's works will question his special qualifications for undertaking the task. In the first place, his undoubted mastery, not only of the subject-matter itself, but of all the varied literature that has clustered round it, places him in a position in which he has few rivals. Again, it must be regarded as an advantage that Dr. Kuenen is what is called in this country, at least, rather an extreme man, and has fearlessly pushed his views to their legitimate conclusions. This fact will save the discussion from ambiguity and barren vagueness. Lastly, and chiefly, those who have read the "Religion of Israel," and those masterpieces of controversial criticism, the author's essays in the *Theologisch Tijdschrift*, will readily admit Professor Kuenen's peculiar power of making his position clear to those who are not initially in sympathy with it, and of arresting and exhibiting in palpable forms all those minute facts and subtle influences which contribute to the formation of impressions but generally defy analysis. It is the peculiarity of Kuenen's argumentative style that he begins by completely identifying himself with his reader's presumable attitude of mind, and then so arrays the facts before him that he finds himself anticipating the conclusion to which he is being led, and half inclined to regard it as a discovery of his own.

With such qualifications Kuenen undertakes the task of leading on the quasi-orthodox believer who still clings to the "supernatural" interpretation of prophecy to the firmer ground of the "historic" view. The method of his book is in every way characteristic. He begins by a brief sketch of the traditional view of prophecy, a sketch which has rarely been excelled, we should imagine, in simplicity, force, and grandeur. To this he opposes a bare statement of the "organic" view which he cannot at this point paint in richer colours. He goes on to confess that the innovators have not yet, point for point, met the arguments of the traditional expounders, but to prove by copious extracts from the works of the latter that they have themselves abandoned many a position once considered vital. Hence follows the opportuneness of a renewed investigation, to the method of which together with certain preliminary and provisional discussions the next three chapters (ii.-iv.) are devoted. Then comes a detailed and conscientious examination of every single prediction contained in the prophetic writings (chapters v.-viii.), in which the precise intention of the prophet in each instance is, as far as possible, ascertained, and then confronted with the actual event. The laboriousness and completeness of this investigation can only be appreciated by those who study the book itself. Suffice it to say that, so far as we are aware, it stands entirely alone, and not only shows signs of being the result of much labour on the part of the author, but is likely to be the cause of much labour in others—should any orthodox champion be bold enough to undertake an answer. To many readers these chapters will be wearisome, but the main result is

* See *Geographical Magazine*, 1874, pp. 147, 148.

overwhelming. In detail Prof. Kuenen's results may often seem, to defenders of the old hypothesis, to be less certain and less conclusive than he represents them, but it is difficult to imagine any candid reader permanently resisting the total impression without a very marked change of front. For those who have already relinquished the supernatural position the chapter that follows next (ix.) will appear in every way the most important in the book. Here the relation is discussed between the prediction of the future and the religious belief of the prophets of Jahveh, and it is shown with admirable clearness and cogency, 1, That the prophetic predictions were conditional and not absolute; 2, That they were dependent upon the prophet's conception of Jahveh, and were, in fact, mere concrete applications of general principles. Hence the comparative indifference of the prophets in the face of the non-fulfilment of their predictions and their unshaken confidence in their own mission. The flood of light which this chapter throws upon the prophetic consciousness cannot be in any way appreciated from this bald statement, but no student can afford to ignore it. We regret all the more the only serious blemish we have noted in the book, namely that the reader is left to reconcile as best he may the results of this chapter with the phenomena set before him in chaps. x.-xiii., which deal with the representations of the prophets in the historical books. Here it would seem that in the minds of the prophetic historians prediction was all in all. The contradiction is probably more apparent than real, for even in the historical narratives prediction, on closer inspection, is seen to be generally subordinated to purposes of present warning or encouragement, but the fact remains that far greater stress is laid on the predictive element in prophecy than we should have expected. The remaining chapters deal with the "Unhistorical Explanation" and the "Spiritual Fulfilment" of the prophecies in the New Testament (xiii., xiv.), and the general results of the whole investigation (xv.), from which it appears that *ethical monotheism* is the distinctive creation of the prophets of Israel.

At the conclusion of this work we are compelled to admit that the polemical element and "motive" largely preponderate. The student who already agrees with the author as to method and general results will find much of great value in this book, but some of it he will have to glean over a wide surface. We therefore ask with all the more interest what is likely to be the effect of the perusal of this work by those who do not accept, to begin with, its view of prophecy. That it will ultimately produce a very powerful effect, and that future apologists for the supernatural explanation cannot and will not ignore it, and yet will experience extreme difficulty in dealing with it, we hold to be certain. And yet we very much question whether its effect will be as great, or at any rate as rapid, as a sympathising reader might be inclined to expect. Is not the fact simply this, that the task apparently undertaken in this work is intrinsically and essentially impossible? The attempt to isolate a phenomenon such as Hebrew prophecy, and

judge of it exclusively on its own merits, *without any predisposition to regard one result as more antecedently probable than another*, must by its nature fail. And yet it is well to make it and carry it out to the utmost limits of possibility. This Prof. Kuenen has done. He has shown, conclusively to our mind, that the view of prophecy demanded by the general state of historical, scientific, and philosophical knowledge of to-day finds many-sided support within the prophetic writings, gives an adequate account of the phenomena of prophecy, and encounters no single difficulty that it cannot surmount. He has shown, moreover, that the traditional view is more or less incoherent and wavering, and in all its forms meets with insuperable and unequivocal contradiction within the prophetic writings. But conservative readers will feel that in attempting the further task of showing that their view is not only opposed by many facts, but finds no real support in any, Prof. Kuenen is influenced by a strong conviction (which they by hypothesis do not share) of the *antecedent improbability* of their opinion. We have hinted above that he comes to the enquiry with the belief that his own solution of the problem is demanded by facts and principles that do not come within the scope of the present enquiry. This conviction, evenly distributed and unintermitting as the pressure of the air, runs throughout the book, steadily pushing us to the conclusion and insensibly intermingling with the discussion of every problem. The author's critical conclusions, for instance, as to the age of the prophecies are assumed in this work; and they are certainly influenced by the consideration now pointed out. We do not mention this as a fault in Kuenen's work. It is strictly inevitable; and, moreover, it has been minimised by our author in a manner that cannot fail to excite our admiration; but, nevertheless, it marks the weak side of all such attempts as this. They go deep into the discussion, but they do not go to the bottom of it. They attempt an impossible isolation of a single group of phenomena, and fail more or less conspicuously to maintain it. At every point the influence of more general conceptions makes itself felt. The most that can be done is to show that those general conceptions find support in the special field of investigation that is being examined, and it is vain to imagine or pretend that they were not imported into the study but elicited from it. All this we believe Prof. Kuenen himself would be the first to acknowledge, and a clear perception of its truth has probably prevented his forming any exaggerated anticipations as to the immediate effect of his book. Meanwhile he may rest assured that it will be a permanent and growing force tending to reclaim for the "organic" view of history the literature and the people of Israel, and giving to prophecy, now that it has lost its traditional place in the ancient drama of redemption, a yet nobler part to play in the yet grander drama of human progress and religion.

We have not met with any serious attempt from the orthodox side to answer Kuenen's work, and indeed no champion who felt the gravity of his task would rush so

soon into the field. But from the extreme left Dr. A. Pierson has couched his wandering lance and tilted at his old friend and foe with his usual rapidity of movement and uncertainty of aim. His little book—or big pamphlet—is not really a study of the prophets, but an attack upon theology, and an attempt to show that Kuenen is too much biassed by his own theism to be able to take an impartial view of the prophets. Dr. Pierson himself confesses that he could never read a page of any of the prophets without finding his attention wandering unless forcibly held to the task, and rejects on grounds that appear to us very frivolous the whole of Jeremiah's biography. Dr. Pierson is too clever to write without being occasionally suggestive and instructive. His glowing but highly unfavourable picture of the "passion of Jahveism" (pp. 108-9) will be read with interest; his destructive criticism of the history of the prophets is occasionally (but rarely) incisive; he finds one or two weak points in Kuenen's armour, pointing out, for instance, the imperfect junction of chapters ix., and x.-xiii., dwelt on above, and his gloomy views of life are put forward with a touch of that weird and mournful pathos, that metaphysico-poetical devoutness of combined scepticism and idealism, with which his readers have long been familiar; but, properly speaking, his work demands no notice from us except as the only answer to Kuenen of any kind which has come under our notice during the considerable period we have allowed to elapse since the publication of his work.*

We have only to add a word of appreciation of the way in which Mr. Milroy has performed his task as translator. He has generally made his sentences flowing, and always intelligible; while so far as we have observed his renderings are remarkably faithful.

PHILIP H. WICKSTEED.

NEW NOVELS.

The Last of the Haddons. By Mrs. Newman, Author of "Too Late," "Jean," &c. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

Frank Raleigh of Watercombe. By the Author of "Wolf-Hunting in Brittany." (London: Chapman & Hall, 1877.)

Lawrence Loftwalde. By Arthur Hamilton. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

The Missing Will. By Herbert Broom, LL.D. In Three Volumes. (London: Chapman & Hall, 1877.)

Play or Pay. By Hawley Smart. In One Volume. (London: Chapman & Hall, 1878.)

A Chaperon's Cares. By Mary Catherine Jackson. In Two Volumes. (London: Smith, Elder & Co., 1878.)

Vanessa Faire. By George Joseph. (London: Samuel Tinsley & Co., 1878.)

MRS. NEWMAN's style has strengthened since she wrote *Jean*. *The Last of the Haddons* is a quieter and calmer story, but far more

* Since the above notice has been in type an important and constructive criticism of the two works it deals with has appeared in the *Tijdspiegel* from the pen of Dr. Oort, but space forbids our doing more than call attention to it.

interesting from its greater fidelity to real life. The heroine who tells the story is at a disadvantage from the autobiographical form of it. But she really is a nobly unselfish woman; and the way in which she passes this over, and represents her life of self-denial and self-suppression as perfectly natural, is very skilfully worked out, and gives a reality and truth to the story that goes far in creating the illusion which should be one of the chief aims of the novel as a work of art. The plot is not a very natural one in some of its details, but these are subservient to the main idea of the story, which is to show that a woman may give up all that outwardly constitutes the happiness of life, and, devoting herself entirely to the good of others, may become, not a suffering martyr, but a cheerful member of society. Mary Haddon, the heroine, spends the interval between her engagement and the time of her marriage as companion to a young heiress. Philip Dallas, to whom she is engaged, is in Jamaica during this period. Lilian, the heiress, discovers at her father's death that she has a sister who has hitherto been supported by her father unknown to her; and with generous impulse she immediately brings her away from the home where she is living in charge of her aunt, the wife of a shoemaker, and shares her fortune with her. But Marian, whose mind is essentially vulgar and selfish, turns out to be the legitimate heiress to all the wealth, and ousts Lilian, at the same time robbing her of the loyalty of the man to whom she was shortly to be married. The calm unmoved selfishness of Marian is well drawn, and she is a more effective picture than Lilian, who is, as we are told more than once, "beautiful with all the soul's expansion" (a quotation which seems such a favourite with the authoress that it is applied to different people twice on the same page). Mary Haddon is faithful to the fallen fortunes of her charge Lilian, and retires to a small cottage with her. Here in the course of time comes Philip Dallas to claim his bride; and the sequel would be sad and dreary enough were it not redeemed by the cheeriness and unostentatious magnanimity of the heroine, whose conduct at the wedding which should have been her own is worthy of the highest admiration. It would have been pleasant to know that she finally rewarded the faithfulness of Robert Wentworth, but the story is perhaps more natural as it is. We could have wished that some exaggerations, as for instance the conversations of Lilian's father, and Mary Haddon's interviews with the girl Nancy and the housekeeper of Robert Wentworth, had been toned down; but the story as a whole is interesting, pleasant, and healthy, though here and there the style of composition is faulty, and gives evidence of undue haste.

We are informed on the title-page of *Frank Raleigh* that it is a tale of Sport, Love, and Adventure; and certainly it is an extraordinary jumble of all three, but the sport has the best of it, so that we are made to feel that the love is only part of the sport, and ought never to be regarded in any other light. A person less fitted to be the hero of a book than Frank Raleigh it would be

hard to find. He is introduced to the reader as a schoolboy, and certainly he is a most precocious one. He feigns fainting when the master of his school boxes his ears with a dictionary; he gets away from school for a day, and manages to lose his way, and stays out all night on the moors. When he is rescued and is being taken back to his schoolmaster by the country doctor, he suddenly hears that his father's otter-hounds are to meet in the neighbourhood, whereupon he takes another day for otter-hunting. When he is given a book of the *Iliad* to write out as a punishment, he endeavours unsuccessfully to bribe the half-starved curate to do it for him. He is finally expelled for keeping a coracle, and apparently poaching, and then, instead of going home, he stays on the way to make love. Before he is twenty he is engaged, against his father's wishes. He then goes to Oxford, while waiting for his commission, so that "if he did not study, he might mix in good society and be mentally improved by the very atmosphere of the place." He carries out his mental improvement by running deeply into debt, having some excellent hunting, and being finally expelled. He then goes to Wales, where he gets some polecat-hunting, and at last to Africa, where he has adventures with lions. So much for the "sport and adventure" of the story; the "love" had better have been left out, for it is not competently handled. After having bestowed all the valuable affection which he could spare from hunting, since earliest boyhood, on Mary Corbet, Frank suddenly breaks off his engagement with her, because he fears that her mother is going to marry his old schoolmaster, and even when assured that this is not the case, his conduct is quite unworthy of a man who would "ride straight." He marries and leaves his wife at the church, never seeing her until he finds her at the opera ten years after, when "they met and never parted again." It is a novel the merits of which sporting-men alone will be able to find out; but it is a less confusing one to the mind than *Lawrence Loftwalde*, where we are at once launched into a hopeless struggling mass of gipsies and smugglers who seem to be for ever clutching each other's throats. The story assumes no distinct form until the third volume, when it appears that it turns on the identity of a wandering showman who has dragged his long sentences through the two preceding volumes, and finally tells his tale in very fine language. The scenes are violent and exaggerated; as, for instance, where the baronet who wrongly holds the estates of the showman hits a ruffian who wants hush-money on the head with a candlestick, and then taking the apparently lifeless body to the window heaves it out, from all which bad treatment the ruffian recovers so as to be able to denounce his enemy in court where he is himself being tried for murder. In the course of the trial,

"he vaults over the dock's high railings, descends on the barristers' table, skims its surface like a swallow and clutches at the sheriff's collar. The sheriff stabs him with a dagger, and the ruffian glares at him for a moment, and then lifting his

heavily-ironed hands brings them down upon the other's head with terrific force. The sheriff falls forward a corpse . . . The judge faints at the sickening sight,"

and the hangman is the only person who has the presence of mind to come to the rescue. The author says he is "but a lisping babe in the republic of letters," but if he ever means to talk plainly he will have to alter his style; neither must he talk of a tear on the eyelashes of a dead man, "bright, translucent, gemmy," nor of "the blackbird pouring its throat," &c. &c., for if he does he may win "the hearty laugh" which he covets to raise, but it will be some time before he "brings forth one genuine tear."

The author of *The Missing Will* has a taste for architecture and for old china, and does not at all mind turning aside from the main point of his story to talk about both. The story itself is not strikingly original, for we have heard before of a will being burnt, and the wrong person enjoying property in consequence until Nemesis comes in the form of another copy of the missing document; and there is not any remarkable originality in the way in which the characters of the story are affected by these events. Ladies' dress is another subject about which the pen of Herbert Broom, LL.D., waxes eloquent. He tells us that "the bridesmaids—nine, an unusual number—were dressed in threes, and walked after the bride in threes, the centre aisle of Errington church being exceptionally wide. They were in white and cerise, with crab-blossom; white and violet, with pansies; white and blue, with primroses. It must be confessed that the absence of all expanding of dresses in the year of grace 187—makes it more difficult to give the pretty light effect to them which was so easily achieved when everything was fluffs and puffs." This is an average specimen of the lighter parts of the book, and for its graver style—for it has a graver style—we may quote the following: "Reader! hast thou ever known the influence of blank and absolute despondence? How it seems to brood like darkness that may be felt over every mental energy—how it seems to stupefy the senses—how it seems to render opaque the moral vision? Thou hast not felt such despondence? And heaven grant thou never mayst!"

Play or Pay is a short racing story; which from its free and easy style and its daring assertions about society in the present day, would have astonished our ancestors; but there is something amusing and bright about it which will carry all readers to the end. They cannot fail to feel some interest in the fair-haired hussar, who loses at cards the legacy which he intends to spend on horses, and is pledged for the honour of his regiment to ride, and not only to ride but to win a certain steeple chase on which there are heavy bets. Bertie Bazing's courtship, too, is naively described, and we think Mr. Hawley Smart may lay claim to originality in his description of the moment of his hero's engagement. "Be my wife, Pollie," he says to the frank, honest country girl who has won his heart. She answers: "If you wish it, Bertie," and softly steals out her hand adding, an instant after, "look,

Bertie, quick,' as she pointed to a woodcock stealing quietly away from the adjoining ditch. Of course, under the circumstances, Bazing ought to have been too agitated to shoot at all. I regret to say that he tumbled that unhappy cock over most artistically, and that his *fiancée* exclaimed, 'Bravo, Bertie!'

We sincerely sympathise with the chaperon who had the care of such exceedingly unpleasant young ladies as are portrayed in *A Chaperon's Cares*. One of them marries for money and is supposed to poison her husband; the other breaks the heart of an only son and has a bad temper. The story is not a pleasant one, though it is written smoothly and with some cleverness.

Vanessa Faire is a novel of the sensational order, crowding together elopements, and revenges, and wills, and hidden relationships in a bewildering way. The author takes gloomy views of men and morals, and indulges in misanthropical remarks about "this wilderness world," this "phantom dance of a lifetime," &c. Every here and there we find touches of humour and of talent in description, both of scenery (as of Marndyke, the gaunt weedy-looking house that seemed to have outgrown its strength), and of character (as John de Ferronnays, who made up his mind to rise, and had risen, "with a sister living in Camden Town who gave him half her little income—and he spent it"). And these touches make us regret the bad taste of such scenes as that of Mary's mesmeric trance and Arthur Murray's death-bed. The book is an unhealthy one and not agreeable. F. M. OWEN.

CURRENT LITERATURE.

The Life and Letters of Edmund J. Armstrong. Edited by George Francis Armstrong. *The Poetical Works of Edmund J. Armstrong.* Edited by G. F. Armstrong. *Essays and Sketches of Edmund J. Armstrong.* Edited by G. F. Armstrong. (Longmans.) These are the memorials of a life brief and vivid. In his twenty-fourth year E. J. Armstrong died; from early childhood until his last illness he seems to have lived at a high pressure, forced upon him by no external circumstances, but by the expansive power of the spirit within him. His life had in it material enough for two lives of the same length—frolics of boyhood, the growth of a passion for external nature, ardent friendship, an unsatisfied love, the loss and restoration of a faith, authorship, in prose and verse, all these filled to the full his narrow count of years. Passages of his history show a morbid element either in his character, or in the growths of certain particular periods; but his fund of humour, apparent through his letters and poems, was one pledge, among others, that he would work his way to sanity through any temporary extravagance of feeling. Edmund Armstrong was born in Dublin in 1841. Suffering from excess of study when an undergraduate, he wandered in France and among the Channel Islands in search of health, read and wrote with extraordinary energy, returned to Trinity College, obtained a foremost place among his fellow-students, and then was seized by his fatal malady. A considerable portion of the memoir is occupied with letters which give the history of a young man's transit from an "Everlasting No" through a "Centre of Indifference" to what became for him an "Everlasting Yea." This is diversified with pleasant open-air sketches of Norman and of Irish landscape and people. The editor has done

his work well, with all reverence and love for his dead brother, and with many lively and tender touches of his own. It is impossible here to speak adequately of E. J. Armstrong's Poems. They are something considered as an achievement, but more as a promise. Lyrical, dramatic, and narrative, they exhibit considerable mastery of form; they betray a passionate temperament (often craving repose) and a vigorous, if sometimes unchastened imagination. That these volumes should contain crudities is natural; what is remarkable is that they should contain so much work which, while youthful, is yet, in its way, more than tentative. The prose writings seem to us less interesting than those in verse; but a paper on the history of the English essay contains some brilliant writing.

The Mount: Speech from its English Heights. By Thomas Sinclair, M.A. (Trübner.) The Mount is that divine height on the twin peaks of which sit Shakspeare and Mr. T. Sinclair, M.A., bathed in the glory of a spiritual dawn, while purblind men of science and the whole race of miserable critics grope among the valleys and are lost. If Mr. Sinclair would for a while try to forget that he is a genius, if he would dismiss his intuitions, and set about some good piece of plain work, which would task his understanding and common-sense, perhaps he might afterwards return to his genius and his intuitions, and put them to some wise use. For he has a nimble wit enough (no uncommon possession), and light, not broad and even, but showing itself in long narrow pencillings, does illuminate his book. It must be an unhappy position to be so much wiser and more inspired than one's contemporaries: the solitude of the "Mount" must be oppressive. Yet Mr. Sinclair does not seem to suffer, and deals out jauntily his transcendental aesthetics. The higher order of intellects and imaginations work in a different fashion. Mr. Sinclair may yet accomplish something of value; but he must begin by utterly abandoning this off-hand manner of cheap genius.

George Eliot and Judaism, an Attempt to appreciate "Daniel Deronda." By Prof. David Kaufmann. Translated from the German by J. W. Ferrier. (Blackwood.) The omniscient critic declared with emphasis that the Mordecai part of *Daniel Deronda* was moonshine. The idea of Jewish unity, and especially the idea that the nation should once more possess a local habitation on our globe—these were dreams of an excited visionary, and accorded ill with the real part of George Eliot's novel. Grandcourt was unquestionably real; Mordecai was no better than a phantom. Meanwhile evidence has been forthcoming that in the living heart of the Jewish people a deep chord was struck by precisely what English reviewers pronounced the whimsical or visionary part of *Daniel Deronda*. The present essay by Prof. Kaufmann, of the Jewish Theological Seminary, Buda-Pesth, is one of several pieces of evidence that George Eliot was right, and her critics in error.

"It may be boldly maintained that the Judaism of to-day is awakening to, and strengthening in, national self-consciousness. . . . The fact cannot be denied that for the greater portion of the Jews, Palestine is something more than a geographical notion. . . . Advanced culture and noble magnanimity are not yet too tired to prove by deeds their readiness to sacrifice themselves for that country and its inhabitants, and to step forward for the preservation of places upon which the adoration of three religions, but above all the heart and soul of Judaism, is fixed. Who will venture to predict what may one day be brought about by the flood-tide swelling in the Jewish race? Who will venture to maintain that the imponderable mass of indefinite forebodings and mysterious impulses, which has increased rather than diminished in the soul of Judaism while the centuries have run their course, will vanish into air without having achieved result?"

The Lectures of a Certain Professor. By the Rev. Joseph Farrell. (Macmillan.) The pro-

fessor is "Professor of the Inexact Sciences," and his lectures are meditative essays about many things—about Books, and Culture, and Happiness, and Success, and Illusion, and Knowledge of the World, and kindred themes. The reader is not to look for knowledge from this book; but rather for a measure of wisdom—the wisdom of a pure, refined, tender, cultured nature, which holds in reserve a certain quiet strength under its tenderness. Mr. Farrell broods over his thoughts, is leisurely, goes to this side of his subject or to that as it happens to attract him. It is not every reader who will consent to be detained while the professor discourses of this or that, not always caring to be novel in view, and never being roused out of his quiet manner. And Mr. Farrell himself is doubtless tolerant enough to sympathise with the impatience of a reader who desires that intellectual and moral force should amass itself, and that ringing blows should be struck upon the anvil of the mind. But another kind of reader, who can spare time to be at ease with a quiet book, will find his own thoughts stirred—perhaps stirred vaguely—by these discourses, and he will set about approaching old truths of life with a quickened spirit until commonplaces of experience seem to acquire a fresh significance. The meditative essay is not in fashion with us at the present day; we demand accumulated facts or progression in a definite direction. But some of the great elementary facts of life are immovable, and we can only go about and about them. Mr. Farrell would gain by aiming at greater selectness, so as to dismiss inferior thoughts, and to illuminate his best thoughts with an exquisite expression. It would be easy for his present style to degenerate into the vapid or the bland edificatory style. Perhaps the tone of elderly moderation in Mr. Farrell's writing is a token that he is still far from elderly, and that we may look for future lectures from him, possibly on some exact subject. Why not on his favourite Cervantes and other writers of his choice?

History of English Humour, with an Introduction upon Ancient Humour. By the Rev. A. G. L'Estrange. In Two Volumes. (Hurst and Blackett.) We came to these volumes desiring to bless, for the subject is an admirable one; we stay to curse, for the treatment is miserably inefficient. Neither scholarship, critical insight, nor power of philosophic thought is to be found in this *History of English Humour*, nor even a tolerable prose style; we find in it only evidence of rambling and inaccurate reading. It would be a waste of power to amass the blunders of the book; the general inanity of the criticism will not exhibit itself without a longer extract than we are disposed to make. But the following short deliverances may serve as a measure of the qualifications of Mr. L'Estrange to write a history of English humour. "Scarcely any part of Chaucer's writings would raise a laugh at the present day." "How seldom do we hear any of Shakspeare's humorous passages quoted, or find them reckoned among our household words. From some of his observations we might think he was altogether averse from jocosity. Henry V. says 'How ill gray hairs become a fool—a jester.'" "Occasionally there is some sparkle in Pope's lines" (remarkable discovery!). "A bright fancy runs like a vein of gold through nearly all Swift's writings." "Fielding's turn of mind was decidedly cynical."

The Works of Sir Henry Taylor. Author's Edition. Vol. IV. "Notes from Life;" "The Statesman." (O. Kegan Paul and Co.) With this fourth volume begin the prose writings of the veteran author. If it be true that his poetical works have not yet obtained the reputation they deserve, it must further be admitted that these essays, originally published in 1836 and 1847, still remain almost unknown to the general public. Nor are the public entirely to blame for their indifference. The tendency to sententious moralising which has sometimes been criticised as spoiling the living interest of the dramas is here

developed in its natural medium of bald prose, without any adventitious aid of plot or history. Sir Henry Taylor's professed object was to "present in the form of maxims and reflections the immediate results of an attentive observation of life." Such a form of composition, which manifestly owes its original stimulus to the Essays of Lord Bacon, has so long passed out of fashion that it is difficult to realise that the writer is yet with us. The present generation is, above all things, not contemplative. By reason of the growing predominance partly of physical science and partly of journalistic literature, our attention is too much absorbed either in the truth of facts or in the novelty of events. We have lost the habit of pursuing curious trains of thought for ourselves, or accepting instruction in practical matters from the mature experience of others. But if there be any readers sufficiently old-fashioned to take pleasure in a genial exposition of certain leading aspects of human nature, we can commend to them Sir Henry Taylor's "Notes of Life," many of which are now published for the first time. Originality, in its strictest sense, they will not expect; but the general matter and the turns of thought are characteristic of one who has diligently combined the practice of literary composition with the duties of public life.

A Practical Guide to the Law of Landlord and Tenant, by George H. Larmouth. (Manchester: John Heywood.) This is not so much a legal handbook, as the suggestions of a house-agent addressed to that large class of persons who delight in having amateur dealings in house-property. Such people are the natural prey on the one hand of property jobbers and speculative builders, and on the other hand of defaulting tenants. Mr. Larmouth evidently writes with considerable knowledge of the risks to which his clients are exposed, and he supplies interesting information concerning the cost of managing house-property. But his strong point does not lie, as he seems to imagine, in real-property law.

NOTES AND NEWS.

SIR JOSEPH HOOKER, Pres. R.S., and Mr. John Ball, F.R.S., have, we are informed, put into the hands of Messrs. Macmillan and Co. for publication the journals kept by them during their visit to Morocco and the Great Atlas in 1871. The volume will also contain a sketch of the geology of Morocco by Mr. George Maw, F.G.S. The illustrations will be prepared by Mr. Edward Whymper from materials supplied to him by the authors.

MR. SKEAT has kindly undertaken to edit for the Early English Text Society a photolithographic facsimile of the unique manuscript of our earliest Anglo-Saxon poem, *Beowulf*, in the Cotton Collection in the British Museum. Though the MS. has been damaged by fire, its leaves have been very skilfully smoothed and mounted, and will yield good copies. Mr. Skeat will transliterate and translate the original, add collations of the best modern editions of the text, and write a critical introduction to it, and notes and glossary. Mr. Skeat has also made considerable progress with the new Lexicon of English Etymology, for which he has been long collecting materials, and which he is now preparing for publication by one of the most important publishing bodies in the kingdom.

DURING the later years of Auguste Comte's life it was among his most cherished objects to establish a periodical devoted to the propagation of Positivist principles. The disciples of the faith which he founded now feel themselves in a position to carry out his desires; and with characteristic piety they have resolved to adopt the name of *Revue occidentale*, which Comte himself had selected. The editor is M. P. Laffitte, the recognised head of the Positivist society which has its home

in Paris at 10 rue Monsieur-le-Prince, the house in which Comte lived and died. In his editorial duties M. Laffitte will be assisted by a committee, of which Dr. Dubuisson is the secretary; and contributions will be supplied by the adherents of Positivism in England, America, and Sweden, as well as by the French members. Each number of the *Revue* is to be divided into three parts. The first will consist of a discussion of recent events, political, social, and intellectual; the second will comprise a series of original essays; while the last part will be a publication "des actes officiels émanant de la Direction du Positivisme." The *Revue occidentale* will appear every alternate month, and the first number is already in the press.

MESSRS. TRÜBNER are about to publish the second part of Mr. G. J. Holyoake's *History of the Co-operative Pioneers of Rochdale*. The first part, which told their story from 1844 to 1857, has been translated into most continental languages. The second part brings down the narrative of their remarkable success twenty years later—namely, from 1858 to 1878. The new part is dedicated to the Rev. William Nassau Molesworth.

We have received some specimens of Easter cards from Messrs. Marcus Ward and Co., which show progress in ingenuity and colouring, even as compared with those upon which we had occasion to report favourably last year.

We understand that Mr. Walter W. R. Ball, Fellow of Trinity College, Cambridge, has in the press a *Student's Guide to the Bar*, in which he has given a brief outline of what the student must do to become a barrister, what prizes are open to him, and what course of study and preparation is usually adopted. The volume will shortly be published by Messrs. Macmillan and Co.

THE Parallel-Text edition of the Devonshire *Hamlets* having been for some years out of print, the Duke of Devonshire has, at Mr. Furnivall's request, authorised a fresh reproduction, this time by photolithography, of his copies of the two first *Hamlet* quartos, 1603 and 1604, besides some other first quartos. It is believed that the books can be reproduced at a price that will put them within the reach of every student, say 6s., and it is hoped that the number of subscribers who will support the scheme will enable it to include all the first quartos of Shakspeare, and all the rarest and best early plays and tracts. The reproductions of the books will be done by Mr. W. Griggs, long the photolithographer of the India Office, under the general superintendence of Mr. Furnivall, and the Introductions to them will be written by Mr. Furnivall, Mr. P. A. Daniel, Mr. T. Alfred Spalding, and other editors of the New Shakspeare Society. The *Hamlet* quarto of 1604 is already in hand, and the work will be pushed rapidly on.

A FULL notice of the life and works of M. Camille de la Berge, whose death we have already announced, appears in the *Revue Critique* of April 13.

MESSRS. MACMILLAN AND CO. will shortly publish a small *Manual of Practical Chemistry*, by Mr. M. M. Pattison Muir, Praelector in Chemistry, Gonville and Caius College, Cambridge. The object of the book is to supply a guide to the medical student in his study of practical chemistry. With this view the author has so arranged the facts and the methods that what the student does he may do thoroughly, that he may learn as much as possible during his necessarily limited course, and that he may lay the foundation for future work should he have time and inclination for such work.

M. ARTHUR HEULHARD, editor of the *Moniteur du Bibliophile*, 34 rue Taitbout, Paris, has nearly completed a work of much importance for the history of men and manners on the stage, entitled *Jean Monnet, histoire et aventures d'un entrepreneur de spectacles au XVIII^e Siècle*. This Jean Monnet left Paris for London in 1749, at

the head of a troupe of comedians, and gave a few representations of French pieces at the Haymarket Theatre, which were played to very tumultuous audiences, and which gave rise to (1) libels, memoirs, and pamphlets for and against his enterprise; (2) controversies in the newspapers, especially the *Daily Advertiser*; (3) caricatures and drawings. M. Heulhard would be greatly obliged to any of our readers who could furnish him with any information on this subject, at the above address.

THE first edition of Miss Bramston's novel, *Em*, having been exhausted, a second one will be shortly issued by Messrs. Marcus Ward and Co.

AMONG the miscellaneous charters in the British Museum is one which attracts notice from its connexion with a people whose name is at this moment in every mouth. It records the sale of a Russian female slave at Venice in the year 1450, by one Ser Antonio Colona, who, to quote the document itself,—

"Libere et ex certa scientia dedit et vendidit, sub vinculo servitutis perpetue, viro egrégio Ser Angelo Gadi, de Florentiâ, ementi vice et nomine Ser Laurentii Lutoçi de Nasis, de Florentiâ, et suorum heredum, unam suam esclavam de genere Russiorum, etatis annorum viginti duorum vel circa, vocatam Marta, sanam et integram mente et corpore et omnibus suis membris tam oculis quam manifestis et maxime a morbo caduco, secundum usum terre, exceptuato si grvida esset; et hoc pro precio ducatorum triginta sex auri," the vendor further giving and yielding "purum et merum dominium super dicta esclava, cum plenissima auctoritate et potestate eam habendi, tenendi, dandi, donandi, vendendi, alienandi, pro anima et corpore iudicandi, et de ea disponendi, prout de ipsius emptoris hereditumque suorum voluntate processerit, sine ulla contradictione."

THE following letter is a curiosity which could have been written only in the days of Charles II. At no other period of English history would the manners of the day have allowed an ex-Minister to send, or a king to receive, a bottle of gargle for a royal mistress. But the free-and-easy social habits of Charles's Court forbid us to be surprised at anything. The writer of the letter is Lord Latimer, a gentleman of the bed-chamber, and son of the Earl of Danby, who had remained prisoner in the Tower since his fall in 1679. The seriousness with which the bed-chamber-man describes his own proceedings adds considerably to the drollery of the scene.

"Feb. 8th 1682.

"My Lord,

"I read your letter to y^e King by w^{ch} hee saw your usage att y^e Kings-bench & was very angry. He has sent to speake wth L^d Chieffs Just: to day & when I know what is y^e result of y^e matter I will immediatly send you word. I delivered the watter to y^e King & opened itt & drank 2 spoonfulls my selfe for I told him tho shee was onely to use itt as A Gargle yett if itt went downe there was no hurt in itt, hee has not yett delivered itt to Lady Portsmouth for shee was not up when he was there The Dutch letters are come but I have not heard the news, the[y] came last night as the King was going into bed I will give the King an account of what successe has been today att Westminster w^{ch} Mr Bloome has given mee an account of.

"I am

"My Lord

"Your Lo^{ps}"

"Most obedient & dutyfull son
"LATIMER."

MRS. ALFRED HUNT's new novel, *The Hazard of the Die*, which is announced to appear shortly, will be interesting to students of the English country dialects. The scene has been laid in Yorkshire, at the beginning of this century, and Mrs. Hunt, who is a known authority on the peculiarities of the northern English dialects, has given special attention to this particular, as far as could be comprehensible to the general reader.

RAJENDRALALA MITRA, who last year was deputed by Government to examine and report on the ancient remains of Buddha Gaya, has in

the press a large volume on the antiquities discovered on the spot. The title will be *The Hermitage of Sakya Buddha*.

THE applications for admission to the Hibbert Lectures, to be delivered by Prof. Max Müller in the Chapter House, Westminster, have been so numerous that the trustees have decided to have the lectures delivered twice over, in the morning and the afternoon.

THE Rev. John Macnaught is engaged upon a new work, an *Essay on the Institution, Apostolic Use, and Subsequent History of the Lord's Supper*. It will be published early in May by Messrs. Kegan Paul and Co.

OBITUARY.

LAST week the column of deaths in an evening contemporary announced the decease "at Turnham Green, on April 7, of Mr. Richard Z. Troughton, aged 94." I suppose that this statement can scarcely have interested half-a-dozen people; but it happened to meet the eye of one person connected with letters who had often speculated on the authorship of the single drama on whose title-page this unusual name is to be found. The only work of Mr. Richard Zouch Troughton's with which I am acquainted is the tragedy of *Nina Sforza*, published in 1840. That year was a very remarkable one in the history of our modern poetic drama, for, stimulated by the new day that seemed dawning for the stage, the poets came forward simultaneously with tragedies—Leigh Hunt with *The Legend of Florence*, R. H. Horne with *Gregory VII.*, and Darley with *Thomas à Becket*—the no less remarkable presentations of Talfourd, Browning, and Marston being only a few months earlier or later than these. In this sudden blossoming of dramatic poetry, which preceded the spasmodic school, and was far more worthy of public attention, Mr. Troughton's solitary tragedy appeared. Its author was one of those who crowded around the throne, trembling with the hope of winning an Olympian nod from Mr. Macready. My distinguished friend, Mr. Horne, tells me that he believes that a drama, not *Nina Sforza*, was actually accepted and put into rehearsal; but I have failed to trace it.

The mere fact that a writer who would appear to have been born not later than early in 1784, and therefore before Dr. Johnson died, has passed from us only last week, would be curious enough, even if the writings themselves were nothing; but *Nina Sforza* is so good that I make no apology for recalling its existence to mind. Judged, as it must be, by the standard of its contemporaries, it has nothing to lose by comparison with the admired pieces of Darley and Hunt. It is in blank iambs, and one thing is evident, that Mr. Troughton knew thoroughly well how to fashion a verse. The scene is laid in Venice; Doria, a Genoese nobleman, marries Nina, a Venetian maiden of the house of Sforza, and is afterwards unfaithful to her. Another Genoese noble, Spinola, the Iago of the piece, contrives that Nina shall discover this, and she dies, but is reconciled to her husband before her end. There is a good deal of romantic plot, cleverly conceived, and the play is quite as well adapted to the stage as most modern tragedies, or more so. The workmanship is very even throughout, never very elevated, but never mean. I may be allowed to quote a single passage from a poem so entirely forgotten, to show at what a high level of merit it moves. This scene presents the arrival of the Genoese at Venice:—

"Doria. Of all the fairest cities I have seen,
I give the apple to this Aphrodite!
I long to see her when the chaste'ning moon
Looks sadly down upon her hushed canals,
And these long rows of lighted palaces
Lie trembling in the liquid glass beneath.
Bizzaro. I wonder why they smutch their gondolas
With one eternal and unvaried black;
It grieves the eye.

Dorato.

That struck me, too, my lord.
What if they did them o'er, from beak to stern,
With leaves of beaten gold? So should they seem
A mass of floating metal.

Doria.

Excellent!

Dorato.

I knew my lord would say so.

Doria.

Apt and tasteful!

Bizzaro.

Nay, but suppose they picked his metal out
With painted poetry? The Cydnus, now,
With the brown beauty gliding down in state;

The love-sick Greek who swam the Hellespont,
And made a loadstar of his mistress' lamp;

Or young Andromeda unveiled and bound—
They're better black.

Doria.

Why so?

Bizzaro.

Didst never see,

Doria.

In summer-time, towards eve, a dazzling ray
Dart through a cranny in a pitchy cloud?

Think of a glance from a Venetian eye
Shot through the curtains of these sombre barks!

O they are Sybarites, these citizens!"

EDMUND W. GOSSE.

AFTER a long and painful illness, Mr. H. T. Riley died at his sister's house (the Crescent, Croydon), on the 14th inst. He graduated at Corpus Christi College, Cambridge, in 1840, and was called to the bar in 1847. For Bohn's *Antiquarian Library* he published translations of Hoveden's *Annals* and Ingulph's *Chronicles of Croyland Abbey*. For the *Classical Library* of the same publisher he translated the works of Plautus, Terence, and Ovid, the *Pharsalia* of Lucan, and the *Natural History* of Pliny. His *Dictionary of Latin Quotations, Proverbs, &c.*, has passed through two editions. Under the auspices of the Master of the Rolls he edited a series of works by the monks of St. Albans, containing *Chronicles of English History* by Walsingham, Rishanger, and others, as well as *Memoirs* of the abbots of St. Albans. In 1859 he edited the *Liber Albus* of the City of London; and in 1860 he did a like service for the *Liber Custumarum*. A translation of the former work was published by him in 1862. He also translated and published the *Chronicles of the Mayors and Sheriffs of London from 1188 to 1274*; and in 1868 he printed from the early archives of the Corporation of the City a series of extracts descriptive of London and London life in the thirteenth, fourteenth, and fifteenth centuries. His knowledge of the City archives was extensive and profound, and would have amply justified any mark of appreciation from the City authorities. As one of the inspectors under the Hist. MSS. Commission, he examined and reported on the muniments of most of the Colleges at Oxford and Cambridge, and many of the Corporations throughout the kingdom.

THE *Nation* records the untimely death, at Rio, of Prof. C. F. Hartt, of Cornell University, in charge of the Brazilian Geological Survey. He was a native of Fredericton, N.B., where he was born in 1840; but his geological tastes were first exhibited in Nova Scotia. He became in 1862-65 a student under Agassiz, and accompanied him in his expedition to Brazil as first assistant-geologist. This determined his future connexion with the Empire. His subsequent observations in the Amazon valley led him to differ from Agassiz as to the evidence of glacial action in that region. Prof. Hartt was also an ardent student of the Indian languages, and made a folk-lore collection of no little value. His work on the *Geology and Physical Geography of Brazil* appeared in 1870.

NOTES OF TRAVEL.

PROF. KARL WIENER, who has recently returned from his voyage of exploration in South America, undertaken at the expense of the French Government, has been fortunate enough to carry out successfully the ascent of the Illimani. He succeeded in reaching the south-eastern peak of the mountain, 20,118 feet above sea-level, accompanied by two Germans—Herr Grumkow, civil engineer, and Herr von Ohfeld, settled at Ouzco. Prof. Wiener named the peak "Pic de Paris," an appellation accepted by the Government of Bolivia. The bold explorer buried at the highest point reached a record of his undertaking, hermetically closed in a glass capsule. The ascent was made from Cotana. Of the seven Indian porters accompanying the party, only three persevered to the end; the four others were entirely unable to advance at a height of 19,686 feet. An idea may be formed of the difficulties to be overcome by referring to the celebrated ascent of the much lower Chimborazo by Alexander von Humboldt, and by stating that Gibbon, who attempted the Illimani, had to desist from his undertaking after reaching a height of only 14,765 feet.

IN the course of their last year's work in New Mexico, a United States Topographical Survey party visited numerous Pueblo and Spanish ruins, the largest of which, Gran Quivira, is situated in the plains between the Manzana and Gallinas mountains. It is believed that some followers of Cortez, who were left behind by their leader in his march across the continent in 1550, took advantage of the superstitions of the Montezuma Indians, and compelled them to build this city for them. The Indians afterwards rebelled, murdered their masters, and wrecked the city. The walls of the principal church were found by the Survey party to be still standing; on the outside from the top they are slightly bevelled, the corners being well tied; the masonry used in their construction is partly sandstone, which is well dressed on the outside and beautifully plumbed. To the east of this church is the town, the main building of which appears to have had 800 or 900 rooms. There is now no water near it, but drains and dried-up springs indicate a plentiful supply in former times. The Indians told the Survey party that a river flowed underneath the church, but no trace of it could be discovered.

MR. RALPH RICHARDSON, Secretary of the Edinburgh Geological Society, has published an Agricultural Map of the County of Edinburgh, which is coloured so as to indicate the rental value per acre of the various districts.

MR. STANFORD has just issued the Map of Newfoundland and Labrador, by the Rev. J. J. Curling, late R.E., to which reference was made in the ACADEMY on November 10, 1877. The details of the interior of the country are derived mainly from Mr. Alexander Murray's Geological Survey, and Mr. Curling also acknowledges his obligations to Sir Bryan Robinson for the general information concerning the colony which is inserted on the map. As the map has been compiled chiefly for diocesan purposes, a Handbook is annexed, giving copious details as to mission stations.

THE Rev. Thomas Wakefield, who is in charge of the United Free Methodist Churches' Mission at Ribé, in Eastern Africa, and to whose explorations we have before alluded, is now making a tour among the Galla tribes, chiefly along the River Dana.

By latest accounts from the West Coast of Africa we learn that information had been received from native sources that Lieut. Savorgnan de Brazza and Dr. Ballay were descending the Ogowé, having presumably met with fresh obstacles to their progress, and that they were expected to reach the coast towards the end of March.

THE German Geographical Society, of which Baron F. von Richthofen is President, will celebrate its fiftieth anniversary at the close of this month. There will be a festival meeting on April 30, which will be followed by a grand banquet on May 1. The principal geographical societies of Europe have been invited to send representatives to attend the celebration of the Jubilee.

Good progress is being made with the preparations for the forthcoming Dutch Arctic Expedition. The schooner, the *William Barendsz*, in which it will sail for the Polar regions, has just been launched, having been specially fitted for the voyage, and is to be commanded by Lieut. de Bruyne, who will also have with him two other officers of the Dutch navy. We hear that the staff will include a naturalist among its members, and that Mr. Grant, an English amateur photographer, who accompanied Sir Allen Young in the *Pandora*, has offered to join the expedition, and that his offer has been accepted.

OWING mainly to the recent gold discoveries, New Guinea is attracting much attention in Australia and New Zealand. An expedition was to leave Sydney for that island at the end of February, and others will probably follow. We also hear from New Zealand that it is in contemplation to fit out an expedition to explore the coast-line of New Guinea. This will consist of fifty picked men, thoroughly equipped, and under the command of an experienced leader. With a view to the systematic organisation of this expedition, an executive committee has been formed, with the sanction apparently of the Colonial Government; and, in addition to the investigation of the extensive coast-line of the island, we learn that their programme includes the exploration of the interior and the collection of trustworthy information respecting its climate and its mineral and other products, about which very little is at present known.

WE hear that Captain W. J. Gill, R.E., is preparing for publication an account of his recent journey through Western China and along the Tibetan frontier into Burma.

As the result of a journey of exploration made by Messrs. Horner and Bauer, of the French Mission at Zanzibar, in August last year, a French Mission Station has been established at Mhonda, on the eastern slope of the mountains of Ngura, near the Walé, a northern tributary of the Wami River, about midway between Saadani on the coast, and the village of Mpwapwa on the route to Unyamwezi.

MAGAZINES AND REVIEWS.

PROF. JEVONS's criticisms of J. S. Mill's philosophy, which are appearing in the *Contemporary Review*, have at least the merit of clearness and directness. In truth one may say that they are almost too plain to be of a very high intellectual quality. The third article, which deals with Mill's experimental methods, seeks to show that the logician bases these on causation, while at the same time he bases the latter on the methods. Unfortunately for the critic's claims to originality, the difficulty which here perplexes him is not only one which is the first to be detected by every youthful reader of the *Logic*, but is precisely the difficulty in his system which Mill himself most clearly anticipated and took most pains to obviate. So far from basing the methods on the law of causation, Mill distinctly tells us that this law does not enter into the proof, properly so called, of the conclusions reached by the methods. In a passage of the *Logic* which is conveniently overlooked by Mr. Jevons (Book III., ch. xxi., § 4), Mill says:—

"The assertion that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning which supposes the

universal truth, or major premise, in a ratiocination to be the real proof of the particular truths which are ostensibly inferred from it."

As long as a critic takes his stand on "the old theory of reasoning," and so fails to seize the central idea of Mill's *Logic*, it is of course easy for him to give to the author's particular doctrines the semblance of inconsistent if not meaningless propositions.

THE article of most general interest in the present number of *Mind* is headed "Philosophy in Education," and is contributed by two teachers of philosophy, Mr. J. A. Stewart, of Christchurch, and the editor, the Professor of Philosophy at University College, London. Mr. Stewart, who writes in a forcible yet graceful style, makes a good case against the present fashion of teaching philosophy. He sets out with the Greek idea that philosophy is a mental attitude rather than "a definite body of doctrine." To teach the history of philosophy is to present "to the pupil a phantasmagoria of views which he cannot help regarding as severally untrue and unreal." Psychology again, even in its new form of "physiological psychology," is lacking in the essentials of a definite science, and being taught, as it too often is, as the only illustration of scientific method, is positively frustrative of genuine scientific training. The writer proposes that the student of philosophy should take up formal logic at school, and then pass at college to the study of a classic such as Locke, so as to acquire in intimate contact with some master of reflection the philosophic *ἦθος*. The editor's rejoinder is based on the idea that philosophy is something more than a mood, that it essays at least to formulate the truth of things, and that we may approach its least soluble problems by a path which sets out from the firm ground of positive science. Prof. Robertson ingeniously connects Mr. Stewart's view of the question with the conditions of Oxford study. He himself would set out with psychology (the scientific claims of which he ably defends); but then he assumes (what Mr. Stewart appears to look upon as impracticable) that the student should already have had some strict discipline in the study of the physical sciences. The difference between the London and the Oxford feeling makes itself heard again in the remark "that it is no matter of indifference who the thinker (Mr. Stewart's classic) is that should thus be assimilated into the student's mind," and that "as we have to think nowadays in reference to a quite different experience from that of two or three, not to say twenty or more centuries ago, it behoves the student to begin his special study of philosophers with a master not too far removed"—e.g. Kant. Mr. Robertson does not say much in defence of the plan of beginning the study of philosophy proper (as distinguished from psychology, logic, ethics, &c.) with a general survey of its history. Mr. Stewart's remarks on the mischiefs ensuing from the abstract study of systems, apart from their concrete circumstances, are very forcible; yet he appears to exaggerate these evils. It is no doubt true that now and again a young Berkeleyan apprehends "his author's theory of matter in such an abstract manner as to be able to prove from it the truth of the doctrine of substantiation;" yet it is no less true that the brief knowledge of Berkeley's idealism derivable from a manual of philosophic history, or, still better, from a course of lectures on the history, is fitted to awaken a mind naturally disposed to reflection to a wholly new line of thought, and so to make for ever impossible again that unenquiring common-sense view of things in which most men are content to live. Besides, as the editor remarks, how is the student to find out the master mind best fitted to communicate or develop the desired *ἦθος* except by first going through a general survey of the field? Among other interesting papers in *Mind* must be named Mr. Grant Allen's record of a careful series of observations made on a man wanting in musical ear, that is, incapable of distinguishing pitch except

within wide limits, and of recognising the familiar harmonic intervals. The case is probably a very common one, and Mr. Allen has done good service in rendering our knowledge of this organic abnormality (if, indeed, it be such) more precise. He reasons ingeniously respecting the physiological peculiarities underlying such musical deficiency. Mr. Sully concludes his account of the present condition of the question of visual space in Germany by expounding and criticising the theories of the opposed schools, the Nativists and Empirists or Derivativists. Hering, Stumpf, Lotze, Helmholtz, and Wundt are the names which receive most attention. The essayist seeks to define the relation of the scientific question at issue between Nativism and Empirism to the strictly philosophical problems raised by Kant. Mr. Sully's essay is in a sense supplemented by a new contribution from Prof. Helmholtz on the origin and meaning of geometrical axioms. In this paper he argues (against Prof. Land) that the "metamathematical" space relations discussed in his former paper are, or may become, mentally representable, and that consequently Kant's proof of the *a priori* origin of the axioms of Euclidean geometry breaks down. He further seeks to show that even if there is a transcendent intuition of space, our knowledge of the actual laws of space, or "physical geometry," is obtained by way of experience. Finally, the professor restates his theory of reality as of that unknown something which underlies the perceptions that are but its symbols, and seeks to prove the compatibility of this view, which is based on the law of causation, with each of the alternative conceptions of realism and subjective idealism. By so doing he makes an important addition to his theory of perception, which in its earlier forms looks very much like Mr. H. Spencer's doctrine of realism. Mr. F. Pollock gives us another of his interesting studies on Spinoza, in which he traces the influence of mediæval Jewish thinkers on that philosopher's speculations, and redefines its position in relation to the dualism of Descartes and modern scientific monism.

MR. PAYNE'S COLLECTION OF BOOKS.

As we anticipated, the sale of these books at Sotheby's, on Wednesday week, was an event of great interest to book lovers. It is a long time since a like collection was seen in a sale-room in England; for, to tell the truth, English book collectors are not often so fastidious as Mr. Payne about the condition and the antecedents of the volumes which they admit into their libraries. Generally speaking, if an English collector gets hold of a book that is at once rare and perfect, it is enough. In France and Belgium the case is somewhat different, and books are greatly sought after from the fact of their having once belonged to such and such a library, to have belonged to which is in itself a guarantee of every kind of excellence. Accordingly it was not surprising that when it was announced that books were to be sold that had belonged to Francis I. and Henry III. of France, to Grolier, Demetrio Canevaris, and all the great collectors down to Renouard and Charles Nodier, the French as well as the English dealers should come into the competition. Mr. Ellis and Mr. Quaritch found themselves confronted by M. Techener and M. Morgand, and the prices realised by the volumes were driven up to an extraordinary pitch. The first book of beauty was Caxton's *Romance of Arthur* (ed. of 1634), bound in the most charming manner by Roger Payne; Mr. Ellis had this for 18*l.* 10*s.* An Italian life of the Emperor M. Aurelius, from the Canevaris library, and therefore very rare, 17*l.* 10*s.*, Ellis. Mr. Ellis, who seemed to start with a determination to secure everything, bought also the copy of Gough's account of the famous Bedford Missal with three facsimile illuminations (39*l.*); a Bible, supposed to be Roger Payne's *chef d'œuvre* (26*l.*); Messrs. Payne and Foss's account of the Grenville

Library, 4 vols., large paper (17l. 10s.); the extraordinary and probably unique *uncut* Elzevir *Decameron* of 1685 (47l.); and the rare English translation of Boccaccio's *Tales*, 1657 (12l. 15s.). Next came a book which, to the uninitiated, seemed nothing extraordinary—a small 8vo volume, Bossuet's *Exposition de la Doctrine*, 1686, "a charming specimen from the collection of H. B. Longepierre, old blue morocco, with the order of the Fleece stamped in gold on the four corners and on the back." When a lively contest between Mr. Ellis and Mr. Morgand had brought this up to 122l. there was a pause; and then Mr. Quaritch, interposing for the first time, asked to see the book, which presently fell to him at the astonishing price of 127l. The next lot was an Elzevir *Caesar* of great beauty, with brilliant impression of the portrait, and in most faultless condition. It had belonged to M. Renouard. Mr. Quaritch bought it for 20l. 10s. An exquisite specimen of that rare binder, Du Seuil, next fell to the same buyer for 31l. 10s. Then came the turn of the French buyers, M. Morgand securing Cicero's *Letters*, Paris, 1532, beautifully bound by Padeloup, for 19l.; and the very rare Elzevir *Commines* for the enormous price of 48l. 10s. Mr. Ellis paid altogether 117l. 15s. for eleven volumes of Dibdin's works, of course in fine condition and with extra illustrations. An instance of what will be paid merely for the binding was lot 35, where a small *Reflexions des Saints Peres sur la Sainte Eucharistie* (1708), bound sumptuously by Padeloup, was bought by M. Morgand for 24l. The first edition of *Euripides*, 2 vols. in one, in the original Venetian morocco binding, went for 23l. 10s.—probably four times its value. A charming little MS. *Horae* went to Mr. Ellis for 25l. M. Morgand paid 28l. 10s. for a matchless copy of the Elzevir *Imitatio*, bound by Anguerran. An *entirely uncut* Elzevir *Living* (1678) was bought by Mr. Toovey for 22l. 10s. A Milton of 1795, 2 vols., bound by Roger Payne, sold for 18l. 18s. to Mr. Quaritch. The next lot was perhaps the most astonishing of the sale. It was a copy of Bret's *Moliere* (1773), 6 vols., uncut, in the original (and, it must be said, very ugly) half binding. So great is the Parisian demand for eighteenth-century illustrations of the great poets that M. Morgand actually paid 56l. for this book. A splendid MS. *Office* of the Virgin, Italian, late fifteenth-century, sold to Mr. Quaritch for the comparatively low price of 225l., while the extraordinary sum of 180l. was paid for the Plantin *Office*, with borders by Wierix, wonderfully bound, and adorned with the monogram of its first owner, the celebrated President De Thou. Another piece of bookbinding, the *Proclus* which had once belonged to Francis I., sold to Mr. Harvey for 48l. 10s. Mr. Quaritch bought for 63l. a very curious MS. Psalter, said to be of the thirteenth century. The one example of a Grolier binding, the Aldine *Sannazarius*, an undeniably beautiful book, was bought by M. Techener for 89l.; and Mr. Harvey, of Piccadilly, secured for 100l. another book which the French were very anxious to have—Henry III.'s copy of Stella's *Meditations*. The same buyer paid 51l. 10s. for a New Testament of 1712, bound in a very masterly manner by Du Seuil. Mr. Quaritch secured the very early Gutenberg *Thomas Aquinas*, probably 1458 (86l.). Perhaps the most notable instance of the craze for bindings occurred with the Elzevir *Virgils*. The first and largest copy, in the original vellum, sold for 11 gs.—certainly a great price. But the next copy of the same edition, slightly smaller, happened to have been bound by Derome; and Mr. Quaritch paid 50l. for it. The copy of the larger Elzevir of 1676, which had been presented to Louis XIV. when "Serenissimus Delphinus," most sumptuously bound, and with the autograph dedication of Heinisius, sold to a Dutch buyer for 24l. The sale ended with some miniatures, three of them of great beauty. Mr. Quaritch bought the *Girolamo dei Libri* (206l.), and the pair from a

missal executed about 1440 for the Bastard of Orleans, probably by the painter of the *Bedford Missal* (215l.). The last and most beautiful, *John Fichet, Doctor of the Sorbonne, presenting his book to Pope Sixtus IV.*, fell to M. Morgand's bid of 265l.

SELECTED BOOKS.

General Literature.

- CAMOWENS, *The Lusiads*. Portuguese text, with translation into English Verse by J. J. Aubertin. C. Kegan Paul & Co. 80s.
- CARTAILHAC, E. *L'Age de pierre dans les souvenirs et superstitions populaires*. Paris: Reinwald.
- DOERFFEL, E. *Johann Friedrich Christ, sein Leben u. seine Schriften. Ein Beitrag zur Gelehrtengegeschichte d. 18. Jahrh.* Leipzig: Breitkopf & Härtel. 8 M.
- DOWDER, R. *Studies in Literature, 1789-1877*. C. Kegan Paul & Co. 12s.
- FYTCH, A. *Burma, past and present*. C. Kegan Paul & Co. 80s.
- HOWELL, G. *The Conflicts of Capital and Labour*. Chatto & Windus. 7s. 6d.
- DEWILLE, Comte H. d'. *Gustave Courbet*. Paris: Lib. Parisienne. 25 fr.
- SAUVÉ, L. F. *Proverbes et dictons de la Basse-Bretagne*. Paris: Ohampton.
- SPRINGER, A. *Raffael u. Michelangelo*. 2. Buch. 1. Hälfte. Leipzig: Seemann. 8 M.
- THEORNTON, W. T. *Word for Word from Horace*. Macmillan. 7s. 6d.
- UZANNE, O. *Caprices d'un bibliophile*. Paris: Rouveyre. 5 fr.

History.

- JONES, Frank. *Life of Sir Martin Frobiisher*. Longmans. 6s.
- LECHLER, G. V. *John Wildf and his English Precursors*. Trans. Peter Lorimer. C. Kegan Paul & Co. 21s.
- WACTERS, A. *Les libertés communales*. Bruxelles: Lebegue. 14 fr.

Physical Science.

- AUVERS, A. *Bericht üb. die Beobachtung d. Venus-Durchgangs vom 8. Decbr. 1874 in Luxor*. Berlin: Dümmler. 30 M.
- HALLIER, E. *Die Plastiden der niederen Pflanzen*. Leipzig: Fues. 3 M.
- HARTIG, Th. *Anatomie u. Physiologie der Holzpflanzen*. Berlin: Springer. 20 M.
- MANTEGAZZA, P. *Studi antropologici ed etnografici sulla Nuova Guinea*. Milano: Brigola. 10 L.
- MICHELIA, *Commentarium mycologiae italicae*, curante P. Saccardo. Fasc. 1 et 2. Patavii. 17s. 8d.
- PATON'S *Industrial Chemistry*. Ed. B. H. Paul. Longmans. 42s.
- SACCARDO, P. A. *Fungi Italici autographice delineati*. Fasc. 1-8. Patavii. 32s.

Philology.

- BRINKMANN, F. *Die Metaphern. Studien üb. den Geist der modernen Sprachen*. 1. Bd. *Die Bildbilder der Sprache*. Bonn: Marcus. 9 M.
- FOERSTER, R. *Francesco Zambeccari u. die Briefe d. Libanios*. Stuttgart: Helts. 10 M.
- LAGARDE, P. de. *Samitica*. 1. Hft. Göttingen: Dieterich. 3 M.
- LEBINSKI, C. v. *Die Declination der Substantiva in der Ost-Sprache*. I. Breslau: Köbner. 1 M. 20 Pf.
- RECUEIL d'anciens textes bas-latins provençaux et français, publiés par P. Meyer. 2^e partie. Paris: Vieweg.
- STUDIN, romanische. Hrag. v. E. Boehmer. 10. Hft. Strassburg: Trübner. 6 M.
- WURSTENFELD, F. *Die Familie el-Zubair*. Göttingen: Dieterich. 5 M.

CORRESPONDENCE.

ROBERT FLOWER, THE LOGARITHMIST, 1771.

25 Argyll Road, Kensington: April 13, 1878.

In the *ACADEMY* for October 20, 1877, p. 386, col. 3, I gave an account of Robert Flower's book, and enquired whether anyone knew anything about him. This letter brought me some good suggestions for enquiry from Mr. Hyde Clarke, which I have not been able to follow out, and some very important references from Mr. Peter Gray, F.R.A.S. (author of *Tables for the Formation of Logarithms and Anti-logarithms to Twenty-four or any less number of Places*, 1876), and Mr. Thomas Warner, F.R.A.S. (whom Mr. Gray mentions in his preface as having contributed to the expenses of printing those tables). By following out these references, by transcribing Flower, and comparing his process with Briggs's (in his first edition of the *Arithmetica Logarithmica*, 1624, and Vlacq's first edition, 1628; it disappears in subsequent editions), I am now able to give the following account of Robert Flower and the history of his book.

Dr. Charles Hutton, in the first edition of his *Mathematical Tables*, 1785 (the following important anecdote disappears in subsequent editions),

p. 72, footnote to a description of the method of interpolation given by Briggs, chapter xi., says:—"It is no more than a large exemplification of this method of Briggs's that has been printed so late as 1771, in a quarto tract by Mr. Robert Flower, under the title of *The Radix, a New Way of making Logarithms*, though Briggs's work might not be known to this writer.—Since this was written I have been favoured with the following anecdote concerning Mr. Flower and his work, by the Rev. Dr. Horsley, the learned editor of the works of Sir I. Newton. 'This Robert Flower was very obscure, and probably illiterate. He was master of a writing school in the town of Bishop Stortford in Hertfordshire. He communicated his *Radix*, before he published it, to my late learned friend Math. Raper, Esq., of Thorley Hall [one mile from Bishop Stortford]. I was at Thorley at the time, upon a visit to my father [Bishop of St. David's 1788, of Rochester 1793, of St. Asaph 1802, d. 1806], who was rector of the parish, and I well remember that Mr. Raper told me with great surprize, that Flower, (who was known to us both by name as the writing master of the neighbouring market town,) had fallen upon Briggs's way of finding all logarithms from the first ten chiliads [this was an incorrect appreciation, see below]. And he was so well persuaded that Flower had made the discovery for himself, without any light from Briggs, that with his accustomed munificence he rewarded the man's ingenuity with a present of ten guineas; informing him, I believe, that his work had been done before, and dissuading the publication.'"

Probably the "ten guineas" acted more powerfully than the "dissuading," and fortunately, as the "work" had not been "done before," the book was published in 1771, the last table in it being dated 1770. Immediately on reading the above anecdote, which I did not see till this month, I wrote to the Rev. G. S. Bayne, vicar of Bishop's Stortford, who, in reply to my queries, most kindly gave me the following information concerning Robert Flower: "his burial is recorded under date February 23, 1774 (bachelor) set. 63. One of the 'oldest residents' states that 'relatives of his' own house property at Limehouse."

Hence Robert Flower, whose book was "printed for the author," died without leaving either a widow or family, three years after its publication. This circumstance, in conjunction with his own obscurity, sufficiently accounts for the practical disappearance of his book. I am glad to say, however, that through the kindness of Mr. Graves's brother, the duplicate in the Graves Library of University College, London, was presented to the British Museum last December, so that two copies are now accessible in well-known public libraries.

Hutton, Horsley, and Raper, were misled by the nature of Flower's *table*, to consider his *method* the same as Briggs's, who uses a similar table, but of much less extent. Flower had no object in interpolating in Briggs's Chiliads. He had probably never seen them, for the book was even then excessively rare, and probably Flower's knowledge of Latin was very limited. Flower refers to Ulacq's (sic) *Canon of Ten Figure Logarithms*, and Dodson's *Anti-logarithmic Canon of Eleven Figures*, but the logarithmic tables which he used were clearly Sherwin's, to which he frequently refers without specifying the edition (from 1706 to 1771-1742 best, 1771 worst: see *Report of British Association* for 1878, p. 129). Flower's object was to calculate the logarithm from the number and conversely, independently, and without any table but his own *Radix*. And this he effected in a very complete manner, of which Houël (*Tables de Logarithmes à 5 Décimales*, ed. 1877, p. xxix., note) says that "[elle] nous a paru la plus simple de toutes celles qui ont été proposées pour le même objet." Flower's method of finding the logarithm from the number is totally dissimilar from Briggs's; but his method of finding the number from the logarithm is almost necessarily the same, and has been subsequently proposed by several others. His method of finding the logarithm was rediscovered, independently apparently, in 1348 by the late Mr

William Orchard (see preface to P. Gray's *Tables for the Formation of Logarithms and Anti-logarithms to Twelve Places, with Explanatory Introduction*, 1865, p. 52). Without studying Flower's own book it is impossible thoroughly to understand the complete mastery which he had gained over his method, and the entire originality of his processes. Briggs's table, which is headed "Tabula inventioni Logarithmorum inserviens," on page 32 of the *Arithmetica Logarithmica*, consists of ten of Flower's classes, containing 90 logarithms, each of 15 places, with numerous errors in the 15th, and not a few in the 14th, and with two internal errors—namely, in the 2nd periods of log. 4 and log. 1·0005, where 99903 and 70029 should be 99913 and 70929; the former is corrected, the latter retained, in his *Chiliads*. But Vlacq, who simply gave the table to 10 places, repeats both the errors, though he corrects both in his *Chiliads*. Flower calculated his *Radix* to 13 classes, which, including log. 10, gave 118 logarithms, each to 23 places, of which he considered 22 to be "true." I have only found one case in which 22 were not true, and that is log. 1·00009, where the 3 last places are 695, in place of 717—that is, if 22 places only were taken, 70 for 72. To 21 places, all he really relies on in his title-page, containing 11 classes (which he calls 10, not reckoning the first) and 100 logarithms, every figure is perfectly correct. Hence he had evidently done much more than merely give "a large exemplification of" Briggs's method. His mode of calculating these logarithms (described in my former letter) was extremely laborious, and can now be greatly simplified; but this does not in the least detract from his merits. As the earliest inventor of a practical method of finding logarithms to a large number of places by an eminently simple method, Flower deserves a conspicuous place in the history of logarithms, of which the practical disappearance of his book in England has unfortunately hitherto deprived him. I trust that his name will not be in future forgotten by any English writer on logarithms.

It is not a little singular that, while both his name and method were forgotten in England, the method and sometimes the name should be known in widely-diffused manuals on the Continent; and this is how it came about.

In the year XI. of the old French Republic (1802-3) Zecchini Leonelli, born at Cremona in 1776, two years after Flower's death, and hence at twenty-six years of age, printed (he himself says "publié," but M. Hoüel says, "Leonelli n'avait pas mis son ouvrage dans le commerce,") his now celebrated *Supplément Logarithmique*, one single copy of which is known to exist, in the library of the city of Bordeaux, bearing the inscription: "Ex dono Autoris." Leonelli became subsequently physical assistant of Prof. Mossotti at Corfu, where he died in 1847. His book, which is in every respect remarkable, was reprinted in 1875 with a biographical notice, by M. Hoüel, professor of pure mathematics at Bordeaux, for 4 fr., and I recommend every one who is interested in the subject to order a copy of the publisher, Gauthier-Villars, in Paris. In the original memoir, which Leonelli submitted to the French Academy, he rediscovered Briggs's method. In one of the paragraphs added to his own impression of that memoir, he says of this method:—"Aucun compilateur de logarithmes, après Vlacq, n'en a parlé, et elle se trouvait inconnue par les mathématiciens les plus accrédités [for proof of which he cites the report on his work, signed 1 Floréal an 10, = 21 April 1801, by Lalande and Delambre, which is given at length at its conclusion, pp. 60-64, and which apparently first brought Briggs's method and Flower's book under his notice. We can well understand, therefore, Flower's ignorance of it]. Le simple hasard a fait que je donne dans les mêmes idées de Briggs, ne connaissant pas plus que les autres ce qu'il avait écrit sur ce sujet. Robert Flower, en 1771, a publié à Londres une méthode semblable, qu'il a trouvée probablement par le même hasard, et qui est encore assez peu propagée pour être ignorée.

Je ne l'ai connue qu'au moment où je cherchais des moyens pour abréger la division, travail unique et assez bien compensé de cette décomposition [de Briggs]. C'est le cit. Evêque, membre de l'Institut, qui a bien voulu me confier l'opuscule de Flower, qu'il a acquis en Angleterre. La décomposition, dont Flower se sert, est en quelque sorte différente [de celle de Briggs], et oppose, en certains cas, quelque petit obstacle à la généralité de la règle; mais elle est plus courte que celle que nous avons exposée" (p. 16). In Delambre's report (p. 61) the title of Flower's book is cited from M. Masères's reprint of Hutton's preface, together with the false appreciation there given.

Leonelli gives both Briggs's method, explained by himself (for Briggs exemplifies, but can scarcely be said to explain), and re-arranges Flower's table, of which he gives only twenty places, adding a table for natural logarithms, also to twenty places. Moreover, he gives a table to fifteen places proceeding by two figures, instead of one, that is, instead of 1·09, 1·08, &c., he has 1·099, 1·098, 1·097, &c., up to the insertion of seven zeroes between 1 and the significant figures. The same work also contains a "Théorie des logarithmes additionnels et deductifs," which gave rise to Gauss's celebrated logarithms of addition and subtraction.

Although Leonelli's work became practically unknown, a German translation (very badly printed, and containing numerous changes) was made by Leonhardi in 1806 (the Royal Society has a copy, and it is described in *Report of Brit. Assoc.*, 1873, p. 76), from which Gauss obtained the hint for his own logarithms (see Gauss's *Werke*, vol. iii., p. 244, cited by Hoüel), and from which probably Schrön, in his *Interpolations-Tafel*, 1861 (translated by Hoüel, 1873), gave Flower's table to 16 places, both for natural and tabular logarithms with an explanation; but, singularly enough, without mentioning the name of either Flower or Leonelli, an omission which, more strangely still, is not supplied in Hoüel's translation. But in Hoüel's *Recueil des Formules et de Tables Numériques* (second edition, 1868), Table V., he gives Leonelli's table, proceeding by two figures, abridged to 15 places, and in the introduction (p. xiii.) mentions Leonelli, but not Flower. However, in his popular tables to 5 places he mentions Flower's name and date (edition 1877, p. xxix., note); but not the title of his book, and gives Flower's *Radix* as Table V. to 20 places only, following Leonelli. Don V. Vazquez Queipo, of whom I spoke in my former letter as the author from whom my knowledge of Flower was first obtained, re-arranged his table and description, as he has informed me himself, from Hoüel, but added the 21st place from Fédor Thoman (*Tables de Logarithmes à 27 Décimales pour les Calculs de Précision*, Paris, 1867), who, in Table IV., gives Flower's *Radix*, from 1·00 through 13 classes, to 27 places of decimals, but does not mention the name of Flower or of any previous writer. None of these writers but Leonelli had seen the original book.

In England, as already mentioned, Mr. Orchard rediscovered Flower's method, without knowing of Leonelli, and Messrs. Weddle and Hearn discovered another method, essentially of the same character, but avoiding one of the difficulties in Flower's plan. They left a difficulty in starting, which Thoman endeavours to surmount by using approximate reciprocals, but I believe that my "preparation" (part of my own method not yet published) is simpler. Mr. Gray's tables form very convenient accessible means for finding logarithms, but are much more extensive, and his method is of a totally different character, employing, like Briggs's, a continually augmenting divisor, obtained by a process which is also substantially the same though different in appearance. But Briggs obtains his resolution in single digits, in order to suit his own table of one page, equivalent to Flower's *Radix*, whereas Mr. Gray resolves into sets of three digits for which his own tables of 41 pages are constructed. The essentially different

methods of finding logarithms are then, Briggs's by division with an augmenting divisor, Flower's by resolving by addition, and Weddle's by resolving by subtraction. Gray's belongs to the first, Orchard's is the second, Thoman's is a variety of Weddle's. To these we may add Namur's (*Tables de Logarithmes à 12 Décimales*, Bruxelles, 1877) depending upon the properties of the modulus, in which the calculations are short, but the method rather troublesome to use. My own method depends upon another property altogether, used in an entirely different way by Koralek (*Nouvelle Méthode pour calculer rapidement les Logarithmes des Nombres*, Paris, 1851), but sometimes employing the same radix as Flower, and sometimes in part the negative radix (as it may be called) of Weddle. Observers like Hutton, Horsley, and Raper, who confused Flower's method with Briggs's on account of the similarity of the table, and snubbed him accordingly, might confuse mine with both, or with Koralek's. The confusion in Robert Flower's case has been extremely important, but I hope that no doubt will hereafter rest on the originality, independence, and value of the method invented by the poor bachelor writing-master of Bishop's Stortford, who published his *Radix* in the sixtieth year of his laborious and obscure life. Honour be to his memory!

ALEXANDER J. ELLIS.

A NEW PLEONASM.

London: April 18, 1878.

Let me call attention to a piece of faulty grammar which is becoming as unpleasantly frequent as "frightened of," if not as "different to." It is a pleonastic use of the before proper names, which has only lately crept into literary language, though long a colloquialism of the uneducated, commonest in street nomenclature, but abundant enough in other phrases also. Thus we find "the Oxford University," "the London diocese," "the St. Thomas's Hospital," and so forth. Sometimes, no doubt, there is warrant for it, as in the case of "London Road, Manchester," which is in fact the road leading to London, and may thus rightly be called "the London Road;" but the very same phrase is currently used of London Road, Southwark, which is itself a part of aggregate London, wholly within its limits, and going far too short a distance towards what was once open country to have ever been known as the road to London from any outer point, for it is in fact only the western end of the New Kent Road.

In your own advertising columns of March 30 I find "the London Hospital," a phrase implying that there is no other hospital in London, and by no means marking that "London" is here only a distinguishing epithet—as in "London Bridge," "London Stone"—not a local description. It is precisely because we can quite correctly use such expressions as "the Baltic fleet," "the China trade," and the like, that this inexact use of *the* where it is superfluous, and may be misleading, ought to be checked, and avoided, at any rate, by writers having pretensions to culture.

R. F. LITLEDAL.

OLD DEVONSHIRE NAMES.

The Limes, Crediton, Devon: April 15, 1878.

In a list of persons belonging to a guild of St. Nicholas at Barnstaple, probably about the year 1330, occur the following remarkable names:—Thomas Lelya, mayor; Giordan Drua; Gencian Birna; Swytta; Busla; Walter Cardua; and Philip le Metteppa. No local names are to be found at present, either in Barnstaple or elsewhere in Devonshire, which can fairly be supposed to represent these of the guild list. The termination in *a* occurs in some Cornish names; but those given above do not in any way suggest a Celtic origin. Can they indicate some peculiarity of local dialect or pronunciation?

I should add that the original of the guild list

does not exist. I have taken the names from a copy made by a Mr. Inledon, who was elected Recorder of Barnstaple in 1758, and who was widely known as an able antiquary and scholar. Copies of other documents made by him, and compared with the existing originals, show that he may be thoroughly trusted as a transcriber. He was evidently struck by these unusual names; and opposite that of "Swytta" he has written "Sweet?" with a note of interrogation.

RICHARD JOHN KING.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, April 23.—2 P.M. Antiquaries: Anniversary.
WEDNESDAY, April 24.—12 noon. London Institution: Annual Meeting.

4.30 P.M. Literature: Anniversary.
FRIDAY, April 26.—8 P.M. Quekett: "On Variation in *Spon-
gilla fluctuatis*," by J. G. Waller.
SATURDAY, April 27.—3.45 P.M. Royal Botanic.

SCIENCE.

The Physical Basis of Mind; being the Second Series of Problems of Life and Mind. By George Henry Lewes. (London: Trübner & Co., 1877.)

(Second Notice.)*

In the third essay, which is upon "Animal Automatism," Mr. Lewes discusses two questions:—"First, whether animals are machines; and if not, by what character do we distinguish them from machines?" In his treatment of this he does little more than reiterate what he has said already in the first essay. The second question, "In what sense is Feeling an Agent?" leads him first of all to an extended exposition of his Two-aspects doctrine. Consciousness, which all accept as the final arbiter, testifies to a radical distinction between Soul and Body; but it does not say: I am two things. A contrast of aspects may therefore be sufficient to account for this distinction. Mr. Lewes, like Fechner, falls back by way of illustration on the contrast between the aspect of a circle as seen from within, where it appears concave on all sides, and its aspect as seen from without, where it appears everywhere convex. But whereas the underlying identity in the curve is sensible, in the case of Body and Mind it has to be proved. The main difficulty for most thinkers hitherto has been that of "imagining how a physical process could also be a psychical process, a movement also be a feeling." Mr. Lewes believes that he can remove this difficulty, and invites an open-minded consideration of his attempt. To begin, he tells us that Consciousness on a closer scrutiny will be found "to testify to nothing more than a *diversity of manifestation*. All, therefore, that comes within the range of knowledge is, How does this diversity arise?" The explanation he finds in the difference in the *modes of apprehension*. Let us be sure that we understand Mr. Lewes. He says:—

"One and the same object will necessarily present very different aspects under different subjective conditions, since it is *these* that determine the aspect. . . . The vibrations of a tuning-fork are seen as movements, heard as sounds. . . . The tuning-fork—or that Real which in relation to Sense is the particular object thus named—will, by one of its modes of acting on my Sensibility through my optical apparatus,

determine the response known as *vibrations*; but it is not this response of the optical organ which is transformed into, or causes the response of the auditory organ, known as *sound*. . . . The responses are both modes of Feeling, determined by organic conditions, and represent the two different relations in which the Real is apprehended. . . . My consciousness plainly assures me that it is I who see the one, and hear the other; not that there are two distinct subjects for the two distinct feelings. Add to which, manifold uncontradicted experiences assure me that the occasional cause—the objective factor—of the one feeling, is also the cause of the other, and not that the two feelings have two different occasional causes. From both of these undeniable facts we must conclude that the difference felt is simply a difference of aspect, determined by some difference in the mode of apprehension" (pp. 340, 341).

Now for the application. We should expect a *subject* apprehending by some one organ the psychical, and by some other the physical, aspect of an *object*, which is in the first relation a logical proposition, in the second a neural process. But instead of the subject—no matter who or what—and the object being two Reals, they are, it seems, but symbols of the way in which feelings get themselves sorted. There remains no object that can have two aspects and no subject to which these can hold a twofold relation; but object and subject themselves take the place of aspects, and instead of being really distinct are in reality "indissolubly combined and only ideally separated." The whole point of the illustrative case, where, as Mr. Lewes says, the two aspects are "evident to sense," is that he has a $\delta\sigma\ \pi\alpha\upsilon\sigma\ \sigma\tau\omega$: "my consciousness plainly assures me that it is I who see the one, and hear the other." It is just for want of this holding-offness that Mr. Lewes's "speculation" is not so "eminently probable" as he supposes. A philosophy that evolves Ego and Non-Ego out of feeling by a process of grouping may go on evolving for ever but will never advance one step beyond groups of feelings when it has done. Either, therefore, Mr. Lewes must part from the Associationists or he must part from Realists such as Herbert or Fechner. If he aspires to explain "psychologically" that unique relation of subject and object we call perception, he must forego the solution of the problem of dualism. But allowing the real distinctness of subject and object, the two-aspects "speculation" has new difficulties to face. For when Mr. Lewes proceeds to substitute for classification of feelings, which is manifestly insufficient, a difference in the mode of apprehending the object, he only secures this by having two subjects; whereas in his illustrative case he especially notes that "there are not two distinct subjects for the two distinct feelings." Thus he says:—

"Although a logical process is identical with a neural process, it must appear differently when the modes of apprehending it are different. While you are thinking a logical proposition, grouping your verbal symbols, I, who mentally *see* the process, am grouping a totally different set of symbols; to you the proposition is a subjective state, i.e., a *state* of feeling, not an *object* of feeling: to become an object, it must be apprehended by objective modes: and this it can become to you as to me, when we see it as a process, or imagine it as a process" (p. 349).

Here we have for two aspects of one thing "a *state* of feeling" for one subject, and

an "*object* of feeling" for the other. And even if with Mr. Lewes we suppose the two subjects to be eventually the same, suppose, for instance, that a man's head were transparent, and that he could see the neural process as he might see the winking of his eye—by looking in the glass; yet this makes no real difference. So far as the neural process goes he is only like anyone else who can see it as well as he or better; but the "*state* of feeling" is *his only*. If then we refuse to identify subject and object in Mr. Lewes's fashion—which we surely must do if we attempt metaphysics at all, as Mr. Lewes is himself forced to do during part of his argument—we seem to have something "presented" with a double aspect, to me a "*state* of feeling," to you an "*object* of feeling," over and above the *Ego* or rather the *Nos*; they have between them this two-sided x , like the pillar that to Israel was a pillar of fire and to Pharaoh's host a pillar of cloud. This much monism modern science is perhaps in a fair way to demonstrate (1) by showing that there is a physical equivalent for every so-called "mental state;" and (2) by establishing a quantitative relation between the intensities of these. But such monism, which is all Mr. Lewes ought really to intend, is a long way from the monism with which he seems to identify it.

And even this he seriously jeopardises in his endeavours to prove that consciousness is an agent in the working of the organism. Thus to the following passage from Prof. Huxley's Address:—

"The consciousness of brutes would appear to be related to the mechanism of their body simply as a collateral product of its working, and to be *as completely without any power of modifying that working as the steam-whistle which accompanies the work of a locomotive engine is without influence upon its machinery*,"

Mr. Lewes replies:—

"The feeling which accompanies or follows a particular movement cannot, indeed, modify *that* movement, since that is already set going, or has passed: here there is some analogy to the steam-whistle; but the analogy fails in the subsequent history. . . . The feeling which *accompanies* one muscular contraction is *itself* the stimulus of the next contraction; if anywhere during the passage the hand comes upon a spot on the surface [it is supposed to be passing over] which is wet, or rough, the change in feeling thus produced, although a collateral product of the movement, instantly changes the direction of the hand, suspends or alters the course—that is to say, *the collateral product of one movement becomes a directing factor in the succeeding movement*" (p. 407).

Now let us represent the psychical aspects of a series of changes in Mr. Lewes's "*Real*" as $\alpha\beta\gamma\delta\epsilon$, and the concomitant neural processes as $a\ b\ c\ d\ e$: then the assumption made—and apparently by Prof. Huxley quite as distinctly as by Mr. Lewes—is that, no matter how involved the psychical series, the chain of physical sequences, could it be accurately observed, would appear absolutely continuous: that there would be no break in our $a\ b\ c$ where a member of the $\alpha\beta\gamma$ aspect might be supposed in some inconceivable way to intervene. But Mr. Lewes's assertion that "the feeling which accompanies one muscular attraction is *itself* the stimulus of the next" seems to stultify

* See ACADEMY, March 16.

his whole position: here surely all the difficulties of Dualism, from which he promised to deliver us, are upon us again. To make it consistent with the rest, we must say: The feeling which accompanies one muscular contraction is followed by another feeling, the concomitant of the central process which is the stimulus of the next contraction. For Mr. Lewes, having defined "stimulation" as "change of molecular equilibrium," can hardly intend that one molecular state does not proceed continuously from a preceding molecular state. Moreover, in his illustrative case he urges that the vibrations do not cause the sounds, but that both are different relations of the same Real, &c.; causal connexion being manifestly out of the question, when *ex hypothesi* there are not two "Reals" to connect. We cannot suppose Mr. Lewes to have forgotten this, or to intend that the same event has two causes. If a given series of movements in an organism are mechanical at all, then the mechanical explanation is as sufficient in their case as in any other. Whether mechanical explanations are always insufficient and need supplementing by psychological ones, as Zöllner and others maintain, is another question. But anyhow, interpreted in terms of Matter and Motion, the brain—which cannot be otherwise interpreted—is, to use the words of Claude Bernard, displayed singularly enough in the forefront of this essay, "un vaste mécanisme qui résulte de l'assemblage de mécanismes secondaires," a mechanism which can only then favour Mr. Lewes's view if it prove to depend like Psycho on continual guidance from without or from within, or rather in some inconceivable way from no side at all. That it has a psychical aspect which the automaton lacks makes no more difference to the physical aspect than the accompanying movements of its shadow during sunshine make to the working of an engine which is without a shadow in the dark. But if, as Mr. Lewes maintains, the psychical aspect does affect the physical aspect; if consciousness is an agent in the movements of the organism; then the distinction to which it testifies must be something deeper than "diversity of manifestation" or "different relations in which the Real is apprehended." But we may allow that "if the feeling had been different the succeeding movement would have been different," without allowing that the feeling was an agent in the movement. If the feeling had been different the movement would have been different indeed; but so would the preceding stimulus, whose psychical concomitant would have been that possible different feeling. The concluding paragraph in which Mr. Lewes identifies the reader with his views is a worthy finish to the whole:—

"The question of Automatism . . . may, I think, be summarily disposed of [why then a hundred pages of argument?] by a reference to the irresistible evidence each man carries in his own consciousness that his actions are frequently—even if not always—determined by feelings. He is quite certain that he is not an automaton" (p. 409).

Of course the reader is quite certain of all this, but that only means that the psychical

aspect cannot be identified with the physical aspect; it does not and cannot prove that a physiologist who should keep strictly within his own sphere would ever find anything but animal automatism in the reader's "neural processes" and "actions."

On a survey of this essay, the most important in the volume, the conclusion seems unavoidable that Mr. Lewes has involved himself in many confusions and inconsistencies for want of more thorough and more patient analysis and more rigorous definition. But we must not quit it without noticing his version of the automatism Descartes propounded. "Descartes," he says in a note, "expressly calls them [i.e. brutes] sensitive machines. He refuses them Thought, but neither 'la vie ou le sentiment.'" But in refusing brutes Thought Descartes refuses them everything of a psychical nature; for Mr. Lewes will surely agree that Descartes' *pensées* cannot be restricted to Consciousness in the usual sense. Again, Descartes expressly attributes sentience as a confused form of *pensée* to the union of body and soul; how then, could he credit brutes with this sentience when denying that they had souls? For Descartes quotes Lev. xvii., 14, with great satisfaction, as evidence that the only soul the brutes have is their blood. In keeping with this, too, is the passage in the "Replies to Objections," where, in answer to the objection that mechanical explanations are insufficient without attributing to animals "ni sens ni âme ni vie," Descartes replies: "C'est-à-dire, selon que j'en explique, sans la pensée; car je ne leur ai jamais dénié ce que vulgairement on appelle vie, âme corporelle et sens organique," and thereupon he proceeds to reassert that there is no proof that animals have *pensée*. The conclusion of his *L'Homme* is equally decisive. Having described what he considers to be the purely bodily functions, including among these the reception and retention of impressions, and even the internal movements of the appetites and passions, he desires the reader to consider that all these are "neither more nor less" mechanical than the movements of a clock, so that the assumption of "a soul either vegetative or sensitive" is needless: the blood and animal spirits with the heat generated in the heart sufficing for everything.

The last essay in this volume is devoted to the "Reflex Theory." It is perhaps the clearest and most connected of the four, and calls for little remark here; except, indeed, that the lax use of the words "brain" and "decapitate" must infallibly mislead the uninstructed reader. Mr. Lewes's contention is that the spinal centres, the seat of the chief reflexes, "have Sensibility of the same order as the cerebral centres," and are not simply mechanisms whose activities have no psychical aspect. The difficulty for many will be not to go as far as Mr. Lewes, especially if they attend to the wealth of proof he brings, but to refuse some sort of psychical aspect to any material movements, or at least to the movements of protoplasm. The principle of Continuity will carry them on. If the Amoeba manifests that incalculable spontaneity or automatism which in higher organisms is the characteristic of nerve-protoplasm, and this has sentience,

must not the Amoeba have it too? And if matter in the organised state have a double aspect, can we imagine this aspect to disappear for the same material when disorganised? Ought not Mr. Lewes's monism to lead him to a panpsychism, and bring him into company with Herbart or Lotze or some other exponent of the Leibnizian Monadology?

JAMES WARD.

SCIENCE NOTES.

BOTANY.

Ueber die Entwicklungsgeschichte des Prothalliums der Marattiaceen.—In the *Botanische Zeitung*, March, Dr. H. F. Jonkman states the results of his observations on this interesting subject. The germination of the *Filicinae* has lately been the subject of various investigations—the *Osmundaceae* by Kny and Luerssen, the *Cyatheaceae* by Bauke, the *Parkeriaceae* by Kny, *Aspidium filix mas* by Pedersen, *Aneimia* by Burck, and the *Hymenophyllaceae* by Prantl—but until now very little has been known of the early stages of the *Marattiaceae*. Mettenius and Harting, and more recently Luerssen, have taken up the subject, but with no success as regards the germination of spores. On November 1, 1874, Dr. Jonkman sowed the spores of several species of the genera *Marattia* and *Angiopteris*, with the result that he was able to follow the history of the development of the prothallium of *Marattia Kauffussii*, J. Sm., as far as the complete formation of the antheridia; of the others some germinated, but the growth did not proceed far and they ultimately perished. On May 15 following he sowed again *Marattia Kauffussii*, J. Sm., *Marattia alata*, Sm., *Marattia (Gymnotheca) Verschaffeltiana*, De Vriese, *Marattia (Gymnotheca) Weinmanniaefolia*, Lieb., *Angiopteris pruinosa*, Kze., and another species of *Angiopteris*, and in all of these cases he succeeded in bringing them as far as the formation of the antheridia. Although in the first sowing only one case succeeded in forming antheridia, and that after the lapse of eight months, in the second, germination began in a few days, and the antheridia of the *Marattiaceae* were formed in five, and those of *Angiopteris pruinosa* in less than four months. Of the second species of *Angiopteris* the prothallia were not so numerous, and antheridia, few in number, appeared only on November 25 following. In this case the prothallia were larger than those of the other species of *Marattia* and *Angiopteris*, and the probability is that they were fitted to produce archegonia (as in the case of *Osmundaceae*, according to Luerssen, and of *Parkeriaceae*, according to Kny), but this was left undecided. The germination of the spores seems to have been carefully watched, and the identity of the prothallia in each case established; which was easy, since these are of a very dark green colour, and usually have the Exosporium attached. The thread-like prothallia of the *Marattiaceae*, observed by Schelting, are considered by Dr. Jonkman to be the result of the want of light and space. Their different character is to be ascribed to a difference in external conditions, and not to a difference in the spores as Luerssen contended. The two plates are of much use in illustrating the detailed account of the morphology.

Beiträge zur Keimungsgeschichte der Schizaeaceen. Von Dr. Hermann Bauke. (Pringsheim's Jahrbücher, Band XI.)—The subject of this Memoir is similar to Dr. Jonkman's, but the labour connected with it has been much greater, partly from the pre-existing literature and also from the fact that the author has gone far more fully into the details of his subject. Burck's work on *Aneimia* is subjected to much criticism, which in view of the facts presented by Dr. Bauke appears to have been quite necessary. Among the species examined by Dr. Bauke were *Aneimia phyllitidis*, Sw.; *A.*

Alina, Raddi; *A. cheilanthoides*, Sw.; *Mohria affrorum*, Desv.; and *Ceratopteris thalictroides*. The subject of the germination of the spores and the development of the prothallia is very thoroughly and minutely described. The results of the investigation are important as regards the whole life-history of the sexual generation, about which there was very little certain knowledge. The plates are very well executed and of much value.

We have received a *History of Bible Plants* by Dr. John Smith, ex-Curator of the Royal Botanic Gardens, Kew. The book is a handy little volume containing in short compass a great amount of information on this interesting subject. It is a matter for congratulation that Mr. Smith is at an advanced age, and in spite of the failure of his eyesight, should have been able to bring out the present volume.

M. VAN DER HAERT, of Utrecht, has lately discovered in the lobes of the seed of *Phaseolus vulgaris*, when in germination, a ferment which can be extracted by means of glycerine. It transforms albuminous matter into peptones and starch into glucose.

M. THURET's garden at Antibes has become the property of the French Government. It is decided that it is to be a Mediterranean branch of the Jardin des Plantes of Paris.

ASTRONOMY.

Supplement to Sir John Herschel's "General Catalogue of Nebulae and Clusters of Stars."—In the *Philosophical Transactions of the Royal Society* for 1864 Sir John Herschel published his "General Catalogue," in which he had collected and arranged in proper order the places and descriptions of all nebulae and clusters which had come to his knowledge. The bulk of the work expended, of course, on the observations made by his father and by himself, as this field of investigation had been particularly their own. Indeed, considering that just then several observers were engaged in further researches in the same field, and that the time for a trustworthy general catalogue had scarcely come, not a few practical astronomers would have preferred that either the additional nebulae not observed by the Herschels, or at least those the approximate places of which had not been determined and were only vaguely indicated, had been given in a separate list. The perfect sifting of the heterogeneous materials which are mixed together in the General Catalogue renders it necessary to be very cautious and circumspect in using it, and even the new numbering of the nebulae is under the circumstances not without disadvantages. During the years which have elapsed since the publication of Herschel's catalogue some important contributions have been made towards a better catalogue of nebulae. More than 1,100 newly detected ones have been added to those previously known, and a great number of errors and discrepancies in their positions have been recognised and cleared up. It was obviously desirable that the scattered knowledge thus gained should be made readily available, especially since several observatories furnished, or about to be furnished, with first-rate instruments have taken up the study of the nebulae; and this useful task has now been accomplished by Dr. Dreyer, whose position as astronomer at Lord Rosse's observatory gave him special facilities as well as inducements for working at it. In a paper read more than a year ago before the Royal Irish Academy, and lately published in vol. xxvi. of their *Transactions*, Dr. Dreyer supplies "Notes and Corrections to the General Catalogue of Nebulae and Clusters of Stars" in more than four hundred pages, and gives then a Continuation of the General Catalogue, which embodies the positions of all the newly detected nebulae, and raises the whole number of known nebulae and clusters from 5,079 to 6,251. This number is at present

somewhat too high, as it comprises a series of cases in which nebulae have been entered by mistake, or in which their identity with known ones has been overlooked; but, in view of the prevailing activity, it promises to increase considerably before long. All who are engaged in observations of nebulae or of comets will readily appreciate the possession of Dr. Dreyer's valuable paper.

Star-Gauging.—If the speculations respecting the real distribution of the stars in the universe are to be built up on a firm foundation, it is necessary that our knowledge of the apparent distribution of the stars of various magnitudes on the surface of the sphere should be greatly increased. At present we possess in the atlas of the *Bonner Durchmusterung* a complete and trustworthy representation of the stars of the northern hemisphere down to the ninth or the 9.2 magnitude of the scale there adopted, and an incomplete representation of a great many stars below that magnitude. Sooner or later the wearisome task will have to be taken in hand of ascertaining by proper observations with a powerful telescope the actual number of stars of different magnitudes, down to the faintest, in each small portion of at least a great part of the sphere. If only the numbers of all stars visible in each small portion are counted without distinction of brightness, telescopes of various apertures for various limits of visibility will have to be employed. Argelander, when comparing the numbers of stars visible to the naked eye of those observed in the telescope of the *Durchmusterung*, and the estimated numbers of those seen by the Herschels in their gauges, pointed out the uncertainty of the conclusions arising from the great leap between the small telescope of only three inches diameter employed in the observations for the *Durchmusterung* and the eighteen-inch telescope employed in the gauges, and he recommended observations with telescopes of intermediate size. The recommendation has been followed at the observatory at Milan by Prof. Celoria, who by the advice of Prof. Schiaparelli has for some years past been engaged upon a series of gaugings with a telescope of Plösel of nearly four inches aperture. The first results of his labours, referring to the zone between the equator and the sixth degree of northern declination, have been recently published in a paper "Sopra alcuni scandagli del cielo eseguiti all' osservatorio reale di Milano, e sulla distribuzione generale delle stelle nello spazio." The zone being subdivided into twenty-one sub-zones, each 17' broad, the numbers of stars are given in each sub-zone for every space of 10m. in right ascension, and also for every hour. The results are exhibited graphically by a series of curves, a separate curve being first given for every sub-zone, and then the whole breadth of six degrees being represented by a general curve, which is made comparable with the corresponding curves representing the results of Argelander's *Uranometria*, of the *Durchmusterung*, and of Herschel's gauges. There is a fair agreement in the chief features of these curves, the influence of the Milky Way being well marked, though the degree of this influence is of course conspicuously strong in the curve representing the results of the most powerful telescope. The continuation of Prof. Celoria's *Scandagli* is very much to be desired.

The planet *Mercury*, which is just now for some evenings most favourably situated for being seen by the naked eye after sunset, will cross the sun's disc on May 6. It will touch the disc at 3h. 12m., and will about three minutes later appear projected upon it. The egress does not take place till after sunset.

PHILOLOGY.

In the *Neue Jahrbücher*, vols. cxv. and cxvi., part 12, Susemihl has an interesting paper on Gorgias and his influence on Attic prose, in which

he comes independently to the same conclusion as Wilamowitz, namely, that Gorgias was actually the creator of that branch of composition. E. Willmann gives a summary of recent works on the philosophy of the stoic Zeno. C. Schrader takes up anew the question of the date of the defeat of Varus, deciding for 9 A.D. H. Hagen communicates two hitherto unpublished catalogues of mediaeval libraries found among the manuscripts at Geneva. Notes on Dionysius of Halicarnassus are contributed by G. Meutzner, on Catullus by Roseberg, and on Livy by Völkel. In the educational section of this number, Eichhoff continues his very interesting criticisms on German translations of the classical poets, taking this time the *Bumetides* of Aeschylus; and Pröhle brings the publication of the correspondence of Lessing, Gleim, &c., to a conclusion. The following number of this journal (the first of vols. cxvii. and cxviii.) has three important essays, the first an elaborate and on the whole favourable review (continued and completed in the next number) of Christian Muff's *Chorische Technik des Sophokles*; the second, some original notes by Bergk ("Lese Früchte") on Hesiod, on the *scholia* to Pindar, and on the *Acharnians* of Aristophanes; the third, a series of grammatical remarks by Usener on the Latin participle, on *deidm*, on *temptum*, on the Greek adverbs in *-rev*, on *δη ἄν*, on the metre of Theognis, and on *hypostasis*, or the formation of independent out of dependent words (e.g., *perfidus* from *per fidem*). In the following number, O. Schneider continues his notes on Aristophanes, Tohte has remarks on Lucretius, Plüsch on Horace, and Baehrens on one of the Virgilian *catalecta*. The educational section of the last two numbers has some interesting matter. Fable, in an essay entitled "Altes und Neues aus der Schule," makes a number of suggestions with the view of raising the position of assistant-masters in the German schools. Hölsche gives an account of that remarkable institution the Karlschule at Stuttgart; Pröhle contributes a letter of Gleim's, throwing light on the battle of Kollin and the behaviour there of Moritz of Dessau. H. Holstein prints some previously unpublished correspondence between Funk and Klopstock, Didolf has an important article (to be continued in the next number) on the resolutions of the orthographical conference recently held at Berlin, and Radtke contributes a history of the Latin school at Goldberg in Silesia, which was reorganised last year with the idea of its ultimately developing into a gymnasium. Otto continues and finishes his report on the transactions of the Wiesbaden conference of scholars and schoolmasters.

Die beiden ältesten Provenzalischen Grammatiken, herausgegeben von Edmund Stengel (Marburg: Elwert), is a most welcome new edition of the two earliest (thirteenth century) grammars of any of the Romanic dialects. For the first time these invaluable treatises on the language of the troubadours are faithfully printed—a great part in two parallel columns—according to the best (Florence) MSS., with the variants of the others, including that recently discovered at Madrid; so as, in Prof. Stengel's words, to afford a secure foundation for further studies and efforts at emendation. The text, which comprises *Lo Donatz Provenzals* (generally ascribed—the editor thinks, wrongly—to Uc Faidit), with its vocabularies and rhyme-lists, and *Las Rases de Trobar* of Raimon Vidal, with a short Provençal-Italian glossary appended to the latter in one MS., occupies less than half the book; the next fifty-four pages contain, not only the variants, but all the explanations and new readings which have hitherto been proposed, as well as those of the present editor. The Preface gives a short account of the MSS. and of the unsatisfactory previous editions, and the work concludes with indexes of names and words, the latter, which contains about 2,500 entries, constituting a useful Provençal glossary. Altogether Prof. Stengel has produced a very complete and satis-

factory work, whose value will be fully appreciated by Romanic philologists.

Die Provenzalische Blumenlese der Chigiana, Abdruck von Edmund Stengel (same publisher), is a print of the hitherto unpublished collection of Provençal poetry contained in a MS. of Prince Chigi's library at Rome, with some gaps filled up from an early complete copy in the Riccardian at Florence. The text is an orthographically-faithful copy of the MS., column for column and line for line, and is accompanied by several pages of remarks and variants, and by a Concordance showing where each poem occurs in other MSS. Prof. Stengel's careful print is an acceptable contribution to our materials for studying the early literature of the South of France; and it is gratifying to see that in this work, as in the one noticed above, he has recognised practically the importance of philologists being put in possession of unaltered transcripts of the MS. evidence.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, April 5.)

SIR JOHN MACLEAN, F.S.A., V.-P., in the Chair. The chairman spoke of the great loss the Institute had sustained by the death of Sir Gilbert Scott.—Mr. C. E. Keyser then read the conclusion of his paper "On the Mural and Decorative Paintings in Canterbury Cathedral."—A memoir by Mr. T. Watkin "On Britanno-Roman Inscriptions discovered in 1877," was taken as read. This was the second of Mr. Watkin's valuable annual series.—Canon Venables gave an account of and exhibited the MS. Chronicle of the Cistercian Abbey of Louth Park, in Lincolnshire. This was a folio of twelve leaves, incomplete at the beginning. It was noticed that the water-mark of the paper was the same as that of the hall book of King's Lynn, of 31 Henry VI. (1452). The first page of the MS. begins with the close of the *tertia aetas* of the world's history—the epoch of Samuel and Saul. It goes regularly on to the fourth, fifth, and sixth *aetas*, the age of the Crucifixion, and so on, with a general summary of civil and ecclesiastical history up to the verso of folio 5, when a regular tabular chronicle begins year by year, commencing with 1067. The special purpose of the Chronicle, however, begins with 1139, the date of the foundation of the Abbey. Canon Venables gave an interesting *résumé* of the contents of the Chronicle, ending in 1413 with the death of Henry IV. It was related how the MS. had long been missing, but had lately been rediscovered among the effects of the late Mr. Harrod.—Mr. R. S. Ferguson exhibited a bronze female bust of Roman workmanship, four inches high. This beautiful work had been recently found in the bed of the River Eden, near Carlisle. It was hollow, and had formerly a hinged lid on the top of the head; loops for suspension remain at the side. It was considered that it had served the purpose of a receptacle for oil, to be suspended from a lamp by chains. Another bronze bust was exhibited from the same locality. Mr. Ferguson also sent a remarkably beautiful Roman bronze figure of a bat, with the wings extended over its head in the form of an acanthus leaf. He also exhibited two plumbago moulds of the time of Henry VII., for the manufacture of base coin of that period. Mr. Ferguson explained from his own practical experience as a base coin—with these identical moulds—the exact manner in which they must have been used, and pointed out the great ingenuity that had been shown in their manipulation for dishonest purposes. Three of the coins were forgeries in the York Mint, the other was a groat of Richard III. These counterfeits were discovered in 1865 at Netherwasdale, in Cumberland. Mr. Ferguson also exhibited a box of silver money weights in low standard silver, fifteen in number, one of them being for the purpose of weighing against the Turkish ducat.—Mr. J. A. Sparvel-Bayly exhibited a bronze celt, Roman pottery and other pottery, lately found near Bilericay, and read a careful account of Roman and other discoveries in the district.—Mr. Hartshorne exhibited a painted glass roundel, successively the property of Horace Walpole, Mr. Cole, and Mr. Kerrich, said to be the work of Lucas of Leyden, and another roundel representing the siege of a town.—Mr. Bernard Smith sent two *porte-couteaux* for the

bill-hook, carried by the wild tribes in the Deccan, and a Maori title-deed, carved in a piece of green jade, having a remarkable *chatoyant* lustre.—Canon Venables exhibited photographs of the house of Aaron the Jew, at Lincoln, now being rebuilt, and gave a description of the building.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 9.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Mr. W. M. Flinders-Petrie read a paper "On Inductive Metrology," the purpose of which, as explained by him, is to deduce the units of measure employed by ancient peoples from the dimensions of existing remains. Where units derived from several different buildings coincide, a high probability of the accuracy of the resulting unit is obtained. This principle has been tested by application to the monuments existing among the peoples of the Mediterranean. Mr. Petrie had also applied it to the earthworks of this country. At Hill Devereux he had obtained a unit of 691 inches. At Steeple Langford a unit had been derived which varied only by five inches. Near Orcheston is an earthwork forming a perfect ellipse. From this Mr. Petrie argued a considerable knowledge of mensuration on the part of the flint-workers by whom it had been constructed. He urged the necessity of accurate measurement on the part of observers.—Mr. E. B. Tylor read a paper "On the Game of Patolli in ancient Mexico, and its probable Asiatic Origin." The game is a combination of dice and draughts. It is similar to a game called "Putecheese," in use in India, played by throwing covies on to a board divided into squares of a certain pattern. So devoted are the natives to this game that a story is told of a provincial governor who habitually won back his servants' wages from them at it, and thus got served for nothing.

LONDON MATHEMATICAL SOCIETY. (Thursday, April 11.)

C. W. MERRIFIELD, Esq., F.R.S., V.-P. in the Chair. Prof. H. J. S. Smith, F.R.S., V.-P., read two papers: Second notice on the characteristics of the modular curves, and a note relating to the theory of the division of the circle. Prof. Cayley spoke on the subject of both papers, asking, in the course of his remarks, whether a solution had been effected for the inscription of a regular heptagon assuming the trisection of an angle. Mr. Tucker read a letter from Prof. Tait, in which he stated that by a simple *physical* process he could easily manufacture any number of definite integrals similar to the following:—

$$\int_0^\pi \int_0^\pi \sin \theta \, d\phi \, d\theta \frac{r^2 - a^2 - \lambda^2 + 2a\lambda \cos \theta}{[r^2 + a^2 + \lambda^2 - 2a\lambda \cos \theta - 2r\lambda \cos a + 2a\lambda(\cos a \cos \theta - \sin a \sin \theta \cos \phi)]^{\frac{3}{2}}} \\ = \frac{2\pi(r^2 - \lambda^2)}{(r^2 + \lambda^2 - 2r\lambda \cos a)^{\frac{3}{2}}}.$$

The principle was not stated because he wished to know whether the solution could be easily effected by direct processes.—Mr. Tucker then read an abstract of a paper by Prof. Minchin on the astatic conditions of a body acted on by given forces. When a body is acted on by given forces applied at given points in the body, if it is in equilibrium, it will under certain conditions remain so when it is displaced in any manner, each force retaining its magnitude, direction, and points of application in the body. The requisite conditions are called the astatic conditions. The investigation of them by ordinary Cartesian methods is given in Moigno's *Statique* at great length. Prof. Minchin's paper treats them by elementary quaternion methods, and adds a few geometrical results not noticed by Moigno. The paper also contains a proof of Minding's theorem, viz. that in certain positions of displacement of the body, the given forces reduce to a single resultant force; and when this happens, the line of action of the single force intersects both focal conics of a certain quadric, having for centre the centre of the central plane, and this plane for one of its principal planes. The Secretary then read part of a paper by Mr. C. Leudesdorf on certain extensions of Frullani's theorem. The object of the paper is to supplement two papers communicated by Mr. E. B. Elliott, and printed in the Society's *Proceedings*.

SOCIETY OF ANTIQUARIES.—(Thursday, April 11.)

DR. W. SMITH, V.-P., in the Chair. The Rev. F. E. Warren, Vice-President of St. John's College, Oxford, read a paper on a Greek Manuscript belonging to Mr. David Laing, which contains constitutions and rules for a monastery founded by Neophytus, a monk of Cyprus (c. A.D. 1209). The MS., which is on vellum, containing eighty-five leaves, and has lost eighteen, was transcribed by one Basil, a Cyprian monk, in the year 1214, and is signed by Neophytus. The author gives a few particulars of his own history, how his thirst for education, which was not to be had outside a monastery, led him to run away on the eve of a marriage which his parents had arranged for him. After five years' monastic life, he started alone on a pilgrimage to the Holy Land. On his return, after visiting Cyprus, he went to Paphos, where he was imprisoned as a deserter, and being released, founded the monastery, of which this volume contains the constitution. A catalogue of the library is appended, containing only sixteen books, which are theological. Mr. Warren gave a full account of the palaeographical and philological peculiarities of the volume, which will probably be published shortly. Mr. Freshfield called the attention of the meeting to another work by Neophytus, which is printed in Migne's *Patrologiae Cursus*, being a short history of the taking of Cyprus by Richard I., on his way to the Holy Land.—Mr. Nesbitt exhibited the silver matrix of a seal of the town of Delitsch; a seal of the family of Pecci of Sienna, the device of which is a woman holding a shield, bearing on a bend three stars; a silver seal, with a face to the right, and the letters M. N.; and the handle of an Etruscan dagger, terminating in a lion's head, made of Chiusi ware.—Mr. Leveson Gower exhibited a sampler of the seventeenth century, which he had bought at Limpsfield, containing flowers, a female figure, and the alphabet as far as the letter T.

FINE ART.

Notes on Irish Architecture. By Edwin, Third Earl of Dunraven. Edited by Margaret Stokes. Vol. II. (London: George Bell & Sons, 1877.)

THE work which Miss Stokes has just finished is a complete introduction to the study of early Irish architecture. It contains descriptions, illustrated by autotypes from photographs or by accurate drawings, of more than one hundred Irish buildings. Side by side with the descriptions are extracts from chronicles which tell the history of the localities and of the structures. The growth of the style can be observed in detail in the pictures, and at the same time determined in date by the records. The date of many of the buildings can thus be fixed as accurately as is possible in the absence of actual fabric accounts. At the end of the present volume are some excellent essays by Miss Stokes, which contain her general conclusions on the architecture described in the book. These are accompanied by chronological tables and by a map which shows the order and direction of the chief Danish incursions, and which is intended to support the hypothesis that it was these incursions which led ecclesiastics to build the lofty detached steeples called Round Towers for the protection of their lives and valuables from a hurried attack.

The earliest ecclesiastical buildings in Ireland are domed huts built of loose uncut stones. Outside they look like cairns, and their only ornamentation is a cross formed in the wall by white quartz stones. A small hole serves as window, and the doorway has a lintel of one great block. Perfect examples of such structures exist on the Great Scelig, an island off the coast of Kerry. In

course of time the architects learnt to make more regular exteriors, and their buildings were oblong, with well-marked angles and a roof-ridge, instead of being mere round-topped stone beehives. The doorway was refined, but its lintel was still a single horizontal block, and no mortar was used. The style had begun with a stone roof, and the difficulties of construction which this roof brought with it prevented the erection of large buildings. The greater size of the stones, their dressing and the more regular laying of courses, were the next improvements. Eastern and western buttresses and projecting stones at the angles were features of this stage. The sides of the doorways, as in the earlier buildings, were inclined inwards. In the next series the features were ornamented, and gradually the quaint interlaced decoration with animals' heads, which the artists of the time worked first perhaps in metal, was applied to enrich all the opportunities which the structure presented. The doors were arched and their orders elaborately carved. The window openings were similarly decorated, and were increased in size and number. The roof was still stone, but it was chambered, and the greater lightness allowed the height of the walls to be increased. At the same time detached steeples were built, and gradually came to be as essential to a large ecclesiastical establishment as the chapter-house was to an English minster. A great stone cross with a circle, and richly carved in panels, was another external and detached characteristic of an Irish church. Cormac's Chapel, of which several plates are given, is the best example of this last period, and shows what Irish architecture attained while the kingdom was yet purely Celtic. This church has a nave thirty feet long and a chancel of less than half that length. At the east end of the nave there is a small square tower on each side. The chief entrance is the north door, which has a rich shallow porch, not unlike many Norman doorways in England. There is a handsome exterior corbel table, and the walls, without as well as within, are decorated with arcades of round arches with zigzag and other mouldings. "The chancel arch is of four orders, with roll mouldings outside them, and a hollow space running round the arch and down each side, studded with faces in high relief, which, to judge from their varying character, must have been meant for portraits." The chancel is of the same general character as the nave, but "it is worthy of note that all the decorated features of the nave are square or angular, those in the chancel are round." At the end of the chancel is a small arched recess. Beside this church stands a Round Tower and a group of later buildings. Cormac's Chapel is the finest church of the Irish, and it has a site worthy of it. It stands on a mass of rock, rising abruptly in the middle of a rich plain, bounded on the north and on the south by the frontier mountains of the Dal Cais and of the Eoghanacht, the two great tribes who alternately came down to Cashel to give a chief-king to Munster. It is a ring of the latter tribe, Cormac MacCarthy, from whom the church takes its name. It was finished in 1134.

This building and the continuous series of

earlier churches shown in this book prove that, to whatever misery the incursions of the Danes may have given rise, they did not bring to a standstill the intellectual development of the country, as some writers have supposed. There are other works of art among the best of their kind of this period. The Cross of Cong, a marvellous example of fine interlaced metal-work, perfect in the finish of its details, was completed, as is known from the artificer's inscription, in 1123. The beautiful crozier of Lismore was made a few years earlier. The manuscript of Maelbrigte in the British Museum, which mentions incidentally the death of the builder of Cormac's Chapel, was written in 1138, and is inferior in the boldness of its designs to some earlier illuminated works, it is, nevertheless, an unsurpassed example of minute, brilliant, and regular manuscript art. Leabhar na Huidri, the largest early collection of literature in Irish, is of the same period, since its scribe is known to have died in 1106. These examples show the value of the records of art and of literature in general history, for they prove beyond doubt that the century and a-half following the ruin of the Danish interest in 1014 was a time of intellectual vigour. The chief effect of the Danish wars was the destruction of a sort of balance of power which had prevailed among the larger tribes. Literature and art flourished in spite of the wars, and only ceased to grow in their original direction when met by powerful external influences of their own kind. Miss Stokes judiciously gives a chronological table of examples of Irish architecture, sculpture and metal-work in parallel columns.

No work on Irish architecture would have been complete without a detailed account of the Round Towers. Lord Dunraven's book gives autotype plates of eighteen. One hundred and eight round towers are known, some perfect, some half ruined, some reduced to their foundations. They exhibit, as is here shown for the first time, four distinct styles. In the first, rough undressed stones are used; in the second, roughly hammer-dressed stones in irregular courses; in the third, dressed stones in horizontal courses; and in the fourth, ashlar masonry. The towers of Antrim, Clones, Kilkenny, and Kells are easily accessible examples of these styles in the order in which they are named. This classification is unfortunately not sufficient to fix absolutely the period of a tower. There is a difficult example at Drumlane, in Cavan, where a round tower, beautifully situated on a curious rounded green ridge rising from a lake, exhibits a sharp contrast of style in its masonry. The lower part is of fine well-dressed stones, the upper part of rubble. Miss Stokes' classification leads her to the generalisation that the earliest towers date from the tenth century, an important addition to our knowledge about them.

Lord Dunraven's *Notes on Irish Architecture*, with their admirable illustrations, are among the most important contributions of our time to the history of Ireland, and it is not too much to say of Miss Stokes' share in the work that she has done hardly less for Irish art than her brother for Irish philology.

NORMAN MOORE.

THE WATER-COLOUR INSTITUTE.

THIS gallery opened to the public on April 15. The general aspect of the walls—the picture paper-patterning, as one might term it—is depressingly flimsy; little or nothing strikes the eye as strongly and substantially wrought. Yet on inspection there is a moderate proportion of sound and approvable work, and the exhibition as a whole may pass as not much below the average. The chief strength of the display lies in the contributions of Messrs. Wolf, Linton, Gow, and Aumonier.

Mr. Wolf manages to get into his picture of birds more of what constitutes an essential pictorial idea, more of an intrinsic purpose made visible in form and act, than we find anywhere else in the gallery. *Arctic Summer, White Falcons*, is his subject: he makes it at once grand and singular, and evinces his invariable excellence of strict natural-history exactness. It is a scene of rocky height and space: in the distance, right opposite the eye, snowy ridges and peaks in warm light under a pale sky; in front, a crag jutting out, starred with a rich profusion of purple and of yellow flowers—the fine drawing of which, in many phases of foreshortening, deserves attention. Far off as yet, but approaching momentarily nearer, a falcon is winging forward, holding in his talons a ptarmigan or some similar bird: his mate, on her rocky ledge, flaps her vast and spotted wings, fans out her tail, and rises on tip-toe with protrusive claws which blab of the fierce, triumphant grip which in a few minutes they will be giving to the prey. Two other falcons, only less eager and busy at the sight, are a little below: if they interfere when the moment comes, they may be made to rue their presumption. If raptorial birds were picture-collectors, or still enacted the connoisseur as their kind did in the days of Zeuxis and Apelles, this picture would hold a place of honour in the gallery of His Majesty King Aquila. Mr. Linton's painting, named *Emigrés*, is probably, in dramatic subject-matter and expression, the most important thing he has yet given us: it yields to some precursors, but not very greatly yields, in point of skilful putting-together and working-up. One of the noted aristocrats of the French Revolution, accompanied by wife and baby, with pursuit hot at their heels, and guillotine at the end of the perspective, is offering a handful of gold to tempt a young coasting skipper—perhaps in the *Pas de Calais*—to waft them over to safe harbourage: the stalwart man rumpled his cap with hard hands, and bangs his head, "letting *I dare not wait upon I would*." This figure is in a high degree excellent: reluctance to accept, from a sense of risk and possibly of duty, and reluctance to refuse, from a sense of commiseration not of course unmixed with greed, being stamped palpably upon face and action. The only other personage in the group is the skipper's childish daughter couched on the floor near the tall opening of the fireplace, with its crackling logs. The whole of the fugitives' luggage is contained in a very limp portmanteau. We doubt whether Mr. Linton ought to have allowed his *Emigrés* to retain the long locks and wisps of hair which serve to mark him out as a man of fashion: his object being evasion and inconspicuousness, it might rather have been his wisdom to bring a pair of scissors into requisition. Mr. Gow's little picture shows his executive skill at its best: not inferior indeed to Mr. Linton's, though much less forcible and broad. He portrays *A Loyal Bird* in the time of the Cavaliers and Roundheads—at a date in the civil conflict when (as we are probably to understand) the regal fortunes have declined, and the Puritans, with their Noll and other rank rebels, are in the ascendant. The loyal bird is a caged raven in the courtyard of a hostelry: his outcroaked gibes and anathemas on the psalm-snuffing rascals are music to the ears, and balm to the hearts, of two cavaliers who

listen to him—a bitter delight is on the face of the foremost personage. A third is seated at table with a flagon, and there are some smaller figures within doors. This well-studied though roughly-treated picture might win a word of approval from Meissonier. Mr. Aumonier sends three landscapes, all of very superior quality—the least remarkable being the one entitled *Milking-time*. *The Way to the Boats*, with figures of fishing-folk descending shoreward from the heaped-up houses of the Devonian or Cornish cliff-village, is warm and good in tone, with plenty of varied and attractive colour; the figures themselves also are very well put in, efficient as related to the landscape, without being carried further than is fairly needed in this form of art. Fully equal to this, in its less salient subject-matter and mode of treatment, is the *Walberswick, Suffolk*; with red-roofed houses beyond the quiet river, and a boat and nets lending significance to the foreground.

Among the figure-painters, after Messrs. Linton and Gow just named, we may rank Messrs. Clausen, Tenniel, Small, and C. Green. Mr. Clausen, indeed, yields to no one here for sense of what is natural or picture-like: his *Waiting to Confess*, a battered old woman and a girl of ten seated in church, until the confessional, now occupied by another woman, shall be vacant, just hits the mark of what is required in so simple yet far from unsuggestive a subject. *Gossip*, at the cottage-door of a Dutch fisherman—all the males of the community being away at sea—is also very much what it should be. Mr. Tenniel treats, in *Pygmalion*, an ambitious theme, which would tax the powers of the most imaginative designer, and Tenniel, though thoughtful and judicious, is not imaginative. The statue woman has now flushed with life over face and bosom, while the lower portion of the frame still remains stony; her lids are lowered, and her mouth has not yet opened to word or kiss; the sculptor, haggard with his hopeless yearnings, has clasped his hands behind the figure, and looks up, hardly believing his eyes—his countenance might well have been of a less ungainly type. The arrangement of light and shadow is well combined, and serviceable to the sentiment of the work. Mr. Small's picture is named *The Last Offer*, and probably represents (though the catalogue gives no hint of this) a scene from Victor Hugo's *Quatrevingt-treize*. The parlementaire of the Republican army holding a white cloth in his right hand, and with appealing gesture in his left, is addressing the insurgents; behind him, only awaiting the word of command to blow the blast of battle and no quarter, stands the brown-clothed ragged trumpeter, a very well-conceived figure, and the army has mustered behind. There is much to praise in this composition; but it hardly makes a picture, inasmuch as Mr. Small does not show us any person to whom his "last offer" is addressed, and thus the treatment is maimed, almost to the point of eccentricity. Mr. Green paints, as usual, a subject with a considerable number of figures, all carefully individualised and attentively painted—*The Sailors' Hornpipe*; the scene is an East-end drinking house, of moderate respectability; the aged and business-like fiddler is well realised; also the rather hard set face of the dancing seaman, who will not relax into a smile, but leaves hilarity to the lookers on. Other figure-pieces of some mark are *Peggotty's Wedding*, by Mr. Staniland, with less of native humour than would fully carry out the subject; *Widowed and Fatherless*, by Mr. T. W. Wilson, one of his accustomed Dutch domestic pieces, with somewhat more self-display in execution than usual; *A Children's Garden-Party*, by Miss Gow; *A Musical Party*, towards the middle of the last century, by Mr. Towneley Green, rather stiff and inanimate, but this is evidently not unintentional on the artist's part; *The Reader*, by Mr. Bale, a lady in yellow satin; and *Ready for the Dance*, a Pompeian prettiness by Mr. Augustus Bouvier.

In the landscape section Mr. Hine maintains his wonted superiority: his *Old Chalk-Pit, Eastbourne*, and *Cliffs at Cuckmere, Sussex*, are very characteristic specimens—the latter somewhat injured, so far as effect on the eye is concerned, by the great space of white chalk in the centre of the picture. Messrs. Edmund Warren (*Summer Shade*), Holloway (*Old Palace, Maidstone*, and *Evening at Arnside*), Penson (*An Old River-Bed*), Whympier (*Sands of Lamentation near Aber*, and *Stokesay Castle*), and Hayes (*French Fishing Luggers*), may also be named; and, in still-life, Mrs. Angell and Mr. Sherrin.

W. M. ROSETTIL.

MODERN PAINTING.

Two exhibitions of paintings, and even of a little sculpture, were recently open, in two clubs of which I have frequently spoken to you. Although not of equal importance, each has its special interest.

The club in the Rue St. Amand—which has been jocularly named the "Crémérie," whence it might be inferred that its cuisine is neither abundant nor expensive—is yet in the days of its youth. It is this circumstance that authorises us to offer it some advice—for example, not to hand over its artistic interests to a committee more reactionary, and more old-fashioned in matters of art, than even the most venerable academicians; not to exhibit so many works, and to select them more carefully; and, lastly, to require of those of its members who belong also to the club of the Place Vendôme (called the "Mirilitons" on account of the music there) that they should distribute their works fairly—that is to say, that they should not bestow on one their best pictures, and on the other only their slightest sketches.

The subject of exhibitions organised by clubs is just now receiving much attention among us from those critics whose thoughts are directed to the general organisation of the Beaux-Arts. It will be difficult to induce the Government to give up the direction of the Fine Arts, because that direction becomes a political engine in its hands. It is difficult also to make a nation but newly democratised understand that the State ought not always to continue the traditions of the monarchy, but ought to allow artists to strengthen themselves by the exercise of their liberty. In the meanwhile the annual Salons have become a great weariness to the public. That public sees plainly that they are only huge sales with guarantees and privileges such as are not accorded to any other kind of intellectual merchandise. It clearly perceives that under the pretext of encouraging "high art" encouragement is only given to a high degree of mediocrity. One can but hope that the public will come to understand how well party exhibitions, got up by rival sets, will act as salutary checks to the annual Salons, and will restore these to their position of honour, while giving to truly national talent more chance of triumph over the *savants*, falsely so-called, who return from Rome exhausted or overbearing. These great questions are now under consideration by a committee of the Chamber. A Parliamentary committee has been appointed, under the presidency of M. Charton, to consider the reorganisation of the *personnel* of the administration of the Beaux-Arts. This is by no means a question of political feeling, although this administration is the same as it was under the Empire, which is the same thing as saying that it is justly suspected of bearing the greatest grudge against existing institutions, and of impeding their action. M. de Chennevières is much bullied on account of the clerical decoration of the Panthéon. Nevertheless he is an able man. Perhaps, in spite of all, he will retain the direction of the Beaux-Arts until the Great Exhibition, owing to the dread of too far disorganising the service before this solemnity. In any case it is almost certain

that the management of theatrical affairs will in future be assigned to a distinct director.

I should think that you must feel a good deal surprised at all these questions, resting as they do on centralisation: these remains of high aristocratic functions, which have outlived the wreck of the *ancien régime*. Some day I will send you our Fine Arts budget. You will understand its machinery better by the aid of figures.

To return to our clubs. I will briefly review their characteristic exhibits. M. Bastien Lepage, and M. Mathéy, both of whom may still be classed among the young painters, contribute each a woman's portrait. M. Bastien Lepage, who has much talent but whose carelessness of execution has called forth criticism, has done himself credit. M. Mathéy, whose endeavours to secure careless ease in the attitudes of his sitters used to amount to affectation, has this time achieved a lifelike naturalness without loss of simplicity. But after awarding praise to these painters, and to the landscapists Babel du Poizat and Lansyer, we are obliged to criticise. We do not like the task. We think it seldom profitable. How, for example, can we prevent the unlucky students of the School of Rome—who have been subjected, at the Villa Medici, to a ruinous system of perpetual copying, and who only look on nature as young priests—how are we to deter them from painting cadaverous portraits, or those wretched little Italian girls, pale, weary, and plain, who drag from studio to studio their faded finery, their laziness, and their vicious countenances? It would be a waste of ink to make the attempt. But we may ask of such a powerful colourist as M. J. P. Laurens to send in future studies rather less harsh than that standing personage dressed in yellow; and of a refined colourist like M. Henner not to content himself with an effect of light glancing on the smooth cheeks and soft hair of a pretty fair head, but to give us rather more indication of internal construction, and, finally, we may ask of a skilful painter like M. Bonnat not to plaster his friends' faces with red and yellow as if he used a trowel, because, at a distance, it gives their complexions the appearance of skin-disease.

The company of the Place Vendôme is in far better order, and although older in years, may be pronounced younger in point of talent and appearance. This year M. Meissonier was president of the committee that organised this exhibition. Great praise is due to him.

The portraits are numerous, and worthy of remark. M. Carolus Duran takes the lead with his portrait of M. Leroy Beaulieu, a young man, with regular features, black pointed beard, and an intelligent countenance, seated unaffectedly in a *cabinet de travail*. The quality of the flesh tints is really admirable, as is also the skilful manipulation. M. Léon Bonnat has depicted in a very spirited style the countenance of one of his artist friends, M. Ed. Dubufe. This is a luminous study, and the complexion is well-enough worked up, but on the bust, which is but slightly sketched in with bitumen, there breaks out a red patch of indefinite form, and which is not so much like the rosette of an officer of the Legion of Honour as a wafer, which, blown by the wind, has stuck by chance upon the canvas. M. Clairin, Regnault's travelling companion in Spain and Algeria, has painted a small full-length portrait of M. Emile de Girardin, which, by a privilege belonging only to men of talent, represents the illustrious publicist as at least thirty years younger than his age, and is yet a good likeness.

M. A. de Nittis obtains the most legitimate success by means of two pictures painted in London. His powers of observation grow keener every day. His view of the Bank of England, with the well-marked types of character that hurry along the pavement, the carriages of all kinds crossing one another's path in every direction, the solemn bearded policemen helping old ladies safely over the crossing, and the fog

hat marks the outline of your monuments, is so lifelike a composition that it is readily understood at first sight, and calls forth the applause or the curiosity of the public, who feel instinctively that the portrait is correct. In another painting which, unfortunately, is not well lighted) M. de Nittis has portrayed a scene in St. James's Park—the water rippled by a pleasure-boat, at the back of which a fair lady is seated; the black swans, the delicate verdure of the trees hat rise on the opposite bank, the buildings in the background glowing in a clear soft light under a hazy sky; the whole is steeped in a poetic atmosphere which touches me the more because I have so often felt its effect. This poetic feeling, so which your poets have given such admirable expression, is little felt in France, and your national pride owes a debt of gratitude to M. de Nittis for having, by the aid of painting, brought it before the eyes of the French public, so little accustomed to travel or to read!

The average quality of this exhibition is, as I have said, very high. M. Detaille has seldom composed with such naturalness or painted with such breadth as in *L'Alerte*. During the war of 1870, in a village in the environs of Paris, a gendarme has hastened at full gallop to give information to some superior officers assembled in a house, who hurry out to listen to him. The actions and expressions are extremely well rendered. M. de Neuville seems to us less happy in his choice of episode, which shows us a priest, a landlord, and a postman "en route pour les prisons allemandes." It is to be regretted that certain artists should make a specialty of our disasters and of the barbarity of our conquerors; they should at least refrain from treating these in the style of episodic anecdotes.

M. Philippe Rousseau shows both knowledge and taste as a successor of Chardin. His reputation as a painter of what are very improperly called "natures-mortes" is well-established, but I do not remember ever to have seen a bit of his so broad in effect, so correct in tone, and so agreeable in colouring as that which he has named *Un fromage*. I trust that my readers are connoisseurs, and that they appreciate that delicious country produce of ours which is known as "le Fromage de Brie." It is one of these cheeses freshly cut, with its cream oozing from it as the juice oozes out of a fig, that M. Philippe Rousseau has judged worthy of being transmitted to posterity. Behind it, so as to attract attention, he has placed a white glass bottle filled with gherkins and those red pimentas prepared by our housekeepers which are sharper in flavour than your pickles.

But here I check myself, for the glowing phrases that these culinary *chefs d'œuvre* suggest are worthier of a gourmand than of a critic, and these two departments of life should never be confounded together.

PH. BURTY.

INDEX OF LETTERS AND OTHER DOCUMENTS ADDRESSED TO MICHELANGELO BUONARROTI, AND PRESERVED IN THE ARCHIVES OF THE CASA BUONARROTI, FLORENCE.

FREQUENT references have been made to the unpublished documents preserved in the Casa Buonarroti at Florence, which for the most part are letters addressed to Michelangelo by his numerous correspondents. It would be very desirable to publish these; and I have been allowed to copy a manuscript catalogue of them, which I now send to the ACADEMY thrown into the form of an index, the details of which are reduced in bulk so as not to occupy too much space, but which may suffice to draw attention to their number and probable interest. I have hitherto met with two difficulties with reference to every proposal for their publication. First, the copies of the documents must be purchased: I believe that a moderate sum would satisfy the owner. Secondly, the publication would not pay: which is very prob-

able. The publication, however, would have been freely undertaken at Berlin last year, had it been possible to obtain the MSS. gratis.

A number of these letters have already appeared; but a greater number have not been published. According to my calculation there are 687, without reckoning a small portion of the same collection which are not addressed to Michelangelo. It is reasonable to suppose that among so many documents there must be statements, allusions or hints of value to the literary critic. I have been allowed to copy a dozen of them, which I certainly could have made use of had I seen them at an earlier period.

A number of drawings and sketches by Michelangelo were only exhibited after the festival. No use of these was made when his Life was written in Italian, yet they are rich in suggestions and in the establishment of facts. For instance, I ventured to suggest that Michelangelo must have made working drawings for the quarrymen at Carrara, and so his attention was specially drawn to practical architecture during his enforced residence in the marble-quarries. I subsequently found several drawings of this description in the collection. His apparent habit of drawing architectural designs without scales, which I had commented upon, is amply illustrated by upwards of sixty drawings, to only one of which a scale is appended. A number of sketches of fortifications of profound interest would supply matter for an essay by a military engineer, while they copiously illustrate Michelangelo's ideas for the defence of Florence on more sides than San Miniato, and add to our knowledge of his proceedings during the siege. On one architectural sketch a few lines written by Michelangelo himself prove, beyond a possibility of doubt, that the tomb with the statues of Day and Night is that of Julius. I had before satisfied myself by careful measurement that the roughly blocked-out statues in the grotto in the Boboli gardens were no part of the monument of Julius, as is universally asserted; a drawing in the Casa Buonarroti shows clearly to my mind that they were intended for the new front of S. Lorenzo. A study of a problem of perspective shows what, at one time, were Michelangelo's ideas on this subject, and a very rude sketch suggests the method by which he calculated the increase of the proportions of statues, on the different stages of the Julian monument; or, possibly, as they rose tier above tier in the *Last Judgment*. No use was made of these and of other hints to be obtained from the same precious sources. It is not unreasonable to suppose that further study might also discover new light in the unpublished letters. I do not attempt to separate the published from the unpublished documents, but give the entire index as I have copied and arranged it, in the hope that someone will come forward willing to do himself honour by their publication. Careful reproductions of the sketches in the Casa Buonarroti would form an invaluable publication, and these, at all events, might find numerous purchasers, or the letters and reproductions might be published in one work.

C. HEATH WILSON.

A.—Aginensis, Cardinal of S. Pietro in Vincula, Rome: three letters, 1516-19. Agostino, Fra, Procurator of S. Pietro in Vincula, Rome, 1533. Allegri, Giusto di Maso, Pistoja, 1522. Ammanati, Bartolomeo: three letters, Florence, 1538 to 1561. Amatore, Il Fattorino, Casteldurante: two letters, 1561. Andrea and Domenico, marble-cutters, Florence, 1518. Anguisciola, Amilcare, Cremona: two letters, 1557-58. Angiolini, Bartolomeo, Rome: nineteen letters, 1521 to 1533. Anonymous, Florence, 1510. Antonio d'Orsino, Florence, 1525. Aretino, Pietro, Venice: four letters, 1537-45.

B.—Baccio d'Agnolo, Florence: four letters, 1515-16. Baccio di Montelupo, Florence, 1516. Balducci, Giovanni, Rome: three letters, 1506-08. Bandini, Pierantonio and Alemanno, Rome: a receipt, 1558. Barbazza, Bartolomeo, Bologna: two letters, 1528-29. Baroncelli, Francesco, Florence: 1542. Baroncelli, Baroncello, 1518. Beccatelli, Ludovico, Archbishop

of Ragusa: two letters, 1557-58. Belli, Valerio, gem-engraver, Vicenza, 1521. Bene del, Bartolomeo, Orleans, 1560. Bene del, Lorenzo, marble-cutter, Florence: a receipt, 1560. Benti, Donato, Pietrasanta, Pisa, and Seravezza: twenty-eight letters, 1517-21. Bini, Giovanni Francesco, Rome, 1533. Bisdomine, Simone di Taddeo, Naples, Rome and Florence: three letters, 1518-19. Bronzino, Agnolo, Florence, 1561. Brunelli, Giulio, Casteldurante, 1559. Bugiardini, Giuliano, Florence, 1532. Buonarroti, Buonarroto, Florence: twenty-two letters, 1507-18. Buonarroti, Giamondo, Florence and Settignano: three letters, 1516-31. Buonarroti, Ludovico, Settignano, Florence and S. Casciano: four letters, 1500-25. Buoninsegni, Domenico, Rome: twenty-one letters, 1516-20. Buoninsegni, Leonardo, 1517.

C.—Calcagni, Tiberio, Pisa, 1560. Campana, Francesco, Florence, 1526. Canossa da, Alessandro. A. Bianello de le quattro Castelli, 1520. Capelli, Giovanni, purveyor of the works of the cathedral, Florence, 1518. Capponi, Donato, Florence, 1529. Caravaggio, Fra Giovanni Pietro, Prior of S. Martino, Bologna: two letters, 1529. Catharine, Queen of France, Blois, 1559. Cavaliere Tommaso, Rome: three letters, 1533. Cenci, Bernardo, Rome, 1521. Cibo, the Cardinal, Ferrara, 1531. Clement VII., Rome, letter, brief, to Michelangelo. Colombe delle, Fra Lorenzo, Rome, 1516. Colonna, Vittoria, Sta. Catarina and Viterbo: five letters, 1546-48. Condi, Ascanio, Civitanuova, 1556. Cornelia, La, widow of Urbino, Casteldurante: twenty-five letters, 1557-60. Colonelli, Guido and Antonia, Casteldurante, 1559. Cosini, Silvio da Cepperello, Genoa: two letters, 1529-32.

D.—Dati, Niccolò, Florence, 1529. Dei, Orlando, Lyons, 1531. Doffi, Ludovico, Pisa, 1518. Doffi, Tommaso, Adrianople, 1519. Domenico di Sandro, Carrara: two letters, 1515-1518. Domenico di Giovanni di Bartino, Settignano, Carrara: two letters, 1523-24. Domenico di Settignano (Topolino), Carrara: seventeen letters, 1521-24. Durante, Francesco, Piacenza: three letters, 1538-41.

F.—Falcone, Silvio, Rome: two letters, 1514-17. Fattucci, Ser Giovanni Francesco, Rome and Florence: sixty-nine letters, 1523-40. Fazi, Bonifazio, Rome, 1517. Febo di Poggio, Florence, 1535. Ferrucci, Andrea di Pietro, Florence: three letters, 1517-18. Figiovanni, Battista, Florence: seven letters, 1517-32. Filicaja, D. Bartolomeo, Seravezza: seven letters, 1518. Francesco di Giovanni, Michele, Carrara, 1520. Francesco di Guido, Massa, 1528. Francesco I., King of France, 1546. Francesca, Suora, Abbess of Boldrone, Florence: two letters, 1529-33. Frizzi, Federigo, sculptor, Rome: six letters, 1519-22.

G.—Gaddi, Giovanni, Rome, 1532. Galvano di, Ser Niccolò, Carrara, 1524. Gamberelli, Ser Bernardo, Florence, 1525. Gellesi, Giovanni da Prato, Rome: eight letters, 1515-26. Gherardo di Michele da Settignano, Florence: two letters, 1523. Ghiberti, Vittorio: four letters, 1520-21. Giovanni dell'arte della Lana, Genoa, 1533. Girolamo di Carlo Scafauiolo, Pisa, 1519. Giulio II., Pope, Brief, 1506. Gondi, Piero, Florence, Ancona: three letters, 1528-25. Granacci, Francesco, Florence: two letters, 1508. Graziani, Massimo, Abbot of Camasone, 1518. Gremani, Cardinal, Rome, 1523. Guicciardini, Michele, Florence, 1540. Guicciardini, Niccolò, Florence, 1538.

J.—Jacopo d'Antonio di Maffiolo (called Caldana), Carrara, 1526.

L.—Lamporecchio, Pietro, Pietrasanta: three letters, 1516-17. Leonardo, Sellaio, Rome, Florence, Montelupo: seventy-eight letters, 1516-26. Leoni, Leone, Florence, Milan, Mantua: three letters, 1560-61. Lodi da, Agostino, Piacenza: three letters, 1536-38. Lombardelli, Lionardo, Carrara: two letters, 1517-18.

M.—Malenotti, Bastiano, Florence, 1557. Malvezzi, Matteo, and Fra Pietro di Caravaggio, Bologna, 1530. Manfredi, Messer Agnolo, Herald of the Signory, Florence, 1510. Marco di Bernardo Girardi and Francioni di S. Paolo, marble-cutter, Carrara: seven letters, 1521-23. Marmozzi, Lionardo, Florence, 1557. Marsili, Cristoforo, Rome, 1558. Martini, Luca, Pisa, 1560. Marzi, Pietro Paolo, Rome: three letters, 1521-31. Matteo del Cuccarello, Carrara: two letters, 1508-18. Matteo, Priest of St. Lorenzo, Florence, 1518. Medici, de', Fra Zanobi, Dominican, S. Miniato al Tedesco, 1525. Medici, de', Cardinal Giulio, Rome and the Mulliana: three letters, 1517-20. Melici, de', Veri, Commissioner-General, Pietrasanta: two letters, 1516-18. Medici, de', Cosmo,

Florence, Pisa, Leghorn: four letters, 1557-60. Michele di Pietro, Pisa: two letters, 1518. Michele d'Andrea di Guido, 1524. Mini, Antonio Barberino, Bologna, Piacenza, Lyons, Paris, 1531-32. Mini, Giovanni Battista, Florence, 1530-32. Montaguto di, Girolamo, Rome, 1526.

N.—Naldini, Domenico, Florence, 1521. Nasi, Ruberto, Florence, 1532. Niccolini, Bernardo, Rome, Florence, Orvieto: fifteen letters, 1516-32. Norchiati, Giovanni, 1532.

O.—Officiali, gli, of the Fabric of S. Petronio, Bologna, 1522. Operai, gli, of the Cathedral of Florence, 1519. Olanda, d', Francesco, Lisbon, 1553.

P.—Paccagli, Gabriello, Paris, 1519. Paesano, Piero, Di Argenta: three letters, 1529-32. Paganelli, Niccolò, Florence, 1528. Palla, Della, Battista, Florence: two letters, 1529. Paolo III., Pope, Rome: two Briefs, 1538-48. Pavia, the Cardinal, Ravenna, 1510. Pallizza or Pelliccia, Francesco, Carrara, 1518. Peri, Francesco, Pisa: three letters, 1518. Perini, Gherardo, Pesaro, Pisa: ten letters, 1518-22. Perini, Francesco, Rome, 1517. Piccolomini, Anton Maria, Siena, 1537. Pierantonio, Rome, 1532. Piloto, Il, goldsmith, Venice, 1525. Pollina (called), Jacopo and Giovanni (called Maestro Gianni), marble-cutters, Carrara: two letters, 1518. Pollina, Dato, and other marble-cutters, Carrara, 1521. Pollina, Bello and Leone, Carrara, 1520. Porta, Della, Giovanni Maria, Rome, 1532. Pucci, the Cardinal, Santi Quattro, 1533.

Q.—Quaratesi, Andrea, Pisa: three letters, 1530-32. Quindici, Leone, and Company, marble-cutters, Carrara, 1525.

R.—Ranieri, Cristofano, Florence: two letters, 1527-28. Reggio Da, Bernardino and Giovanni, painters, Rome, Reggio: three letters, 1520. Riccio, Del, Francesco: a receipt, 1545. Riccio, Luigi, Rome: four letters, 1542-47. Ricciarelli, Daniele, Florence, 1557. Rinieri, Giorgio, Rome, 1529. Rosso, Il, painter, Rome, 1526. Rosselli, Pietro, Rome: seven letters, 1506-26. Rustichi, Giovanni Francesco, Paris: two letters, 1532-34.

S.—Salviati, Jacopo, Florence, Rome: fourteen letters, 1516-25. Salviati, Cardinal Giovanni, Rome, 1531. Salviati, Battista, Camerata, 1526. Sansovino, Jacopo, Florence, Rome, Loreto: five letters, 1516-26. Sansovino, Andrea dal Monte Sansovino, Loreto: two letters, 1516-24. Sandro di Giovanni di Bertino di Sottignano, 1518. Scipione, marble-cutter, 1521. Sebastiano, Veneziano (called del Piombo): forty-one letters, 1522-33. Ser, Del Donato, Petraguano: four letters, 1523-37. Sera, Del Neri, Sottignano, 1523. Soderini, Niccolò Florence, 1521. Soderini, Pietro, Rome: five letters, 1516-18. Spina, Giovanni, Florence: three letters, 1524. Spatafora, Bartolomeo, Messina, 1560. Stefano di Tommaso, Florence, 1521-33. Stella, Bartolomeo, Brescia, 1552. Strozzi, Roberto, Paris, Fontainebleau, 1560-61.

T.—Tangero, or Tangano, Del Antonio di Filippo, Rome, 1518; Tedaldi, Francesco, Lyons: three letters, 1531-40; Tedaldo, Papi, Florence, 1532; Terranuova, Domenico, Rome: four letters, 1517-18. Tribolo, Il, Loreto, 1533. Trotti, Sigismundo, Ferrara, 1508.

U.—Ubal dini, Raffaello di Giorgio, Florence, 1509. Ubal dino di Gagliano, Raffaello, Florence, 1523. Uberti, Sebastiano, Ravenna, 1552. Udine Da, Giovanni, Rome: two letters, 1522-31. Ughi, Giovanni Francesco, Florence, 1547. Urbino, D', the Duke of Pesaro: two letters, 1539-1542.

V.—Vandini, Pier Filippo, Casteldurante: five letters, 1559-60. Varchi, Benedetto, Florence, 1560. Varj, Metello, Rome: seventeen letters, 1517-21. Vasari, Giorgio, Florence: four letters, 1557-59. Vierani, Frate Lorenzo, Bologna, 1508. Volpaia, Della, Benvenuto, Rome: five letters, 1531.

Documents which are not directed to Michelangelo, but to others.

Buonarroti, Gismondi, to Lodovico his father, 1530. Buoninsegni, Domenico, to Baccio d'Agnolo, 1516. Buoninsegni, Domenico, to Paolo Vittori, 1516. Carpi, the Cardinal, to Duke Cosmo, 1558. Catherine, Queen of France, to Simone Giudice, 1560. Colonna, Vittoria, to Carlo Gualtenezzi, 1546. Consoli, I, to Duke Cosmo: three letters, 1559. D'Este, Malespina Lucrezia, Marchioness of Massa, to the Cardinal de' Medici, 1522. Giulio II., Pope, Brief to the Signory of Florence, 1506. Lottini, Gio. Fran., to Duke Cosmo, 1569. Medici, de', Cosmo, to Cardinal Carpi, 1558. Medici, de', Cosmo, to the Consuls and Councillors of the

Nation, 1559. Medici, de', Cosmo, to Giorgio Vasari, 1560. Medici, de', Cosmo, to the Deputies of the Fabric of the Church of the Florentines, Rome, 1560. Mini, Antonio, to Francesco Tedaldi, 1532. Paesano, Piero, to Giovanni Simone Buonarroti, 1508. Soderini, Malespina, to Lorenzo Malespina, Marquis of Tordinovo, 1516. Ubal dino da Gagliano, Raffaello, to Ludovico Buonarroti: five letters, 1523. Urbino, D', the Duke, to Girolamo Tiranno, 1543. Vasari, Giorgio, to D. Vincenzo Borghini: two letters, 1560. Vasari, Giorgio, to Duke Cosmo: two letters, 1561. Giorgio Vasari to Ludovico Buonarroti, 1561.

NOTES ON ART AND ARCHAEOLOGY.

THE small water-colour picture by Turner, which Mr. and Mrs. Cowper-Temple, with some other friends of Mr. Ruskin, bought at the Munro sale, to be presented to that gentleman when convalescent, is the *Baths of Pfeffers*, in the Splügen Pass. On the day of the sale, the audience at Christie's were a little mystified by Mr. Agnew, who was entrusted with the purchase, bidding at once a thousand pounds, no further bid being made. This, it appears, was done by these devoted admirers of the works of the great landscape-painter simply to enhance their value.

THE continued ill-health of the President of the Royal Academy will prevent his occupying the chair at the approaching annual dinner. Sir G. Gilbert Scott, last year his *locum tenens*, has since passed away. Who is to take the honorary office this year is not yet known.

ON Monday last the curatorship of the Soane Museum, vacant by the death of Mr. Bonomi, was filled up by the appointment of Mr. James Wyld. By the law of the bequest this post must be filled by an architect, and within six months of the date of vacancy. We are glad to find that a gentleman so well qualified and so deserving of the honorary appointment has obtained it.

THE latest novelty in print publication is a very attractive one. It is an idyllic subject called *The Anxious Mother*, painted by Mr. E. K. Johnson, and very delicately engraved by a new artist, Mr. Arthur Turrel. The central interest of the picture is a charmingly-composed standing figure of a girl habited in a white dress and wide black hat, reminding us in sentiment of Mr. Leslie's pastoral damsels, who has lifted from the ground the young brood of the anxious mother—which is in fact a hen that stalks about in agitation. One of the chicks flutters on the girl's shoulder, and towards it she turns her head with an action resembling in an innocent way that of the coquette in the print so popular for many years in Paris called *L'Amour pour soi-même*. The print is issued by Messrs. Pilgeram and Lefèvre.

IN the forthcoming exhibition at the Grosvenor Gallery we hear that both of the most attractive exhibitors of last year, Messrs. Whistler and Burne Jones, will reappear, though not in the same force. The number of general contributors will be much greater this season than last, and the collection more miscellaneous, landscape being largely represented.

WE understand that the Duke of Sutherland has presented the Royal Geographical Society with a bust of Mr. H. M. Stanley, the work of a well-known lady sculptor.

WE have before drawn attention to the attempts that are being made in France to revive the art of mosaic, attempts which have not hitherto been marked by any great success. The *atelier* at Sèvres, however, which was opened in 1876 for the purpose of instructing pupils in this durable art is now in full work, and several artists are actively engaged upon the great mosaic frieze which when finished is destined to occupy the vacant space along the *façade* of the Museum. In northern climates mosaic certainly seems a more suitable mode of decoration than fresco for the outside of buildings, but the labour it involves will, it is to be feared, always prevent its general adoption.

MR. ELIJAH WALTON, so well known by his Alpine and other paintings in oil and water-colour, has again taken the gallery, 191 Piccadilly, and opened there an exhibition of some of his recent water-colours, the *Isle of Wight* and others.

WE learn from the *Nation* that a very competent artist, Mr. S. A. Schoff, of Newtonville, Mass., proposes to make a line-engraving from the crayon portrait of Emerson by Rowse. This is not only one of Rowse's best works, but by far the finest portrait of Mr. Emerson, and the one of which the poet Clough wrote in 1859:—"It is really, I think, without any question, the best portrait of any living and known-to-me man that I have ever seen." There will be five hundred artist's proofs, and no more, at ten dollars each, and the work will be begun as soon as one hundred names are obtained. A year will be required for its completion. Subscriptions may be sent to Doll and Richards, 2 Park Street, Boston.

THE decorations of the Paris Panthéon are still being carried on with great zeal. Besides the legend of St. Geneviève, M. Baudry has lately been commissioned to execute four large wall-paintings in the chancel, and has chosen for his subject four scenes from the history of Joan of Arc, namely, *The Vision*, *The Interview with Charles VII. at Chinon*, *The Taking of Orleans*, and *Joan in the Prison at Rouen*, with Pierre Cauchon, Loiseleur, and the English. Other episodes from her history will also be introduced by M. Baudry into the decorative frieze that runs above the paintings. The work, it is stated, will occupy the artist for about three years. Nor is it by painting only that the Panthéon is to be made beautiful. Two colossal statues, one of St. Bernard modelled by F. Jouffroy, and another of St. Jean de Matha by E. Hiole, have just been placed in it, making four of these grand statues already installed, and others are, we believe, in preparation.

A PORTRAIT of Goethe taken after his death by the German landscape-painter Prof. Fr. Preller has lately been published, after having remained all this time in the possession of the artist. Goethe, as is well known, forbade any likeness or cast from his face to be taken after his death, and his wishes were for the most part strictly regarded. Prof. Preller, however, by the intervention of the Kanzler von Müller managed to gain access to the death chamber, and to draw a slight pencil sketch in his note-book of the great poet as he lay in the manner described by Eckermann with the laurel crown on his head, his features in peaceful repose and a noble expression on his countenance. This sketch he ever after religiously treasured, showing it only to a few sympathetic friends. By some means or other, however, unknown to the artist, the celebrated Bettina von Arnim contrived to gain possession of it for a time, and had it engraved very indifferently in her book called *Goethe's Correspondence with a Child*. This unwarranted publication made the artist still more careful to keep his treasure secret, and it is only now that, certain difficulties with the Goethe family having been removed, he feels himself at liberty to make it known to the public. With this view he has permitted it to be reproduced in facsimile by the Dresden photographers Rönmler and Jonas, and to be sold for the benefit of a German charitable institution.

THE *Nouveau Temps* states that the Russian painter Verestchaguine, who accompanied General Skobelev during the late war, is now in Paris, occupied in painting some of the most terrible incidents of the campaign in which he took part.

WE have before taken occasion to mention the many artistic treasures of Hildesheim Cathedral that have been reproduced with admirable fidelity and effect for the South Kensington Museum. Besides the great choir-screen, the eleventh-century doors, the two tombs with their rudely carved figures, and the magnificent brass corona in the

South-east Court, a number of smaller works of great interest are to be found in one of the cases of the South Court, consisting of candlesticks, halices, statuettes, &c., copied from originals in the treasury of the Cathedral, many of which are supposed to have been the work of the famous Bishop Bernward, who, as is well known, not only patronised and encouraged the artist-workmen of his time, but himself worked in metal with great skill. From this treasury may be noticed also a very rich shrine, which has been added only very recently to the South Kensington collection. This shrine or reliquary is in the shape of a tower, said to be exactly of the same form as the old tower of the church. All round it are niches filled with delicately-worked little images of the Virgin and various saints; and at the top are two flat discs placed upright, and nearly touching one another, on one of which is engraved a representation of the Crucifixion. If these peculiar objects were copied from anything of the sort on the summit of the old tower, that must certainly have been a most remarkable architectural monument. The original of this beautiful little reliquary, which stands about a foot in height, is of oak, silver gilt. The cast has likewise been made. It is at present somewhat too new and audacious in effect, but its brightness will, no doubt, soon get tarnished, and the delicacy with which all the little details of the carving are rendered makes it really as valuable for all purposes of study as the original work. While praising these interesting reproductions, it is but fair to state that they are all executed by a Hildesheim artist, F. Gusehard, who devotes himself almost entirely to work of this kind. His casts, which are worked up afterwards from the originals with great skill and artistic knowledge, have none of the heavy umphish effect common in works of this kind. They reproduce the feeling of the original as well as the mere workmanship.

THE riches of the His de la Salle collection, of which we have before made mention (ACADEMY, April 6), are even greater than was at first supposed. The 434 drawings given to the Louvre are not merely the total of a collection including, as collections usually do, both good, bad, and indifferent, but the result of a careful selection of all the most valuable and noteworthy works from among a much larger number. This makes the gift of infinitely greater value, for large collections even of drawings, if unsorted, are often found more troublesome than profitable in museums, where mere repetitions should always be avoided, and only such examples chosen as are valuable for purposes of study or comparison. M. His de la Salle, with almost unparalleled consideration as well as munificence, seems to have borne this well in mind, and to have given the nation only the choicest of his artistic treasures, among which are some that will take rank, it is said, among the most valuable works of their kind in the national collection. A review giving a full account of these drawings will be contributed before long to the *Gazette des Beaux-Arts*; but meanwhile we gather from the *Chronique des Arts* that among some of the rarest and choicest pieces are:—1. A series of Early Italian drawings on parchment of the fourteenth and fifteenth centuries; one of them being a pen-drawing of *The three Dead and the three Living Men*, in the style of Benozzo Gozzoli, and another by J. Bellini, which appears to have formerly been in the celebrated Vendramin collection of drawings by Jacopo Bellini now in the British Museum. 2. Three designs by Mantegna for a monument to Virgil, commissioned by Isabel d'Este. 3. Two charming pen-and-pencil drawings by Botticelli. 4. A lovely landscape by Titian, and another by Giorgione much in Dürer's style. 5. Two beautiful sketches by Andrea del Sarto. 6. A grand composition by Giulio Romano of *Orpheus and Eurydice*. 7. Four studies by Allegri. These are only a few among the great Italian masters who are represented. Nor are the works of the Dutch school of less importance.

No fewer than seven Rembrandts are included; one of them, *A View of his Studio*, being cited as "perhaps the finest drawing this great master ever executed; comparable at all events with the magnificent landscape in the Munich Museum." A finished water-colour drawing by Ostade, of the same time probably as those now exhibiting at the Burlington Club, is also mentioned as one of the gems among the Dutch drawings. As to the French school, criticism is simply rapturous about it. "Elle brille," says M. Louis Gonse, "d'un éclat incomparable." We hope before long, when the collection is definitely arranged and exhibited, to be able to give further particulars respecting it. Meanwhile this note may serve to indicate the immense importance of the gift which the Louvre has lately received. French gratitude expresses itself in lively terms.

THE STAGE.

THE Easter novelties at the theatres are more numerous than usual. Some of these will be produced this evening, others on Easter Monday, while in one or two cases the first performance is postponed for a few days. The principal pieces are a drama at the Queen's, entitled *Madeline Morel*, by Mr. Bandmann, founded on a German play; *Such is the Law*, by Mr. Tom Taylor and Mr. Paul Meritt, at the St. James's; *Proof; or a Celebrated Case*, a version by Mr. Burnand of *Une Cause Célèbre*, at the Adelphi; a new comic drama, written for Mr. Toole, and entitled *Mind the Shop*, at the Globe; a version by Mr. Charles Reade of M. Sardou's *Andréa*, entitled *Jealousy*; an original comedy by Mr. Burnand, entitled *Our Club*. A new comedy by Mr. Frank Marshall, author of *False Shame* and *Brighton*, is also in preparation at the Aquarium Theatre.

MUSIC.

BRAMH's symphony in C minor was to musicians the chief attraction of last Saturday's concert at the Crystal Palace. Though, like much of its composer's music, written in a style too abstruse to be readily appreciated by a mixed audience, each new hearing of the work brings out more distinctly its remarkable beauty and power. The slow movement, and the finale especially, grow upon us on a close acquaintance; and we readily endorse the opinion expressed by some leading German critics, that no symphony equal to it has been written since those of Schumann. The performance of the very difficult music under Mr. Manns's direction was most admirable; every point was brought out with the utmost clearness, and if any present may have failed to understand the work the fault certainly did not lie with the orchestra. Mdlle. Anna Mehlig, the pianist of the afternoon, gave a highly finished rendering of Beethoven's concerto in E flat. The other instrumental pieces of the afternoon were the overture to *Athalie*, and Mr. J. F. Barnett's clever overture to *A Winter's Tale*, written for the British Orchestral Society, and performed at the Palace some four years ago. The solo vocalists at this concert were Mdme. Lemmens-Sherrington and Mr. Barton McGuckin, while the Crystal Palace choir were heard in Mendelssohn's psalm "Hear my Prayer," and the morning hymn from Gade's *Erl-King's Daughter*. The performance of the psalm was excellent as regards both chorus and orchestra; but Mdme. Lemmens-Sherrington, who sang the solo part, appeared to entertain on the subject of time notions of her own entirely at variance with those of Mr. Manns; and as she very seldom condescended to look at his baton the result was often anything but agreeable. In the interests of art a protest ought to be entered against the caprices of vocalists. There can only be one supreme will in the orchestra—that of the conductor; and be it right or wrong, it should be obeyed. In the present case, Mr. Manns's time was in our opinion distinctly the correct one, and

Mdme. Sherrington's wrong; but had it been otherwise it was none the less the singer's duty to give way. The responsibility for the performance rests with the conductor; and in the present instance it is more than possible that some present may have blamed Mr. Manns for an occasional unsteadiness which was certainly not his fault.

FRAULEIN THERESE HENNES gave the first of two pianoforte recitals at the Steinway Hall yesterday week—the 12th inst. The young pianist, who is only in her seventeenth year, shows very great promise. Her execution is neat, her phrasing clear, and she plays with much feeling and considerable energy. Her programme included Beethoven's Waldstein Sonata, Handel's Fugue in E minor, Mendelssohn's Rondo Capriccioso, Schumann's "Faschingschwank aus Wien," a Nocturne and an Etude by Chopin, Thalberg's Fantasia on *L'Elisir d'Amore*, and Liszt's transcription of the March in *Tannhäuser*—the whole being no light task for a young lady of sixteen. Fräulein Hennes's second recital is announced for Thursday May 2.

AT the last of the series of Mr. Dannreuther's performances of chamber music, given on Thursday week, a new and very interesting Duo for two pianos, by Mr. C. Hubert H. Parry, was performed by the composer and the concert-giver. The programme also included Beethoven's Sonata in C, Op. 102, No. 1, for piano and violoncello, the same composer's trio in B flat, Op. 97, and a selection of Schumann's two-part songs.

THE orchestral concert of the students of the Royal Academy of Music, given last Saturday evening at St. James's Hall, possessed more than one feature of interest. The orchestra was, we believe, entirely composed of present and past students and professors of the Royal Academy, while the programme, besides containing many standard pieces, included several more than creditable compositions by students. These included orchestral pieces by Messrs. Foster and Bampfylde, songs by Miss Maude White and Mr. A. J. Cockram, and a piano concerto by Mr. A. H. Jackson, a "late student." Against this last work we have not a word to say; but the policy appears questionable of introducing a piece in three movements by a former pupil of the Academy, to the exclusion of present students. Our young composers have so few opportunities for the performance of their works, and there are so many who show decided talent in the Academy at present, that it seems hardly right that they should be left out to make room for others who have presumably completed their course of study. The most important work performed at this concert was the 95th Psalm of Mendelssohn, of which a very excellent rendering was given, the solo parts being sung by Miss Mary Davies, Miss Sadie Singleton, and Mr. Sauvage. The chorus-singing of the students in this work was most commendable, while the orchestra accompanied not only correctly but with much discretion. The whole concert was conducted by Mr. Walter Macfarren.

THE commencement of the Italian opera season, always tame and uninteresting, has this year proved even duller than usual in consequence of the indisposition of several of Mr. Gye's leading vocalists. Under the circumstances, criticism of the performances was entirely unnecessary and indeed impossible until Saturday last, when one of the promised *débütantes* of the season, Mdlle. De Riti, made her appearance as Donna Anna in *Don Giovanni*. The favourable rumours concerning this artiste, and the choice of such a part for her *début*, combined to excite expectations of a sanguine nature which unfortunately were destined to be unfulfilled. The first requisite for the exponent of the great tragic rôles of opera is a voice of sonority and volume; and this Mdlle. De Riti does not possess. Her voice is deficient in power and unsympathetic in quality, while its cultivation is very far from perfect. The air "Or

sai chi l'onore" was sung in a coarse unfinished style, and suffered by its transposition to the key of C. Perhaps in a less exigent part Mlle. De Riti will prove more acceptable, but it is manifest that the successor of Theresa Titiens has yet to arrive. Of Mlle. Bertelli, who is announced to make her *début* this evening as Agathe in *Der Freischütz*, we may speak next week.

Flotow's new opera *Alma, l'Incantatrice*, was produced at the Théâtre Italien, Paris, on the 9th inst. M. Lavoix *fil.*, in the current number of the *Revue et Gazette Musicale*, speaks favourably of the work, which he says is partly founded on two of Flotow's earlier operas, *L'Esclave de Camoens* and *Indra*.

A young Italian pianist, Giuseppe Martucci, who is said to have very remarkable talent, has lately been heard in Paris.

MESSRS. BREITKOPF and HÄRTEL, of Leipzig, announce a complete edition of the works of Frédéric Chopin, uniform in style with their magnificent editions of the works of Beethoven, Mendelssohn, and Mozart.

WAGNER's *Walküre* was produced at Hamburg on the 30th ult., and, in spite of a not altogether adequate rendering, met with complete success.

THE first performances at Leipzig of the *Rheingold* and the *Walküre* are announced for the 28th and 29th of the present month.

MDME. JOHANN STRAUSS, the wife of the dance-composer, has recently died at Hietzing, near Vienna. Under her maiden name of Jetty Treffz, she was well known and extremely popular as a concert singer some years ago, both in this country and on the Continent.

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TABLE OF CONTENTS.

	PAGE
LETTERS AND PAPERS OF THE LATE VISCOUNT STRANGFORD, by the Rev. H. F. Tozer	335
BUTCHER ON THE ECCLESIASTICAL CALENDAR, by CADOR CHEKHAM	336
JAMES'S FRENCH POETS AND NOVELISTS, by GEO. SAINTBURY	337
BARON VON RICHTHOFFEN'S CHINA, II., by Col. H. YULE	338
KUENEN'S PROPHECY AND PROPHECY IN ISRAEL, &c., by the Rev. P. H. WICKSTED	340
NEW NOVELS, by Mrs. JAS. OWEN	341
CURRENT LITERATURE	343
NOTES AND NEWS	344
OBITUARY: R. Z. TROUGHTON, by E. W. GOSSE; H. T. BILEY; Prof. C. F. HARTT	345
NOTES OF TRAVEL	345
MAGAZINES AND REVIEWS	346
MR. PAYNE'S COLLECTION OF BOOKS	346
SELECTED BOOKS	347

CORRESPONDENCE.—

Robert Flower, the Logarithmist, 1771, by A. J. Ellis; A New Pleonasm, by the Rev. Dr. Littlejohn; Old Devonshire Names, by R. J. King	347-9
APPOINTMENTS FOR NEXT WEEK	349
LEWIS'S PHYSICAL BASIS OF MIND, II., by JAMES WARD	349
SCIENCE NOTES (BOTANY, ASTRONOMY, and PHILOLOGY)	350
MEETINGS OF SOCIETIES	352
LORD DUNRAVEN'S NOTES ON IRISH ARCHITECTURE, Vol. II., by Dr. NORMAN MOORE	352
THE WATER-COLOUR INSTITUTE, by W. M. ROSSETTI	353
MODERN PAINTING, by PH. BURTY	354
INDEX OF MICHELANGELO CORRESPONDENCE IN THE CASA BUONARROTI, by C. HEATH WILSON	355
NOTES ON ART AND ARCHAEOLOGY	356
THE STAG	357
MUSIC NOTES, NEW PUBLICATIONS	357-8

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LITERATURE.

The Resources of Modern Countries. By Alexander Johnstone Wilson. Two Volumes. (London: Longmans & Co., 1878.)

THESE volumes are the republication, with additions, of articles on British trade abroad which appeared last year in *Fraser's Magazine*, and which at the time attracted much attention. It is to be regretted, however, that in republication the subject has not been dealt with in a more complete and satisfactory manner. It is evident that in many instances the principal authorities have not been fully studied; and in many parts the work is disfigured by a tone, and by a degree of assertion, open to much objection. In a work of this nature facts should be collected and calmly stated. The opinions and individuality of the writer should be kept in the background rather than form the chief points of particular chapters. Mr. Wilson has engaged in an undertaking laborious in itself and not generally attractive. He has thus occupied the field; and it is to be hoped that in another edition the faults of the present edition may be remedied, and that the work may be put in a shape to become a standard book of reference, an authority of this kind in the English language being much needed.

The design of these volumes is good. They open with a review of the trade prosperity of the past and present generations in this country, which, apart from dogmatic assertion, is worth reading. Chapters are given on India, China and Japan, the United States, Russia, Turkey and Egypt, Austria-Hungary and Germany, France and Belgium, Italy Spain Portugal and the Netherlands and their respective colonies, Canada and South Africa, Australia and New Zealand, Mexico and Brazil, the River Plate, Chili and Peru, the British West India and other possessions. This order of treatment is involved for a completed work: an arrangement of questions under European, Asiatic, American, and Colonial interests would seem better.

The objections in regard to assertion and tone of argument render it best in our limits to pass over without other remark the portions of these volumes which relate to India, China, Russia, Turkey, Egypt, and Spain. The chapter on the United States contains good remarks on the extension of the Union and its material progress. The accounts of speculation and inflation in Austria, of German industry, of the octroi and taxation, finance generally and banking in France, and of Italian shipping, are good.

The chapters on British Colonies are worth reading, and contain sound remarks respecting their finances and their tendency to enter upon enterprises beyond the requirements or the strength of these newly settled countries. The chapters on South America are, generally, good, and should be read by persons seeking information relative to the different South American States. Without adverting to minor mistakes, it will be sufficient to mention two errors of importance. At p. 257, vol. i., Mr. Wilson attributes the diminution of our trade with Persia and Turkestan to the expiration of some treaty by which Russia allowed our trade access to Tiflis. No such treaty has expired: this country stands in this respect in precisely the same position now as at any time during the last eighteen years. The diminution is owing to the Persian famine, bad silk seasons, and the protectionist Russian tariff which has checked foreign trade. Again, at pp. 306 and 312 it is stated that the Austrian tariff for British goods which was in force from January 1, 1870, to December 31, 1876, did not expire at the last date; whereas for cotton and wool manufactures it did expire then, and these manufactures and all other British goods have since that date entered Austria-Hungary under the Austro-Zollverein tariff of 1868 in virtue of "most favoured nation" stipulations. In the remarks on the recovery of France after the German war, sufficient account is not taken of the very favourable agricultural seasons, especially as regards the vintage, which is the great staple commodity of the country, since the war. The Belgian iron trade is shown to be in a position as unsatisfactory as the iron trade in the United Kingdom. The fact is that during the Franco-German war little iron was produced in either France or Germany, and that an enormous demand for Belgian iron arose in each of those countries. A great inflation, and then an equally great crisis, ensued, with all the unhappy consequences of such a state of things. In the chapter on Spain reference is naturally made to the English wine duties, but while severe remarks are made upon them, the reason on which they are founded, rightly or wrongly is another consideration, is not given. Briefly it is as follows: wine is either a natural or an alcoholised product; it is assumed for fiscal purposes that there is a limit beyond which the strength of natural wine does not reach, and therefore that all wine possessing a strength beyond that limit has had alcohol added. Twenty-six degrees of proof spirit was taken, after a very full enquiry in 1861, to be that limit. But as matter of fact, any such limit can be only approximate; strength varies according to seasons and other circumstances. Twenty-six degrees is too high merely to include low-priced and light wines, while it excludes some natural wines. The real grievance, however, is making the duty on wine under 26° 1s., whereas between 26° and 42° a single rate of 2s. 6d. is imposed on all wines alike. The remedy on this point is to graduate the scale.

It is strange that Mr. Wilson does not put forward the extreme importance of the system of commercial treaties, beginning with the Cobden Treaty of 1860, which

during the second French Empire were entered into by almost all European nations. They did not, it is true, establish complete free-trade: the time was not then, and is not now, ripe for it. But they broke down the old system of prohibition and of differential duties, they opened out vast fields of commerce, and they prevented in 1872 a return to protection in France. Those treaties were the main cause of the great commercial prosperity of Europe after 1860.

The chapter at the end of the second volume containing the conclusions arrived at after the general review in the preceding chapters is, apart from exaggerated opinions with respect to the land laws in England, the Eastern Question, and Indian affairs, good, and more sober in tone than many portions of the work. It contains sound statements respecting the vast debt heaped up in recent years in almost all countries, and which is often regarded with such strange complacency. Attention is well directed to the unsatisfactory position of social and political affairs throughout the world, and to the various problems which bode the world little rest till a great settling of accounts has taken place.

This is the most interesting and practical part of Mr. Wilson's work. Our remaining observations will therefore be limited to it. The long European peace was very favourable to material well-being. Improvements and extension of manufactures took place. Fresh means of communication afforded new openings for commerce. The gold discoveries stimulated trade. The commercial treaties enabled full advantage to be taken of these favourable circumstances. A period of great and general prosperity ensued. Enormous investments were made in foreign loans, and much capital was lodged in industrial enterprises abroad. Although this money was often grossly misapplied, it nevertheless promoted trade, but at the same time gave it unnatural dimensions. Thus there came a period of inflation, which was partially increased, to the still greater derangement of business, by the Franco-German War. Then stagnation ensued, and in this position of affairs depression soon followed. The previous state of things had been unsound, and as financial and political events also contributed to affect commerce, this depression became intense and universal, more especially as different classes of business are so closely connected that the condition of one cannot for any length of time be separated from that of others. The present state of things will necessarily prove advantageous to countries which can produce at low prices, and where hours of labour are not much restricted. The strength of our position consists in the industrial capacity and the resources of our people and country. But here perhaps, more than elsewhere, great danger exists from the confusion into which the labour system is constantly thrown by strikes, and by the claims and pretensions of the labouring classes. There can be no doubt that a protectionist reaction prevails abroad, and that foreign tariffs are being altered to the prejudice of British trade. The inevitable results would seem to be necessity for greater economy in all directions, lower prices, and lower wages. No

permanent harm need ensue unless inferior production, which is already resorted to, should prevail generally in England. On the whole, while there is much cause for watchfulness and anxiety in regard to the future industrial position of the country, there is no ground as yet for despondency. The circumstances of the time should be studied carefully and be fully accepted; and then, while making every allowance for inconvenience and even loss occasioned by the aberrations, protectionist and otherwise, of foreign countries, and perhaps of our own colonies, the commercial supremacy of Great Britain will be maintained. Only there must be watchfulness; and precautions necessary to secure British interests must not be neglected.

C. M. KENNEDY.

The Moor and the Loch. By John Colquhoun. Fourth Edition. In Two Volumes. (Edinburgh and London: Wm. Blackwood & Sons, 1878.)

THESE volumes hold, and we fancy will long hold, a distinguished place among the annals of Scottish sport. It is curious to reflect, in the presence of the wide-spread enthusiasm for Scotland, that its resources as a sporting country have only been pointed out within living memory. Nothing but the vaguest ideas prevailed about its grouse and salmon, and certainly no Sassenach dreamed of pursuing them, until the celebrated Colonel Thornton in 1804 published his quarto containing an account of his tour through part of the Highlands. He took with him for those unknown wilds, which are now yearly visited by thousands of eager sportsmen, an armament which would not reflect discredit on an African explorer: a sloop, baggage-waggons, an artist, "a good cook," and a complete camp-equipage, encamping day by day wherever tempted by sport or beautiful scenery. The next epoch in the progress of Scottish sport is marked by Mr. W. Scrope (not Scroop, as Mr. Colquhoun calls him in almost the only misprint we have noticed in his book), whose *Deerstalking and Salmon Fishing* (1838 and 1843) were followed in 1849 by the two charming works of Mr. St. John on Scottish natural history and wild sports. Mr. Colquhoun showed in the first edition of the book before us and in his *Salmon Casts and Sporting Days* (which have long been out of print, and are now incorporated in *The Moor and the Loch*), that like Mr. Knox he possessed a keen eye for sport, and an ardent love for the minutest traits in the life-history of the creatures which he shot or angled for. In the present delightful volumes, however, he presents all lovers of Scotland with the completest details of every Highland sport, on all of which he is an unexceptionable authority; and with what many will value even more, a series of life-like sketches of the rarer and more interesting animals of the country. He has thus brought up to the present level of knowledge the history of all the scarce birds and beasts of Scotland. Whether narrating his own experiences on hill or loch or subjoining the most trustworthy particulars respecting the wild creatures which frequent them, Mr. Colquhoun writes in a singularly lucid

and agreeable style. The reader is lured onward page after page, until, with sympathies strongly aroused by the observant kindly sportsman, who has a good word for poachers as well as honest men, and can see redeeming traits in animals which too many modern game-preservers trap and shoot without mercy, he is transported to sunny corries and purple moorlands far withdrawn from the beaten tracks of travel. On the snowy summit of Ben Voirla he climbs with Mr. Colquhoun for ptarmigan, or roams the recesses of the Black Mount deer-forest for a royal hart. Anon he finds himself stalking wild-fowl on Loch Lomond, and scanning the myriad screaming fowl of the Bass for a chance shot at an eider duck. On all these expeditions he is continually making the acquaintance of some scarce bird or rare animal until few indeed are the wild denizens of Scotland which have not fallen under his ken. But the spell of sport is on him still. Exchanging the fowling-piece for the salmon-rod, he now assists in gaffing leviathan salmon on the Dee or Stinchar, and capturing sea-fish in Loch Fyne. In the shade that falls on Loch Awe from the mighty Ben Cruachan he trolls for *Salmo ferax*; he disdains not, with light fly-rod, to take trout in the Almond, or even the humble moorland burn. And all the time he feels that he is being accompanied by a Master in each sport who can escort him to every nook and corner of the land, and everywhere entertain him with the lore of mountain and stream which has been patiently garnered from the close observation of half-a-century.

Over the minute instructions in all these Highland sports, the merely technical details which are invaluable to sportsmen as such, we shall pass lightly. All the rules, however, that old experience aided by the youthful enthusiasm of the author's sons for modern weapons and methods of sport could suggest will be found in these volumes. Deer-stalking, grouse, roe, blackcock and wild-fowl shooting are exhaustively treated. Mr. Colquhoun is a sportsman of the best type, uniting a keen love of exercise with much self-reliance, and an abhorrence of inflicting unnecessary pain. He naturally, therefore, despises the effeminacies of *battue* and pigeon-shooting. While condemning grouse-driving in the abstract, he can, however, recognise that when these birds increase beyond the limit that a moor can safely carry, the only remedy to prevent disease is to drive them. He is pleased to be able from experience to dissuade sportsmen from massacring the "squeakers" when the old cock and hen have been shot, from a mistaken idea that the little ones must needs die of starvation. Here is another noticeable hint:—

"I used a breech-loader for two years at open shooting; but as I found my best dogs spoilt by the quick loading, I returned to my muzzle-loader. I never yet saw the man with self-command to keep down his dogs long enough to ensure their steadiness who used a breech-loader."

The best fly-fishers for trout have long been convinced that a very few patterns will suffice for the whole year. Not so many as Walton's "jury of flies that will condemn every fish in the river" are needed. Mr. Colquhoun similarly remarks that a self-reliant salmon-fisher ought to require no

more than to know the February flies of any river he means to fish; and their variations of size and colour will suit, not only the changing moods of the water, but also the months from the beginning to the end of the season.

We should far exceed our space did we touch upon a tithe of the many fascinating notices of natural history which relieve the *minutiae* of sport in Mr. Colquhoun's pages. He is a lover of Gilbert White, and worthily has he caught the loving and observant manner of his master in his chapters on the Bass Rock and its sea-fowl, the birds of prey which yet linger in the Northern Highlands, and the natural adaptation of form and colour in Scottish wild animals to their surroundings. His careful observation of what most people would not have even noticed, the manner of life of three small trout and five eels imprisoned in a pool by the Lennie Burn, shows the patient acumen of the true naturalist who is by himself so well contrasted with the mere sportsman.

"In place of being confined to the shooting months, his sporting season comprises the whole year. The advent and departure of migrants; the discovery of a rare visitor, with perhaps the triumph of adding him to the museum; the inexpressible delight and excitement of a trip to the crags and cliffs of the ocean, swarming with their varieties of wild sea-birds with wilder cries, are now objects of even greater interest than his most successful day among the grouse or the deer."

If we have a quarrel with Mr. Colquhoun it is because he again (ii., 107) repeats the calumny we had fancied exploded against the angler's favourite bird, the water-ouzel, that it eats the roe of fish. Mr. Knox vindicated its fair fame in his *Autumn on the Spey* by repeatedly shooting these birds and proving by dissection in every case that no trout ova had been swallowed, but on the contrary many water-beetles which are known to devour fish-spawn. Prof. Newton, in his new edition of *Yarrell's Birds*, fully corroborates this, and denounces the folly of fish-preservers in destroying this bird, whereas "examination of its gizzard proves it to be one of the best guardians of a fishery." Again, Mr. Colquhoun pours contempt upon the water-rat: it is "an ugly creature," has "a disgusting look, increased by the apparent deficiency of ears," and so forth. Were it not for the last remark we should fancy that he had confounded *Mus aquaticus* with *M. decumanus*, the foul-feeding Norway rat. There is no accounting for tastes. To our mind the water-rat, as he sits like a squirrel on a raft of sticks in a trout-stream, placidly eating the sword-flags, and with bright, fearless eyes gazing on the passing fly-fisher, is one of the prettiest of our native quadrupeds. "A favourite morsel of the water-rat," adds Mr. Colquhoun, "is a bloated toad." Prof. Bell, however, in the last edition of *British Quadrupeds*, asserts that (as its dentition would seem to show) this inoffensive creature is exclusively a vegetable feeder, and that there is not the slightest foundation for believing that it lives upon small fish, insects, or even earth worms. Having ourselves closely observed this animal's habits for many years, we agree entirely with Prof. Bell. Mr. Col-

quhoun's remarks on the wild cat omit one distinguishing feature, the triangular face of the true wild cat as distinguished from the mere domestic Tom who has taken to evil courses in the woods. The latter's progeny never seem to attain this characteristic mark or the thickened tail of the truly wild animal. We do not believe that a living specimen of *Felis catus* now exists in England. The Duke of Sutherland, as head of the Clan Chattan, landably preserves the breed on his Scotch estates. Mr. Colquhoun is right in stating that no greater enemy to game can be found than cottagers' cats, which have, we will not say relapsed into wildness—for it admits of much doubt whether our tame variety is descended from the wild cat—but have adopted a wild life. The fact of Royston and carrion crows breeding together in the Highlands is a fact which will be new to most people.

Attention might be called to many of Mr. Colquhoun's anecdotes, such as his pathetic account of the destruction of the goats on Crap-na-gower, or the curious habits of the Alpine hare; but we prefer to leave readers the pleasure of discovering these for themselves. His suggestion that goats suffered to run wild in solitary districts, or at all events their progeny, might in process of time be made available for stalking, as a substitute for deer, does not appear so visionary as it seems at the first blush when taken in connexion with the history of the goats mentioned above. Waterton could not have written a more delightful chapter on owls than has Mr. Colquhoun. Indeed, his book is a storehouse of knowledge on rare and on familiar animals as well. He must, indeed, be a skilled naturalist who does not derive information from it, while it will immensely augment the delight of everyone who loves the braes and streams of Scotland. Henceforth it must necessarily find a place in the knapsack of every Northern tourist who is fond of our wild creatures, and is simply indispensable in every Scotch shooting-lodge. We heartily thank the author for the loving pains he has expended upon the fauna of Scotland. A story is told of a worthy minister who expounded all the leading doctrines of the faith in a sermon two hours and a-half long. As he was leaving the kirk the dominie remarked to a cummer:—"My certie, but that discoorse wad hae approached pairfection had the minister, douce mon, traited o' sanctification." We should be of precisely the same opinion regarding Mr. Colquhoun's book had he only given us—an index.

M. G. WATKINS.

EDGAR QUINET.

Œuvres complètes de Edgar Quinet. Lettres à sa Mère. (Paris: Germer Baillière & Cie., 1877.)

AFTER many fanciful descriptions of the life of French students who do nothing less than study, it is pleasant to fall in with a true account of the career of a young man devoted to letters. The correspondence of Edgar Quinet, so far as it has been published, covers the years of his education from 1817 to 1820, and of his struggles for daily bread, when his father left him, at the

early age of eighteen, to the tender mercies of literature, and the proverbial ministrations of *la vache enragée*. Quinet's correspondent was his mother, a woman of character and taste, who had known M^{de}. de Staël and was devoted to her memory and writings. It may be assumed that Quinet derived his love of letters from his mother, while it may be guessed that his unamiable father contributed to his character an iron resolution which is rarely found in company with the most tender heart and eager affection. If there is a fault in the character of Edgar Quinet as these letters display him, ardent, studious, enthusiastic, sincere, above all things devoted to freedom and to truth, it is the shade of sentimental weakness which naturally stole over a man compelled by fortune to be as lonely as he was loving. Constantly separated from the mother whom he adored with a filial affection rare even in France; compelled once, if not twice, to turn away from the temptations of another passion; wounded by the duplicity of his familiar friend; and, lastly, kept apart for many years from the lady to whom he was betrothed, Edgar Quinet was obliged to live on the shadows of love, on memories and distant hopes. The result, as we have said, is an amount of sentiment which English readers may sometimes find to be beyond their sympathy. This is, perhaps, the only blemish, the only feature that does not win and charm, in the personality of a man who becomes our friend as we read in these "fallen leaves that keep their green," and feel him touch us from out of the past with the strength and purity of his spirit.

Quinet's letters begin in 1817, at the moment when he was sent from his home at Charolles to the Collège de Lyon. He was at that time fourteen years of age. His education had been left to his mother, and it was intended that, after leaving Lyon, he should enter the École Polytechnique. At Lyon, the new boy found little to complain of; but his companions wearied of the eternal omelette and haricots. A mutiny broke out; the boys barred the windows and doors, extinguished the candles, and made a night of it. Next day some of the ringleaders were expelled; but this was only the beginning of evils. The second form fortified their lecture-room, set booby-traps of dictionaries, erected a barricade of benches and tables, and laid in a store of missiles and ammunition. All this was done in the dead of night, without wakening the ushers. When all the preparations were made, Jules Janin and other choice spirits raised the wild war-cry of "No more omelettes! Down with haricots!" It was no wonder, for the pupils had just supped on the thirty-ninth omelette in succession, and the twenty-seventh plate of unceasing haricots. The masters gathered in the gloom and attacked the door, but were received with a galling cross-fire of grammars and lexicons. A porter who advanced, full of courage, was carried to the rear, bleeding from a cut inflicted by a water-bottle. This gallant domestic, however, was the Arnold von Winkelried of the day: the ushers hurried through the gap which he had made, and soon won every position, swept like a torrent over the *abattis*

of benches, captured eight prisoners, and finally expelled about twenty, including Jules Janin. Fortunately for Edgar Quinet, he had adopted an attitude of judicious watchfulness, and his studies were not interrupted. It is impossible to tell all the history of Quinet's school-days with the minuteness which the revolution at the Collège de Lyon well deserves. Suffice it to say that the young fellow wrote verses and fell in love. Both the verses and the girl who inspired them were severely criticised by M^{de}. Quinet, and the flame was quenched by her judicious cold water. In September, 1820, Edgar went to Paris and suffered all that ingenuous youth endures when bidden to choose a profession. If a man has a taste for medicine, brewing, the bar, cooking, or what not, he is spared all the troubles of him who is born to be a student. M. Quinet père secured for his son a tall stool in a bank. "Il se résigna d'abord aux fonctions de commis, quoique son esprit fut déjà hanté par des travaux d'histoire et de philosophie." In this bank he was treated with stingy dishonesty, and could scarcely extort from his employers the pittance which they owed him. At this time he saw a good deal of the widow and children of Marshal Ney, who were scarcely better placed than himself. It is not easy to read between the lines of letters which the father was to see, and to discover what Quinet's manner of life really was when he deserted the bank. In January, 1822, he wrote a private letter to his mother about a book which he meant to publish, the *Tablettes du Juif Errant*. In the correspondence the volume is called *Bya*. Quinet sold part of his furniture, and printed the book at his own cost. An early copy was sent to his mother, and M. Quinet père never suspected the little plot. The *Tablettes* was very well received, and the cautious publisher was actually frightened by its popularity, and withdrew it from sale to evade the censorship. At this time Edgar Quinet wrote some articles for journals, but he soon shook himself free from the bondage of the daily press. The tone of his letters becomes more gay, he describes the little noisy street in which he lodges, where husbands, wives, parents, children, beat each other all day, and he is official peacemaker, because he alone has no one to beat. He dines for twenty sous, and dines well. He reads Scott, and especially *Pevenil*, which had just appeared, and admires the descriptions of "Charles II. and his Minister, Bolingbroke." He makes a pilgrimage to the Swiss lakes, and to the haunts of Rousseau. Quinet now devoted himself to history, and chiefly to the history of the Middle Ages. As far as one can understand from his letters, M^{de}. Quinet wished to see him engaged on lighter topics, and master of a more brilliant and Voltairean style. It was an odd preference in a lady who, for her own part, wrote essays on Prayer for her own spiritual edification. From the spectacle of France enslaved, from the serenity of the classics, Quinet gladly turned to *les siècles des mérites ignorés*, to that varied scene of contradictions and confusions, that shifting kaleidoscope of futile life, which we call the Middle Ages. All the best minds of France

were looking that way, looking for a dawn which was never to rise from that Western sky. The *Etudes sur le Moyen-Age* are still in MS.; the author turned from the records of departed life to partake of his own youth. A passion had to be conquered, and it yielded to hard work and change of scene. Quinet found that a real sorrow dissipated that vague sadness through which we all pass, *la nécessité des temps modernes*. It is interesting to note that this mood was quite unknown to M^{me}. Quinet, who attributed it to "the ignoble melancholy of pecuniary embarrassment."

Metaphysics and farming are the best refuges of a soul which has been deceived, for in them at least one cannot be the dupe of man. This opinion of M. Cherbuliez may perhaps be modified on mature reflection. The nature of things and the mother earth may not deceive us, unless "they are well betrayed whom God betrays," but fraudulent seedsmen and German philosophers may lead far astray the soul that flies to husbandry or to contemplation. Quinet, in his regret and "disillusion," chose metaphysics; he learned German, and translated Herder, when he was about twenty-three years of age. The book brought him into contact with many distinguished people, notably with Victor Cousin. He yielded to Cousin's fascinating manner, and wrote of him with a warmth of enthusiastic friendship which it is touching to read. No one was ever more generous, less envious than Quinet; to him it was more sweet to hear the praises of others than of himself. "Je suis le plus heureux des hommes! Il n'y a pas vingt minutes que M. Cousin me serrait la main et m'appelait son cher ami." In the happiness of this friendship, and in the success of the works of his own brain, Quinet could write: "J'ai une existence forte et pleine. J'ai un but assuré, je ne vais plus en tâtonnant." A short visit to England gave him much enjoyment—a walk to Harrow, in honour of Byron, and a cruise on the Thames, were the things that pleased him most. "Chaque jour m'apporte de nouvelles joies, un rapport inconnu, une vérité oubliée, un grand homme que je découvre dans l'histoire, de sublimes pensées de tous les siècles avec lesquelles je sympathise." The first use he made of his literary earnings was to send a subscription to the cause of the Greeks, then engaged in disloyal resistance to the paternal government of the Turks. "Dire que pendant ce temps je serai en repos, au lieu d'avoir une belle dans la poitrine sur les murailles de Missolonghi!" It is not easy to discover whether it was the old love-affair or a new one which drove Quinet to Strassburg and Heidelberg. At the latter university he found life very pleasant, and lived among philosophers and young ladies of happy temperament. One of the latter, of less fortunate character, had lately blown out her brains because Creutzer, of all people—Creutzer, the editor of Plotinus—being a married man and a Platonist, could not return her affection. Somewhat later the friends of another maiden told Quinet that their Flora was dying for him. Ary Scheffer thought that Quinet had the ideal head of Faust, and he must have been more handsome than the common idea of a philoso-

pher. But at Heidelberg he had engaged himself to M^{lle}. Minna Moré, and it was impossible for him to meet the advances of the unfortunate Flora. Without a profession or prospects, Quinet could not afford to marry. In 1828 he visited Greece on a scientific expedition. The country was hardly safer than it had been when Villosion traversed it. "On ne voit que des souches d'arbres calcinés, des villages rasés, quelques femmes et quelques enfants qui s'abritent sous des amas de pierres." This was in Peloponnesus. Of the Turks it may be said that "this sort goeth not out" without casting the victim into water and fire. Still, from Peloponnesus the Turks had gone out. They yet held Athens. Quinet alone ventured to explore the city and surrounding country. He bribed the abstemious Islamites with a dozen of rum. Athens was a Golgotha. "They showed me near the gardens of the Academy a field covered with the heads of men whom the Bim-Baschi had executed." This was in 1829, and to the truly gentlemanly spirit it must be mortifying to reflect that Bim-Baschis and Company were soon compelled to remove their axes, stakes, bags, baggage, and bottles of rum, from the precincts of the Acropolis.

On Quinet's return to Paris in 1830, it was easy to discover signs of the approaching changes in the State. The condition of politics made it hard for him, among the intrigues of more artful and less single-hearted men, to get the chair of a Professor in Paris or in any of the large towns. He mentions that he made the acquaintance of Sainte-Beuve, who had lately published *Joseph Delorme*. "Il le trouve intéressant, malgré sa figure joufflue et pantelante, blanche plutôt que pâle, petit, gros et surtout gauche." An enduring friendship with Michelet was cemented, and Quinet discovered that Cousin was not to be trusted.

Jules Janin, the rebel against haricots, made one of the society with which Quinet mixed, and the *Revue des Deux-Mondes* was founded. Fortunately, perhaps, though he himself regretted it, Quinet was in Germany during the days of July. The defection of Cousin was atoned for by the admiration and loyalty of Victor Hugo. Sainte-Beuve began to be alarmed at his own want of faith in St.-Simonism, and afforded an interesting study to his acquaintances. A new direction was given to Quinet's reading by his discovery of mouldering Epopées—of the twelfth century, he said—in the manuscripts of the Bibliothèque Royale. With so much knowledge and such special acquirements in many branches of research, it was only politics that kept him out of a professorship. A pamphlet on Germany and the Revolution frightened the men in power. After a tour in Italy, and after composing *Ahasuerus*, Quinet was at last enabled to marry the lady for whom he had worked and waited so long. His letters now naturally grow shorter, less frequent, perhaps less interesting. Whoever reads them must acknowledge to M^{me}. Quinet—the widow of the writer, and the editor of the correspondence—a debt of gratitude for this introduction to one of the most pure and courageous of men. The familiar letters which are to follow will be eagerly awaited. A. LANG.

Columbia and Canada. Notes on the Great Republic and the New Dominion. A Supplement to "Westward by Rail." By W. Fraser Rae. (London: Daldy, Isbister & Co., 1877.)

MR. RAE possesses qualifications which make him specially well fitted to speak on this subject. In addition to his known powers of description, and the sufficient opportunities of becoming acquainted with the United States and with Canada which he has enjoyed, he has a sympathy with America and things American on both sides of the forty-ninth parallel which makes his work a congenial one. He displays, moreover, that rarest of all faculties, one which is usually absent or else absolutely lost and destroyed in an Englishman when he begins to write of America (and equally, perhaps, in an American when he writes of England)—viz., the power of adjusting his mental vision so as to see things fairly in a fresh light from a new standpoint, free from the preconceived notions derived from a narrow home-experience. Mr. Rae has this power, and weighs differences with a tolerably impartial judgment. This spirit of fairness is, indeed, conspicuous throughout. The author does not spare criticism, and at times it is sharp enough, but it is never clearly unjust, or rude, or ill-natured. The most unsatisfactory feature of the book is its fragmentary character. The author visited North America last year, chiefly for the purpose of acquiring certain information with regard to the early annals of the country required for a History of the United States upon which, he tells us, he has been for some time engaged. He contrived, however, to kill two birds with one stone, and so timed his visit as to be present at the International Exhibition at Philadelphia. From thence he visited Washington, Boston, and Saratoga, and then crossed the frontier to Toronto. The outcome is a medley of interesting historical details, less attractive Exhibition-experiences, and shrewd and suggestive commentaries upon social and political conditions.

After giving a very complete summary of the development of the steam passage across the Atlantic, Mr. Rae adds a few desultory facts with regard to municipal corruption in New York, its newspapers, and other miscellaneous matters of no great novelty or importance. The ancient city of Philadelphia, however, rich in historical relics and associations, supplies material for many interesting pages, and of this Mr. Rae makes excellent use. Pennsylvania has always been one of the foremost States in the Union, and Philadelphia is her foremost city. The Quaker State has constantly led the way in the development of science, of philanthropy, of commerce, and of political liberty. Here was signed the memorable Declaration of Independence, a document still preserved among the State archives with many other curious relics of the stirring birth-time of the great Republic. But the Pennsylvanians have latterly shown a strange and lamentable retrogression from their ancient principles. The main cause of the separation of the thirteen colonies which the Declaration of Independence consummated was, as the author

points out, the oppressive operation of the Protective system and the Navigation Laws. Yet in this centre of light and progress, associated in its infancy with the prime revolt against this very system, Protection now finds its warmest support; and

"Navigation Laws, modelled upon those which England passed in a paroxysm of folly—laws prohibiting a citizen of the United States from purchasing a ship in the cheapest market, and sailing it under his country's flag, are considered by Pennsylvania as the inestimable gifts of a beneficent Congress."

In succeeding chapters there is a good deal about the Exhibition and the various public demonstrations by which Americans celebrated the Centenary of their Independence. There is an amusing account of the childish vanity and foolish pretence exhibited by the Society of Knights Templars; but a more worthy and attractive scene was afforded by the meeting of the Society of the Army of the Potomac, at which many of the most distinguished soldiers of the Union were present. The majority of them of course made speeches, and in these it was very noticeable how the memories of the old War of Independence have been altogether eclipsed by those of the war for the maintenance of the Union. A visit to the Federal capital, which Moore satirised in the year 1800 in words which gave such offence in the United States—

"This famed metropolis, where fancy sees
Squares in morasses, obelisks in trees,
Which travelling fools and gazetteers adorn
With shrines unbuild, and heroes yet unborn,"

leads to the question of the arbitrary selection of central capitals for the States and Union. Washington has been marvellously transformed since the days of Moore, but it has failed to fulfil the sanguine anticipations of the founder whose name it bears, and who fondly hoped it would become the commercial as well as the political centre of the States. The author hints his belief that natural laws will triumph over the artificial arrangement, and Washington have ceased to be the capital of the Union before the Republic celebrates its second centenary. With languishing, unfinished Washington, the resort of lobbyists and office-seekers, Boston, the home of refinement and intellectual culture, never ceasing to increase in wealth and power, stands in marked contrast. The high opinion entertained by the Bostonians of themselves and their city has become proverbial, partly through the happy saying by which their countrymen have satirised the foible—that they believe the universe moves round the capital of Massachusetts. They are proud of their Puritan forefathers, of their early history, of the first great step towards independence by the destruction of the tea-cargoes, and the compulsory evacuation of the city by the Royal forces. They look upon their State as the very incarnation of independence, and Boston as the centre of an intellectual supremacy which has moulded the national life. While claiming liberty and independence, however, she has ruled her own citizens with stern discipline. The cramping rigidity of law which regulated even details of dress and manner and religion has, however, been softened and relaxed. The Maine liquor law

has been replaced by a judicious system of licensing, and no man has suffered on any religious ground since one Abner Kneeland was imprisoned for blasphemy eight-and-thirty years ago. Each man may worship God in his own way, or not at all, and none can make him afraid. Religious liberty exists, but sectarian bitterness and jealousy still linger, and the Bostonians, like many other Christians of the stricter type, appear to be still open to the satire of their countryman Franklin, quoted by Mr. Rae:—

"With regard to future bliss I cannot help imagining that multitudes of the zealously orthodox of different sects, who at the last day may flock together in hopes of seeing each other damned, will be disappointed, and obliged to rest content with their own salvation."

From the home of strict propriety, we are carried by a sharp transition to the focus of fashionable dissipation, Saratoga. The name recalls something more than a mere phase of modern life. The surrender of General Burgoyne exercised such a powerful influence upon the ultimate issue of the War of Independence that Sir Edward Creasy has classed it among the decisive battles of the world. The author supplies some interesting details with regard to it and the incredible blundering of home officials which led to the disaster. He shows, moreover, that, great as the result of the capitulation undoubtedly was, the number of the British force which surrendered has been greatly exaggerated, amounting only to 3,500 men, while the victorious colonial army numbered 17,000. The forests and swamps which hampered and delayed Burgoyne no longer trouble the traveller. A city beautiful with lawns and gardens has arisen in place of the old morass and pine-barren, and 18,000 people annually dance and promenade and gamble about the once solitary medicine-springs of the Indians. Passing on to Canada, Mr. Rae was struck with the extremely "parochial" character of Colonial politics, leading to struggles as petty in object as they are fierce in conduct. But with the consolidation of the Dominion grander and wider views will be developed. Already Confederation has wrought one great result, a growing confidence in the capacity and permanence of the Dominion. This growth of pride and power, together with the unfriendliness of the United States towards Canada and the jealousy of the Union, which is increasing throughout the Dominion, renders the incorporation of the latter into the neighbouring Republic more and more impossible. Many leading American statesmen, such as Mr. Clay and Mr. Sumner for example, looked forward to this consummation as inevitable, whether effected suddenly by force of arms, or through the natural working of social and political forces leading in the fullness of time to a happier union by mutual consent. The belief in this result is less confident and active now; in Canada, where it was held by only a few, it is practically dead—killed by Confederation, which is knitting the provinces together as surely and as closely as it has bound the thirteen States of America into a nation. With this belief in future greatness has come the longing for a more distinct national life; not,

indeed, for separation from the mother-country, but that the practical independence of the Dominion should be recognised by a position of greater dignity in its relation to the mother-country than that of a mere British colony. The Canadians have, moreover, a sharp sense of neglect in the distribution of Imperial honours and Imperial appointments. The fact that while a foreigner can be naturalised in Canada he cannot claim the privilege of a British subject when he leaves Canadian territory is an old limitation of Imperial rights which still remains as a mark of colonial inferiority, and which is as useless as it is invidious. In his last and most attractive chapter Mr. Rae criticises with a just severity the various judgments passed by Englishmen and other Europeans who have written on America, on the one hand, and Americans who have written of England, on the other. The narrow prejudices, hasty conclusions, unfair, distorted views, so common in both, are paraded with a rigid and wholesome impartiality side by side, and this review will earn the approval of all generous and liberal-minded men on both sides of the Atlantic. The author's project of a common citizenship between the two countries may be chimerical, or to be realised only in the distant future, but we may cordially sympathise with him in his earnest desire for a closer amity between the great Republic and the great Republican Monarchy, and in the endeavour which he makes to promote it. W. B. CHEADLE.

Records of the English Catholics under the Penal Laws. Chiefly from the Archives of the See of Westminster. I. The First and Second Diaries of the English College, Douay, and an Appendix of Unpublished Documents. Edited by the Fathers of the Congregation of the London Oratory, with an Historical Introduction by Thomas Francis Knox, D.D., Priest of the same Congregation. (London: David Nutt, 1878.)

THE Roman Catholics in England have of late awakened to the conviction that the most effectual way of attracting attention to themselves is to point to their history rather than their theology. In an age when men have become weary of discussing the old questions on the old premises, when they are impatient of dogma and apt to treat the professed controversialist with a languid disdain, the attempt to win reception for abstract doctrines is a vain one; then is the time, if ever, to enlist our sympathies in the sufferings and perils and struggles of those champions and heroes who, in days gone by, believed themselves to be battling for the cause of God. Whether the men who played their part so stubbornly were right or wrong is a matter of very small concern to the student of the past; the truth or falsehood of this or that opinion are factors which scarcely enter into his calculations.

We have neglected too long to investigate the conflict with Rome in the sixteenth century from the Catholic side. The attitude of ignorant incredulity and timid suspicion with which most men have listened to any appeal to history which the

Roman Catholics have ventured to make has not been creditable to us; and that side occupies a "coign of vantage" which modestly appeals to the other "only to be heard."

The English Jesuits, as was to be expected, were the first to direct attention to their "Records." Unfortunately they have made a bad start. Mr. Foley's volumes, though undoubtedly they contain very valuable contributions to our knowledge, are defaced by sad inaccuracies, and even the *Troubles of our Catholic Forefathers*, edited though they be with very great literary ability, are addressed rather to the popular ear and the devout Catholic, than to the few whose business it is to scrutinise evidence and to arrive by patient research at a clear view of the meaning of events in a bygone age.

Cardinal Manning, it seems, has resolved to issue a series of Records of the English Catholics from a mass of papers which have been collected in the archives of the See of Westminster, and which date back from the beginning of the reign of Queen Elizabeth and carry us to the present day. The editing of these "Records" has been entrusted to the Oratorians; and, to judge by the way in which they have discharged their duty in the publication of this volume, the work could hardly have been committed to more competent hands. The Index by Mr. Law is carefully and thoroughly executed; the documents are printed without note or comment, the sources whence they are derived being given in full; and the elaborate Historical Introduction by Dr. Knox, extending over upwards of 100 closely printed pages, gives us, on the whole, the fullest and most satisfactory history of the English colleges of Douai and Rheims during the first twenty or thirty years of their existence that has ever yet been printed.

It is not a little interesting that the two men who must henceforth in some sort be regarded as the representatives of the new school of Catholic historians were both, if I mistake not, at Cambridge together; were both scholars at Trinity at the same time; and both threw up their prospects of an academical career, the one without taking a degree, the other, Dr. Knox, only when he had obtained a very high place on the Classical Tripos and gained one of the Chancellor's medals from such formidable competitors as Dr. Holden and the late Mr. Maclean. It was no more than we might expect that Dr. Knox should perform his task in a scholar-like manner; he tells his story in a simple unaffected way; he has spared no pains to make himself master of the facts he lays before his readers; and though of course he has his own opinions and convictions, which he takes no pains to disguise, he writes with none of the asperity of a partisan, and is fair, candid, and impartial.

As for the Diaries or Registers of the colleges of Douai and Rheims in this volume, they constitute a chronicle of daily occurrences from the first opening of Douai in 1568 down to the year 1592—i.e., little more than a year before Cardinal Allen died. And a very curious and suggestive chronicle it is for those who know how to read it. It tells how on Michaelmas Day, 1568, William

Allen, who had been Principal of St. Mary Hall, Oxford, with six associates—one of whom was a Fellow of Exeter, and another a Fellow of New, and all men of some mark—took possession of a large house, which they had hired, at Douai, and began to live in collegiate fashion on an income which did not afford them 20*l.* a year a head, and apparently without any other reserve of capital than that mighty fund of "faith" which they had at their command; how, throwing themselves upon the compassion and generosity of friends at home and abroad, they opened their doors to all such students as might offer; how students came, often penniless, always more or less needy, sometimes with the worst motives, as enemies and spies; how in less than seven years the college became renowned over Europe for the excellence of its training, the amazing intellectual activity of its staff, and the wide extent of its influence; how, after ten years of marked success, a party in the town of Douai, waxing suspicious of an institution which was notoriously under the influence of Philip II., and dreading the possible pressure which, conceivably, it might exercise in favour of the Spaniards, succeeded in closing the college and driving away the professors and students to Rheims; how at Rheims, again, they settled and prospered even more remarkably than before; how here there came flocking a host of refugees, driven from England by the penal laws, who were taken in and sent on their way without fee, without question, and during their stay entertained with a princely hospitality that might well have taxed even the largest resources; how, finally, after thirteen years at Rheims the college once more returned to its first home and began a new career under altered conditions and different auspices. Just at this point the second Diary comes to an end, and with it this first volume of Records, except that the learned editors have given us in addition an Appendix of documents of very great value collected from depositories all over Europe, about which I would gladly say somewhat if my space allowed. The letters of Gregory Martin to Campion, some extracts from which had appeared in Mr. Simpson's *Life of Campion*, however, can hardly be passed over without notice; they give us a high opinion of the earnestness and intellect of that elegant and accomplished scholar. Nor again ought the very remarkable paper on the progress of Catholicism in Balliol College to be forgotten. It irresistibly suggests that Father Parsons's expulsion from his fellowship was due to quite other causes than those which Wood has given us in the *Athenae*, and which bear improbability on the face of them. Curious, too, are the stupid and clumsy letters of Stapleton—Bellarmine's tutor at Louvain—curious because no writer of the sixteenth century can be compared with Stapleton in the nervous force and vehemence of his Latin style or the largeness of his vocabulary or the scorn that he throws into his rhetoric; but if these letters are a specimen of his English, the fewer we see of them the better.

Though, as I have said, Dr. Knox has done his work as editor very admirably—so

far as it goes—he has not by any means exhausted his subject. Perhaps it was prudent to pass over Allen's defence of Sir William Stanley with a discreet silence; perhaps the dissensions in the English college at Rome were better left undealt with; perhaps too the affair of the Appellant Priests is reserved for another volume. If so, Dr. Knox has a task of some delicacy before him, and we heretics may be forgiven if we feel not a little curious to see how he will discharge it. That next volume is to contain a collection of Cardinal Allen's letters, which are sure to be well written, and can hardly fail to be of great intrinsic value.

It seems to me a defect in Dr. Knox's Introduction that dates are not printed in the margin, or at least at the head of the page; the chronological sequence of events is difficult to follow. I have noticed very few inaccuracies, and none of any importance, in the printing of this volume, and few mistakes in Dr. Knox's Introduction. A man—even a learned man—may be excused for saying that in Queen Elizabeth's time the Franciscans "had no English subjects in their order," for it is not everyone who can be supposed to know the story of "old Father John," who lived till 1590 under the protection of the Earls of Derby, retaining to the last his Franciscan habit; or who has ever heard of Father Collier, who died in prison about the same time; or of Father John Buckley, *alias* Godfrey Jones, who, after leaving England a year or two before, returned in 1592, and was executed in 1598; or of Father Nelson, who died somewhere in Herefordshire in 1628, in extreme old age. All these were Franciscans, but the *Certamen Seraphicum* is a very rare book, and one may pass a long life without being fortunate enough to see a copy. But the most unaccountable omission in the Introduction is that of any notice of or even allusion to the literary work of these Douai scholars, at a time when their books were being sent forth in shoals. As to attempting a complete bibliography of English Catholic writers at Douai, Rheims, and elsewhere during this period, only they who have gone at all deeply into the subject can have any notion of the enormous difficulty of such an experiment. But surely, surely, the glory and the boast of Rheims is the translation of the New Testament into English as early as 1582; and though the translation of the Old Testament did not appear till twenty years afterwards, yet Allen and his coadjutors at Douai have the credit of that important undertaking, and it certainly was very far advanced during the years with which Dr. Knox's Historical Introduction is concerned.

We are promised in the next volume a further instalment of these "Diaries," comprising the years between 1598 and 1633, i.e. the years which saw the death of Elizabeth and the accession of James I., the Gunpowder Plot, the Spanish Marriage Negotiations, the union with Henrietta Maria, the mission of Gondomar, and much else that can hardly have failed to leave some trace of its influence and some memorials of the interest which it aroused at the time in the pages of the Registers of Douai.

AUGUSTUS JESSOPP.

SKEAT AND BELL'S CHAUCER.

Poetical Works of Geoffrey Chaucer; with Poems formerly printed with his or attributed to him. Edited, with a Memoir, by Robert Bell. Revised Edition, in Four Volumes, with a Preliminary Essay by the Rev. W. W. Skeat, M.A. (London: G. Bell & Sons, 1878.)

MR. SKEAT has done good service to the cause of Chaucer scholarship, not only by his Preliminary Essay to this revised issue of the stereotyped Bell's *Chaucer*, but even more by his boldly putting all the spurious poems, once wrongly attributed to Chaucer, in an Appendix comprising the last fifth of vol. iii. and all vol. iv. This is the first outward and visible sign, in an edition of the poet, of the inward conviction which we Chaucerians have for years been working to bring about, and it will, I hope, soon convert that chief sinner in this matter, who, in a well-known London College and many provincial lecture-rooms, still confuses his pupils' minds, to the wonder of the best-informed among them, by giving them "mixtelyn,"* for the pure flour of Chaucer's brain.

If only all professors of English literature and writers of articles on Chaucer could be endowed with Mr. Skeat's clear common-sense, critical power, and knowledge of the English language in all its stages from *Beowulf* to Shakspeare, Chaucer's memory and genius would soon be cleared from all the rubbish which old printers and editors heaped round it, and the absurdity of making him the author of such pieces as *The Court of Love*, *The Testament of Love*, &c. &c., would soon be stopped. Mr. Skeat says of the former—called by one writer "a light and lovely work of Chaucer's youth," and by another insisted on as Chaucer's because James I. of Scotland imitated it about 1430 A.D.:—

"Of all the pieces attributed to Chaucer, none is so utterly unlike him as *The Court of Love*. The language can scarcely be said to belong even to the fifteenth century, but belongs rather to the reign of Henry VIII., or even later."

So too in Mr. Skeat's criticisms of the other spurious poems, the reader feels that a man with *knowledge* is speaking. There is no vague windy talk, but definite assertion on the turning-points of the case, by a man who has the facts at his fingers' ends:—

"*The Flower and the Leaf* purports to have been written by a woman, and no doubt was so; the language is so clearly that of the fifteenth century (and not very early in the century either), that it is impossible to connect it with Chaucer. It contradicts the laws of prosody and of rhyme as deduced from his genuine works. The rhyming of 'pleasure' with 'desire,' in stanza 17, is enough to make the most credulous person pause and reflect."†

Of *The Romaunt of the Rose* Mr. Skeat says:—

"When it comes to be examined carefully, it presents to those who have eyes to see, and who are sufficiently acquainted with Middle-English to apprehend, such clear and consistent evidences of an original Northern origin as to settle the ques-

tion beyond all doubt.* To which may be added that it transgresses, over and over again, the laws of Chaucer's prosody as obtained from his genuine works, and contains several rhymes such as he never employs."

And so on. Now let the results of the work and knowledge implied in criticism like Mr. Skeat's be compared with that of any critic who tries to establish the genuineness of these spurious poems. The reader will soon see whom he can trust. On the point of language, surely, Mr. Skeat speaks with authority. He is one of our only three or four sound Anglo-Saxon scholars—witness his admirable Four-Text editions of the Anglo-Saxon and Early English Gospels of St. Mark and St. Luke for the Cambridge University Press: he has produced for the Early English Text Society his grand Three-Version edition of the *Vision of Piers Plowman*, by Chaucer's great contemporary, long Will: he has edited large portions of Chaucer's *Canterbury Tales* with a care and accuracy that leave nothing to be desired: and his other editions of *Havelok*, *Lancelot*, *Joseph of Armathye*, *Partenay*, &c., have established his reputation on the surest grounds. He has now confirmed and strengthened, by incontrovertible arguments, the conclusions of Mr. Bradshaw, Prof. ten Brink, and others, as to the spuriousness of these quasi-Chaucer poems, and has thus, I hope, knocked the last nail into the coffin of the superstition that has hitherto defended them.

The present edition of Chaucer contains the genuine minor poem formerly omitted from it, the beautiful *Former Age*, discovered by Mr. Bradshaw, as well as the *Envoy to Truth*, first printed by me. The Introductions and Notes to this edition, though not fully revised, render it the most useful to the student of Chaucer, that star of Early England.

F. J. FURNIVALL.

NEW NOVELS.

Benedicta. By Mrs. Alfred Phillips. In Three Volumes. (London: Macmillan & Co., 1878.)

Deceivers Ever. By Mrs. Lovett Cameron. In Three Volumes. (London: Chatto & Windus, 1878.)

Littledale. By "Sejanus." In Three Volumes. (London: Tinsley Bros., 1878.)

To the reviewer of such novels as *Benedicta* there are some three courses open. He may speak his mind frankly, and so lay himself open to the charge of illiberal ruffianism; or, disdaining to lift his pen against a woman saving in the way of kindness, he may allow himself to seem taken with the manner of the stuff on which he is sitting in judgment, and be feebly and volubly benevolent; or he may lay by the ensigns of his craft for evermore, and retire from the world of novels "into Diogenian tub or otherwise," and decline to have anything whatever to do with those who write them. Of these the first would seem to be the best; thankless though it be, the shadow of Duty

spreads over and ennobles it. The influence of that abstraction which, in Wordsworth's phrase,

"From vain temptations doth set free,"

makes it almost easy for me to say that *Benedicta* is really a very poor novel—poor in plot, poor in character, poor in dialogue, poor in English, poor in everything but ambition and the quality of innocuousness. *Benedicta* is a surprising combination of profundity and simplicity. Her simplicity is made evident by the fact that at seventeen, the daughter of a remarkable member of Parliament, "the relentless foe of crime that went hand in hand with culture," whatever that may be, she wears hobnail boots, and has to be sent from home and the discussion and expectation of the millennium with an inexorable nurse of somewhat violent religious tendencies, to be taught that after all "there is some distinction between boys and girls." Of her profundity we have ample proof in the soliloquy she makes, at the same age, over a rabbit she has just shot:—

"Does the future ever mend the past? Hardly; for the future cannot give life to the poor little rabbit I shot. The past, therefore, can only teach the future. But at what a cost! The sacrifice of a life. It is just the same with all our wrong actions; and our irrevocable deeds of the past are but the heart's blood which we shed to inform the future."

To these traits there should be added the information that her smile reminds one of her acquaintances of "sunbeams sparkling upon granite;" that, having fallen violently in love with a handsome artist, who "might have stood for a model of David or Apollo," and yielded to the need of epistolary intercourse with him so far as to write him a letter, she blushes "violently," and tears up "the tell-tale words into a hundred fragments;" and that, snubbed by the said artist, she disintegrates his letter and flings the pieces "into the basin of water in which she had previously washed her hands," watches "the floating fragments with a smile of scorn," and addresses them in a very neat and defiant little speech. It will be perceived at once that she is an extraordinary creature. Taken all round, however, she is not amusing; neither during her period of probation in the drawing-room where "statuettes of Parian commemorated Grecian beauty in various odd corners;" nor when, "in the full flush of her magnificent development," she is making everybody happy; nor when, her young days shaded by the final loss in mid-channel of him "who might have stood for," &c., she passes from us in an apotheosis of benevolence and mourning raiment, "looking thinner and paler than when first we knew her, but far more beautiful." The authoress would seem to have intended her for a sort of nineteenth-century Miranda, but she is at best a gushing hoyden, whose innocence is too fond to be other than offensive in the extreme. The characters grouped about her are unsuccessful enough to be her not unworthy companions, the least faulty being probably the Mrs. Blake who is responsible for the existence of the handsome artist. Altogether, Mrs. Phillips is not to be congratulated on what would seem to be her

* Rye and wheat ground together.

† "I have made a considerable list of rimes in the *Romaunt*, which agree, not with those in Chaucer, but with those in Barbour's *Bruce*!"—Skeat

* "I give one example. *Thore* (there) is rimed with *more*. Chaucer writes *ther, moré*, which cannot rime. Barbour writes *thar, mar*, a perfect rime. See *R.R.* 1863."—Skeat.

maiden work, nor encouraged very strongly to persevere in the difficult ways of literature.

Mrs. Lovett Cameron's new novel is not so great an advance upon her first as might have been expected. *Juliet's Guardian*, with many defects, was on the whole a somewhat promising book. In *Deceivers Ever* the promise is less, if the defects are fewer. It may be described as an outcome of the example of Miss Broughton; Miss Broughton clothed and in her right mind, as it were, with her commonplace-book beyond reach and her scepticism in abeyance. Ella Dallas, the heroine, is clearly akin to the Joans and Esthers of the world of fiction, but she is better bred than they, is not so fond of romps, is less passionate and rebellious, and is altogether of better and stronger fibre and a more wholesome habit of thought and feeling. The wicked hero, too, is very much like those monstrosities of sex with which Miss Broughton has familiarised us. Like them he is a "Viking"—that is to say he is blonde and a man of stalwart inches; though, unlike them, he is not an officer in any regiment whatever, does not rejoice in the possession of abnormal moustaches or an interesting scar, and is rather a gay deceiver than a big honest lumbering creature of impulse. And the motive of the plot, which is one of passion thwarted and of lives to all appearance broken and shattered irreparably, is one that might have come as fitly from Miss Broughton as from Mrs. Lovett Cameron. The likeness, in fact, is unmistakable, though it is tempered with the evidences of an individuality in some sort original. Mrs. Lovett Cameron is always earnest and conscientious, and writes with an appearance of reticence and restraint that in its way is commendable enough. *Deceivers Ever*, indeed, is a really readable book. The English is usually careful, its descriptions are spirited, its rhetoric is not very obtrusive nor very offensive, and its dialogue is here and there tolerably adequate. Its men, I think, are failures—one of them, Mr. Snell, being a ghastly failure—though Mr. Colthorpe, the most spirited sketch of all, is not unamusing; and Jack Ormsby, the "Viking," puppet as he is, is not bad as puppets go. The women are better; one of them, Mrs. Joo Hardy, being very aptly and spiritedly sketched indeed; while at least two others, Mrs. Jack Ormsby and Lady Althea Dallas, if their conception be somewhat traditional, are vigorous and pointed in the matter of execution. I confess a profound disbelief in the heroine, Ella Dallas, though she is quite organic compared with poor Benedicta Heathcote, and though the record of her adventures is assuredly a better book than the ordinary run of such things. If it should ever achieve the honour of a second edition, by the way, it might be worth Mrs. Lovett Cameron's while to reconsider that "cantata of Rosini," sung, among other things, by one of her young ladies in a drawing-room after dinner.

Whether "Sejanus" be a cunningly allegorical predication, or a mere anagram, or a pleasantly mysterious effort of some sort of humour, I cannot pretend to say. What is certain about it is that it is the pen-name of a gentleman who has some knowledge of

the subtleties of legal procedure, a certain faculty for the making of plots, an excessive fondness for the use of the periphrasis, a portentous gift of metaphor and analogy, and a baneful and awful tendency to the utterance of crude but solemn didactics on any and every occasion. His book is not unreadable on the whole. It contains a vast, a voluminous, a bewildering intrigue, points of which have to be brought out by means of documentary evidence originally provided by Sarsfield and Prince Eugène; a large number of characters in all ranks of life, from shoemakers and detectives to potential peers and actual Queen's Counsel, an overpowering quantity of very obvious morality or eloquence (one hardly knows what to call it), and more truisms than have ever before been brought together into the compass of a single work. It is also remarkable in the possession of a heroine who is seduced from the parson she loves (and marries after all) by the aid of such pretty tiny kickshaws as earrings and drops of gin, and of a hero who, after behaving like a finished rascal for some seven hundred and fifty octavo pages, has forced upon him a conviction of the error of his ways by having his head battered in unexpectedly, and ends by "crying out of sack and going away as it had been a christom child." Had "Sejanus" but chosen to exercise a little more judgment in the conduct of his plot, and a great deal wiser discretion in the control of his eloquence, *Littledale* would have been a better novel than it is. As it is, there is not much to be said of it, saving that, while it is somewhat too suggestive of an indigestion of romance to be altogether acceptable, it is, as some of those who read it will possibly express themselves, "not so very bad after all." W. E. HENLEY.

CURRENT LITERATURE.

The Poetical Works of Thomas Cooper. (Hodder and Stoughton.) When the history of Chartism comes to be written, especially if it be treated from its poetic side, the public at large will probably be startled to find how great an influence the life and writings of Shelley had over English Radicals thirty years ago. In 1840 the name of the author of *Queen Mab* had still an ominous and sinister sound to the respectable citizen, and the question of his position in English literature was still treated as an open one. It was, no doubt, *The Masque of Anarchy* which endeared the name of Shelley to the extreme Liberal party; that fiery hymn of revolution, bravely published by Leigh Hunt at no small personal peril, was the very gospel of Chartism, and its existence gave a sacred value to all Shelley's works in the eyes of men who sympathised with those massacred at Manchester. Among the Radical poets directly inspired by Shelley, some, like Wade, have passed away, but three, at least, of the most genuinely gifted remain in Mr. W. B. Scott, Mr. W. Linton, and Mr. Cooper. It is to be noticed that if the *Masque of Anarchy*, as seems likely, first attracted these men to Shelley, it was not that poem which finally enforced their allegiance. *The Year of the World* belongs to the school of *Alastor* just as surely as *The Purgatory of Suicides* is the result of *The Revolt of Islam*. It is more than thirty years since Mr. Cooper published his famous epic, and the circumstances that led to its publication are perhaps not clearly remembered. *The Purgatory of Suicides* was a "prison-rhyme," the solace of two years of confinement in Stafford gaol on a false accusation of

having been concerned in a violent outbreak among the Staffordshire Potteries in 1842. Sir William Follett forced a sentence out of the wavering judge, and avenged society upon the Chartists in a body. Cooper was not the most severely punished of these judicial victims, but his confinement was sufficiently rigorous and painful. He employed his leisure in composing a long poem, in ten books, and in the Spenserian stanza, in which the spirits of all the suicides of history were displayed expiating their crime in purgatory, and conversing with one another. The poem, which was full of splendid rhetorical indignation and breathed a passionate love of liberty, was dedicated to Carlyle, and obtained a great deal of public attention at its first appearance. It has long been out of print, and Mr. Cooper has done well to reproduce a work which has secured a niche in the literature of his country, and which will always be read with interest by a certain number of readers. As a specimen of Mr. Cooper's style we may quote part of a beautiful passage in which the wanderer meets the figure of Sappho bending, as if in stone, over a sepulchral urn:—

"Enrapt to ecstasy, I gazed till life
Began to fill its breast, and passion shone
Through its unmarbled eyes! Death a vain strife
Essayed, with chilly grasp around her zone,
To hold in sculptured grief that ardent one.
Lo! high immortal Love breathed vital power
On her fair limbs, and, with a gentle moan,
She raised her head—a monument no more
Of sorrow—but, for Love, a peerless cynosure.

Her islet shell the burning Lesbian took
From sad repose upon the urn that feigned
To hold the image of her grief, and strook
The matchless chords as one who pain disclaimed:
Then, proudly, though with tears, she thus complained
Of slighted tenderness, vowing to feed
Her fruitless flame till, spirit disenchained
From torture, her deep constancy its meed
Should find in some blest state for souls by gods decreed.

Phaon! beloved, unloving Phaon! thee
The mail enamoured hymns—by pain unchanged
In Hades, as by scorn on earth: on me
Let angry Jove, the Torturer, be avenged
For slighted life and order disarranged
Of his stern government: woe shall not wrest
Thy image from its throne: never estranged
Shall be her love from Sappho's faithful breast:
She can love on—unloved, despised, ache-doomed,
unblest!"

In 1873 Mr. Cooper, having undergone a complete change of religious conviction, published *The Paradise of Martyrs*, a poem in the same stanza, but with none of the fire of his early masterpiece. The present edition, which is very attractively got up, includes, beside the two long poems, a variety of lyrics mostly political in character. We warmly congratulate the veteran poet on his reappearance, and predict for him as cordial a welcome from the new generation as that which he enjoyed from the old. The poems will form the best possible commentary on his recently-published autobiography.

Studies in the Idylls: an Essay on Mr. Tennyson's "Idylls of the King." By Henry Elsdale. (C. Kegan Paul and Co.) To persons who desire to make a minute study of Mr. Tennyson's *Idylls*, this book may be recommended. It is gracefully and agreeably written, and in the main appears to be worked out with care on right lines. Perhaps Mr. Elsdale is tempted to look for a little more allegorical significance in details than the author of the *Idylls* put into his poems. It must also be confessed that to write two hundred pages upon these poems necessarily requires that the criticism be sometimes beaten thin. Only a limited number of good things can be said even of *Hamlet*: criticism gains in force by being compressed and constrained within narrow bounds. One special point of interest to which Mr. Elsdale calls attention is the season of the year to

which each Idyll belongs:—Arthur was born on the night of the new year; in May he was wedded; "Gareth and Lynette" is a poem of spring-time; "Enid" of summer; when Vivien beguiles Merlin it is a sultry summer afternoon; "The Last Tournament" is an autumn poem; finally, in "The Passing of Arthur" it is again the close and the beginning of a year:—

"And the new sun rose, bringing the new year."

And thus, as Mr. Elsdale notes, the mystic cycle is complete.

Cassell's Library of English Religious Literature. Selected, Edited, and Arranged by Henry Morley, Professor of English Literature at University College, London. (Cassell, Petter and Galpin.) A pleasant and useful volume for popular reading, of selections in prose and verse, introduced by short notices of the writers. Want of proportion and a certain want of method are the chief faults in this miscellany. Had the lines been drawn rightly and firmly throughout, the book would be far more instructive; the writers should have been carefully grouped, and minor writers have been subordinated to the leaders of religious thought and feeling. This book will remind some readers of that excellent store of well-arranged extracts and criticism, *Our Christian Classics*, by the late Rev. James Hamilton.

Echoes from Mist-land; or, the Nibelungen Lay revealed to Lovers of Romance and Chivalry. By Auber Forestier. (Chicago: Griggs and Co.; London: Trübner.) The Nibelungen story told in English prose for modern readers. We can well imagine the story better told, in simpler and sweeter and stronger English, as Charles Kingsley might have told it had he tried. But Mr. Forestier's book may have its uses of a secondary kind, and may serve to bring readers, and especially young readers, within the range of the powerful attraction of the original. The following is an instance of the clumsy modernism which offends in Mr. Forestier's style: "Gunter expressed his deep sympathy for Etzel's bereavement, and keen appreciation of the attention shown in thus officially announcing it to him." Still this is not so vicious as the spurious archaic manner.

Shakespeare's Hamlet. Edited by Samuel Neil. (Collins.) This volume of Collins's School and College Classics is a well-planned and well-prepared piece of work. In some respects it has the advantage of the Clarendon Press edition of the same play, some of the difficult questions other than textual or philological which must come before any student who reads the play being here carefully treated. The Introduction gives information with respect to the source and date of *Hamlet*. The Appendix contains articles on Hamlet's Age; the "Dozen or Sixteen Lines;" the Notes of Time in the Play; Hamlet's Madness; "Had the Queen any share in the Murder of her Husband?" &c.

The Tragedy of Macbeth according to the First Folio, with Remarks on Shakespeare's Use of Capital Letters in his Manuscript, and a few Notes. By Allan Park Paton. (Edinburgh: Edmondson and Co.) The idea of this edition is that the first folio following Shakespeare's manuscript prints with capital letters every word on which Shakespeare intended stress to be laid. Mr. Paton, from his experience in public reading, vouches for the trustworthiness of this guide to emphasis furnished by the capitals of the folio. The truth in this notion seems to be that when formal rules did not regulate the use of capital letters, writers and printers did, as Mr. Paton supposes, frequently and almost instinctively make prominent an emphatic word by the use of such capital letters. But that no system of this kind was deliberately adopted by the editors or printers of the folio is certain. Mr. Paton has thought of a charming title for an edition of the plays, "The Hamnet Shakespeare," named after Hamnet, the

dead son whom Shakspeare loved, and of whom perhaps he thought when *King John* was written.

Die Balkan-Haiduken. Ein Beitrag zur innern Geschichte des Slaventhums. Von Georg Rosen. (Leipzig: Brockhaus.) On the Eastern Question "all men are liars." Suspicion attaches even to the statements of the really well-informed and moderate writers on both sides, like the Turcophiles St. Clair and Brophy, and the Bulgrophil Kanitz, who have not disgraced and stultified themselves by the shrieks and inventions to which some eminent persons have descended. The natural German feeling toward Slavs is hatred, and their sentiment being instinctive is more bitter and permanent than our accidental jealousy. We should therefore hardly expect Rosen to be a perfectly impartial writer; but he is a thorough scholar, and, having been for some time German Consul-General at Belgrade, he has a knowledge of modern Balkan politics such as no private person could acquire. He has now translated some popular Bulgarian robber-ballads, and the autobiography of the political brigand Panajot Hitov, whose confessions throw floods of light on Bulgarian methods in robbery and massacre, and on recent Servian, Roumanian, and Panslavist intrigues in the Balkans. The word "Haiduk" originally meant a Hungarian armed shepherd, or frontier guard of the Turkish march, and was transferred to the robbers of the Balkans, who have hitherto defied every attempt to extirpate them, even when made by such energetic rulers as Trajan and Midhat Pasha. The Haiduk of late years has generally been an ordinary criminal, often of the worst hue, who has escaped from justice and banded with others of his kindred, who robs and murders Muhammadans *ad infinitum*, old men, women, and children included, but, in theory at least, spares Slav Christians. It is to be observed that some of the Bulgarian risings, of which we have occasionally heard, were mere Haiduk movements. Unlike Brophy and St. Clair, this author admits that the Haiduk is stimulated by a national feeling, but says that the political motive is as supplementary with him as with the Bourbon brigand of the Abruzzi. This, so far as we can judge, was originally the case with Panajot, who started as a bandit to gratify his own personal desires of revenge, but from being a mere Robin Hood gradually rose to the dignity of a species of Bulgarian Garibaldi. According to the ex-consul, the southern Slavs have lost all sense of humanity, so that many Bulgarians think it a good deed to cut the throats of little Turkish children. Rosen says that their present savagery of feeling and practice did not exist before the Crimean war, and that the South Slaventhum owes its progress in cruelty to the heated appeals and language of the Moscow Panslavists. In former times the misdeeds of the Haiduks were the struggles of Bulgarian criminals against the Turkish authorities. Of late years, thanks to Moscow, the war has been waged against babies and women with child. Rosen does not ascribe to the Russian Government any complicity in the intrigues of the Moscow Slavophiles, or with their system of glorifying the bloody Balkan brigandage with the halo of political martyrdom: the Cabinet of St. Petersburg is too well aware that Panslavism is a standing menace to official Russia as well as to European civilisation. Panajot's memoirs chiefly relate to the great Bulgarian brigand campaigns of 1860-67. They show the piteous plight to which the Servian Government was constantly reduced in its attempts to satisfy the Turks on one hand, and the St. Petersburg and Moscow Slavophiles on the other, when Panajot established himself in Servia on a coign of vantage suitable for incursions into Turkish territory. It was the hope of the wire-pullers that the Porte would finally lose patience with its vassal, who would call for Russian help, thus precipitating the war from which they hoped so much. So far as can be judged from Panajot's evidence, his band was supplied with money, at any rate in 1865, by

Bulgarian merchants settled in Bucharest, and there is no proof that the Servian Ministers (who finally put the Slav Fra Diavolo into prison) or the Roumanian Government did anything serious toward stirring up insurrection in Turkey. Panajot charges Russia and Prince Gortschakoff with being the worst enemies of the Slav cause, accusations in which clever persons who "from indications find directions out" will no doubt see a blind!

NOTES AND NEWS.

A MEETING of the Council of the Folk Lore Society was held last week, Mr. W. J. Thoms in the Chair. A collection of Japanese folk-tales was offered for publication by Mr. C. Pfoundes, who took them down himself from the lips of their Japanese reciters. Also a collection of tales, customs, and traditions illustrative of West Sussex folk-tale, compiled by a lady some years ago. Two letters from foreign correspondents were read, the one, from Copenhagen, referring to the proposed publication on the part of the Society of a translation of Grimm's *Deutsche Mythologie*—a task which is perhaps somewhat too heavy for a very young Society to undertake—and the other, from Canada, suggesting that application should be made by the Society to the various Historical Societies of America for leave to make use of the large collections of tales of the North American Indians, which have long been lying in their archives, vainly awaiting an editor.

It appears that a considerable feeling of distrust exists in the North of England with regard to the scheme for obtaining a University Charter for Owens College, Manchester. This feeling has taken shape in the preparation of a counter-memorial shortly to be presented to the Privy Council, and also in a letter signed by the Chairman of the Council of the Yorkshire College, Leeds. On the other hand, the authorities of Owens College, with the judicious energy that has characterised all the operations of their campaign, have anticipated their opponents by the issue of a little pamphlet forming No. 6 of the series. They undertake to show that the objections raised, so far as reasonable, have already been met either in their own original memorial, or in some portion of their subsequently published papers. At the same time, they profess themselves willing to make certain concessions, calculated to disarm the opposition of those whose disagreement is based only upon points of detail. Altogether, "his Grace the Lord President of the Council," with whom the ultimate decision rests, is placed in a position of no little responsibility.

Messrs. C. KEGAN PAUL AND Co. have published in a pamphlet form the annual address delivered by Mr. Richard Congreve on the Festival of Humanity, January 1, 1878. Mr. Congreve, as his custom is on these occasions, first reviews the condition of public affairs, and then treats of the inner life of the Positivist community. If one who is an outsider but no scoffer may be permitted to criticise, we should say that this does not rank among the most persuasive of his writings. Considering all the circumstances, it is hardly surprising that a tone of melancholy, though not of despair, should pervade the whole. His confident belief in the ultimate success of the cause, despite present appearances, seems somewhat strained. The transparent earnestness of his own convictions no one can doubt.

A GERMAN translation of Mr. Sayce's *Babylonian Literature*, which was published in January last, is in preparation.

MR. R. G. HALIBURTON is preparing a work to be entitled *Primæval Legends of the Paradise, the Deluge, of the Land of the Pleiades, and their connexion with a Divine Benefactor and the pre-Christian Cross*. Mr. Haliburton's investigations into the worship of the Pleiades and the primitive Pleiades year are well known, and the volume will contain a large mass of research.

THE Fourth Oriental Congress will be held at Florence next September, from the 12th to the 18th of the month, in the Palazzo Riccardi, lent for the purpose by the Provincial Council. An exhibition of various objects illustrative of the East, such as books, MSS., coins, maps, idols and the like, will be on view in the hall of Luca Giordano and the adjoining rooms, and contributions to the exhibition are requested. Tickets of admission to the Congress cost 12 francs, but the delegates are allowed to grant them only to scholars and other qualified persons. The Congress will hold eight sessions on North Egyptian, on the Semitic languages including Assyrian, on Iranian including Armenian, on Indian, on Indo-European generally, on Chinese, Indo-Chinese and Tibetan, on Ural-Altaic, and on Polynesian. The following is a list of the foreign delegates:—London, Prof. Th. Chénery, Robert Cust; Edinburgh, John Muir; Oxford, Prof. James Legge, Prof. A. H. Sayce; Cambridge, Prof. W. Wright; Calcutta, Rajendralála Mitra, William Stokes; Bombay, Dr. Georg Bühler; Madras, Dr. A. Burnell; Poona, Dr. Fr. Kielhorn; Lahore, Gott. Leitner; Benares, R. T. Griffith, Esq.; New York, Wells Williams; New Haven, Prof. Whitney; Paris, Ernest Renan, Karl Schefer, Michel Bréal, Barthélemy de Saint-Hilaire; Marseilles, E. Souvairé; Münster, Prof. Jacobi; Rostock, Prof. Philippi; Marburg, Prof. Ferd. Justi; Erlangen, Prof. Fred. Spiegel; Bonn, Prof. Theodor Auffrecht; Strassburg, Prof. Nöldeke; Breslau, Prof. Ad. Stenzler; Leiden, Prof. de Goeje, Prof. Kern; Louvain, Prof. F. Nève; Berlin, Prof. Rich. Lepsius, Prof. Albr. Weber, Prof. Dieterici; Leipzig, Prof. Fleischer, Prof. L. Krehl; Vienna, Prof. Fred. Müller, Von Kremer; Innsbruck, Prof. Bern. Jülg; Prague, Prof. Alfr. Ludwig; Pest, Prof. A. Vámbéry, Count Geza Kun; Dresden, Georg von der Gabelentz; Tübingen, Prof. Rudolph Roth; Jena, Prof. Gust. Stickel; Bern, Prof. A. Sprenger; Zürich, Prof. Schweizer Sidler; Göttingen, Prof. Theod. Benfey; Halle, Prof. Fred. Pott, Prof. Rich. Gosche; Giessen, Prof. Vullers; Gotha, Prof. Pertsch; Griefswald, Prof. Ahlwardt; Kiel, Prof. Pischel; Königsberg, Prof. Nesselmann; Munich, Prof. Trumpp; Heidelberg, Prof. Weil; Copenhagen, Prof. F. A. Mehren; Lund, Prof. Tegner; Christiania, Prof. Lieblein; Helsingfors, Prof. Lagus; St. Petersburg, the Committee of the Third Congress; Kazan, Prof. Gottwaldt; Dorpat, Prof. W. Volck; Warsaw, W. Tiesenhäusen; Moscow, V. Miller; Madrid, Pasquale Gayangos, Odoardo Saavedra; Oporto, Prof. Ad. Coelho; Bucharest, Prof. B. P. Hasdeu; Tiflis, Ad. Berger; Constantinople, Ahmed Vefyk Pasha; Armenia, Leonde Alishan; Cairo, Mariette Bey; Peking, T. F. Wade, J. Edkins; Yeddo, W. G. Aston, E. Satow.

WE are glad to hear that Dr. Carl Knies, Professor of Political Economy at Heidelberg, intends shortly to publish a new edition of his highly philosophical work, *Ueber die politische Oekonomie vom Standpunkte der geschichtlichen Methode*, which has been for some time out of print, and is much called for. An English translation of this excellent work would be a boon to students of philosophy generally, as well as of political economy in particular. A new edition has also been ordered of Dr. Knies's work, *Ueber die Eisenbahnen und ihre Wirkungen*. In the first edition of this book Dr. Knies showed that it was not in England that the greatest rise of prices after the discovery of the Californian and Australian mines had taken place. In Germany, where the previous range of prices had been much lower than in England, a considerably greater rise had followed the increase in the supply of the precious metals in Europe, because Germany had at the same time been put by railways into rapid communication with the best European markets. When a dear place and a cheap place are brought into proximity, prices rise in the latter. Had the new gold not been discovered, prices would have

risen in Germany, but fallen in England. The third and concluding part of Dr. Knies's *Geld und Credit* goes to press in May. In the second part, as our readers may remember, the author severely handled Mr. H. D. Macleod, and we understand that some English economists of higher reputation will meet with criticism in the concluding part.

THE *Keystone*, a journal of building, architecture, art-decoration, art, and engineering, is announced to appear on May 1. The object of the new journal, which will be published monthly, is to serve as a supplement to "any publication dealing exclusively, and therefore more minutely, with some one of those subjects which it is the province of the *Keystone* to gather together, and treat as a whole."

WE have received the first number of a new Italian Review, published at Milan, and entitled *La Rivista Repubblicana di Politica, Filosofia, Scienze, Lettere ed Arti*.

A GERMAN translation of Swinburne's *Atalanta in Calydon* has just been published by Count Albrecht Vickenburg.

BESIDE the replications of Tauchnitz and Asher, another series, comprising translations of all the best English novelists, is about to appear in Germany. *Britannia-Bibliothek* is the name of this new undertaking, which is to be published by Schultz and Co., of Strassburg. *Dita; Is he Popenjoy?* and *Young Musgrave* are to open the series.

THE death is announced of the Marquis d'Audriffet, at the age of 81. He was the author of various works on French finance, among which are his *Examen des Revenus publics* (1839), and *Le Système financier de la France* (1840). Dr. William Williams, Bishop of Waiapu, who died on February 9, aged 77, was the author of an *Essay on Christianity among the New Zealanders*, and of a *Dictionary of the New Zealand Language*.

AT a meeting of the committee of the Index Society, held on Tuesday the 16th inst., it was resolved to print an Index to the Royalist Confiscation Acts in Scobell's *Acts and Ordinances of the Long Parliament*, to be accompanied by the Acts themselves, and an Introduction. These Acts are comparatively little known, but they are of considerable interest as containing the names of all those cavaliers who were too far gone in "malignancy" to be allowed to compound for their estates. This index will therefore form a useful companion to the Royalist Composition Papers preserved at the Record Office, which will be calendared in due course. The committee hope to issue this Index of Royalists to the subscribers, with the secretary's Historical Account of Index-making, as the first two books for the present year's subscription.

MAX MOLTEE has made an excellent German translation of the "doubtful," that is, non-Shaksperean, play of *Edward III.* He, curiously enough, considers it a genuine play of Shakspere's, adopting the opinion of Tieck, which no trustworthy German Shaksperean like Prof. Delius has ever taken up.

THE *Nuova Antologia* for April 1 has a good philological article by Signor Caix on "The Roumanians and their Relation to the Latin Races," in which he points out that the Roumanian grammar and half their vocabulary are essentially Latin, and proves that the nucleus of the nation is of Roman origin, while the great number of Slavonic words shows the long influence of the Slavs on the land; moreover certain peculiarities which the Roumanian has in common with the Albanian language show that the old Dacian population was absorbed and not destroyed by the Romans. He regards Roumania as the vanguard of Latin civilisation against the Slavs. There is also a suggestive article by Signor Lozzi on "Suicide and its Remedies," in which he comments on the alarm-

ing increase of suicide in Italy, and suggests various preventives. He insists on the necessity of children being brought up as much as possible in the open air if they are to acquire a cheerful temperament, and deprecates over-much care to keep them from a gradual knowledge of the realities of life. He thinks that modern education tends to allow the young to grow up without the necessary force to face difficulties when they arise. He also urges the necessity of careful watch over all who are moody or melancholy during the time that they are suffering from abnormal depression.

THE *Rivista Europea* consists mostly of continuations in the present number. The only novelty worth mentioning is a careful study by Signor Amone on Guido Cavalcanti. We gather that the writer is engaged on a complete edition of Cavalcanti's works.

THE *Preussische Jahrbücher* for April has a valuable historical article, founded on documents in the Hanseatic archives, by Dr. Sattler, on the relations between the Hansa and the Germanic Order, and the consequent development of Prussia up to the year 1370. Herr von Holst, in an article on Captain John Brown, gives a vivid sketch of the state of things which led to the war between the Northern and Southern States; and Herr Lang has a study on modern Italian history, founded on the recently published letters of Manin and Pallavicino. Herr Bruchmann gives a careful *résumé* of the present state of the problems raised by attempts to found a philosophy of language: for this purpose he co-ordinates the conclusions of Steinthal and Pott, and indicates the lines along which future investigation must proceed.

THERE seems to be a constant succession of critical and literary journals in Germany. Each journal when it is started declares itself entirely independent of any party or clique, but after a very short time complaints are raised as to the influence exercised by one or the other university, by this or that professor and his friends, and the *beau idéal* of a really impartial tribunal seems as far off as ever. Beside the old-established *Blätter für Literarische Unterhaltung*, there is the *Literaturblatt*, the *Literarische Centralblatt*, the *Gegenwart*, the *Jenaer Literaturzeitung*, the *Pädagogische Blätter*, the *Wage*, the *Magazin für Literatur des Auslands*, besides a number of monthly and quarterly journals which devote some of their pages to literary criticism. The newest bidder for public favour is the *Allgemeine Literarische Correspondenz*, which is now in its second year, and seems as yet to have kept itself free from any literary partisanship. The reviews are written by experienced hands, and generally refer to books which really deserve to be noticed. In the last number, of April 13, there is a full account of Bayard Taylor's works, which at the present moment excite particular attention in Germany on account of the author having been named American Minister at Berlin. Next follow two biographical sketches, one of Klemens Brentano, who among other things seems to have invented the Loreley story; the other of Ernst Keil, the founder of the *Gartenlaube*, a very popular journal, which is said at present to sell 400,000 copies. Then we find a long series of short notices of books, which generally give in half a column or a column exactly what one wants to know, the contents and the general character of a work. The most useful part, and that on which great care seems to be bestowed, is the *Zeitgeschichtliche Mittheilungen*, contemporary communications on all that is going on in the literary world in Germany. We should call it *Literary Gossip*, divided under different heads. First we have notices of new German publications. Among those which would interest English readers we may mention Chavanne's splendidly-illustrated book on the Sahara; Mannhardt, on the practical results of superstition; Birch-Hirschfeld, "On the Provençal Troubadours of the Twelfth and Thirteenth Centuries;" Ebers, the popular author

of *Uarda*, "Description of Egypt," with drawings by H. Richter, Tadema, Makart, Werner, &c. Next follows an account of the most important foreign publications, which is less complete than we should have expected. The next division is assigned to prizes offered and gained. We remark that one, the Teleki prize, has been awarded to the author of the least bad play, if he will submit to the publication of the criticism passed on his work by the judges. After this comes an account of second-hand catalogues and auctions, and a column full of personal notices. Here we are pleased to learn that the German Emperor has allowed a pension of 3,000 marks to the veteran philosopher and demagogue, Arnold Ruge, who has lived for many years as an exile in England. Turgénieff, we are told, remains firm in his resolve to write no more. Next we get information on laws and lawsuits connected with the press, a chapter on art, theatre, &c., and correspondence. But even that is not all. There is a whole page of new books, arranged alphabetically; and, lastly, a page giving a list of the articles in the more important literary journals of Germany. The paper appears twice in each month, and is published at Leipzig.

THE Rev. Charles Trelawny Collins Trelawny (the representative by his mother of the Trelawny family, of Ham, near Plymouth) died at Ham on the 19th inst. He was born there on April 10, 1792, and graduated at Balliol College in 1815. From 1818 to 1826 he held a fellowship at his college, when he was appointed to the rectory of Timbury. In 1838 he took the surname of Trelawny in addition to his paternal surname of Collins. His work (*Peranzabuloe: the Lost Church Found*, 1838), an elaborate attempt to prove from the remains of that ancient edifice, long buried in the sand, that the Church of England was "a Protestant Church 900 years before the Reformation," reached a seventh edition in 1872. He published several sermons and tracts, and in 1822 edited a *Summary of Mosheim's Ecclesiastical History*.

WE understand that Mr. Ashton W. Dilke has completed a translation of Turgénieff's last novel, *Nov*, which will be published by Messrs. Macmillan and Co. under the title of *Virgin Soil*.

A SECOND edition of Mr. Parker Gillmore's new work, *The Great Thirst Land*, is now in the press, and will be ready in a few days.

MESSRS. C. KEGAN PAUL AND Co. are about to publish an authorised translation of Dr. Burckhardt's well-known work on the Renaissance in Italy. The translation is made from the third and enlarged edition which has been recently published in Germany.

NOTES OF TRAVEL.

THE fifth part of *Petermann's Mittheilungen* begins with a sketch of the origin of the Berlin Geographical Society, which completed the first half-century of its existence a few days ago. This society, which is seven years younger than that of Paris, and two years older than the Geographical Society of London, was first formed at a feast given by the geographers of Berlin in honour of Captain Reymann on the occasion of his geographical jubilee. An account by M. A. Woelfel of an important journey through the northern provinces of Japan occupies a considerable space; and Dr. Behm examines the changes in the political geography of the Balkan peninsula proposed in the treaty of San Stefano in relation to the area and population of the new divisions.

SINCE the death of Captain Crespel, the Belgian East African Expedition has been under the charge of Lieut. Cambier, and the places of its lost members are to be taken by Lieut. J. B. Wauthier, who served in the Mexican campaign, and by Dr. Dutrieux, formerly a surgeon in the Belgian army, who has been for five years resi-

dent at Cairo. MM. Cambier and Marno returned to Zanzibar on March 5 from a preliminary excursion on the mainland, and intend to set out for the Tanganyika towards the end of May; the state of the paths and the deep stream beds have decided them to abandon the plan of taking ox waggons.

IN the second number of the *Geographische Blätter* of the Bremen Society, Dr. Oscar Lenz gives a most interesting account of the existing condition of trade on the West African coast about the Gaboon and the Ogowe river, from which he recently returned. He is of opinion that the Ogowe is altogether distinct from the Congo, and in no way connected with its system.

MR. W. H. DALL, of the United States Coast Survey, continues his account of the Aleutian islands, touching in this part on their physical structure, their inhabitants, and trade.

DR. FINSCH's narrative of his recent journeys in Siberia is in preparation, and will be illustrated by sixty-nine larger and smaller drawings from his pencil.

THE General Report on the operations of the Great Trigonometrical Survey of India during 1876-77, by Colonel J. T. Walker, C.B., which has just reached this country, furnishes an account of much valuable work which has been done by the Mullah in his explorations on the unsurveyed portion of the River Indus and in and around the plateau known to the people of the country as the Kohistan, which contains the sources of the Swat and Panjkora rivers. Colonel Walker states that "the explorations of the Mullah have added much to our knowledge of the interesting regions lying beyond our northern Trans-Indus frontier," though a good deal still remains to be done. A sketch map is given, which has been constructed to illustrate the Mullah's operations, and which also shows the localities where more information is wanted. The results of a recent reconnaissance of the Karambar and the Nagar Valleys by Captain Biddulph are also given on this map.

News has just been received of the arrival at Cooktown of Mr. Morton, of the Sydney Museum, who accompanied Mr. A. Goldie in his recent journey in New Guinea. Mr. Morton states that gold was first found some fifteen miles from the coast, and it was followed up for sixty miles. The black sand is met with in considerable quantities in the river bed, and the formation is said to be blue stone and slate. At the time of Mr. Morton's departure there was a severe drought on the south-east coast of New Guinea, which was causing the destruction of plantations and even forest trees. Mr. Goldie, who, as we stated on March 30, was on a cruise down the south-east coast, had been obliged to return to Port Moresby by the hostility of the natives, who had attacked the missionary vessel at Stacey Island, the new station recently established by the Rev. S. M'Farlane.

WE hear that Mr. H. M. Stanley has promised to read a geographical paper at one of the evening meetings of the Royal Geographical Society in June.

THE ENDOWMENT OF STUDY.

AT a time when the University Commissioners both of Oxford and Cambridge are considering the methods by which "research" may recover its place as one of the prominent aspects of academical life, it is interesting to learn how the same problem is being solved on the other side of the Atlantic. Just two years ago a University was opened at Baltimore, which takes its name from a wealthy merchant, Johns Hopkins, who bequeathed a sum of 3,000,000 dols. for its endowment, and also a fine estate for its permanent site. Daniel O. Gilman is the first president, and among other eminent men Prof. Sylvester was attracted from England to occupy the Chair of Mathematics.

The peculiar characteristic of Johns Hopkins University is the recognition of the duty of mature study on the part both of the pupils and of the teaching staff. As one of the means towards this end, fellowships have been founded, which bear some analogy to the part originally filled by *soci* at our own Universities. The prospectus of the system to be adopted for the bestowal of these fellowships for the current year now lies before us, from which we shall take leave to make copious extracts, not because we imagine that they are likely to allure candidates from this country, but because we think it important at the present crisis of academical reform that every such experiment should receive attention.

"Twenty fellowships, each yielding 500 dols. [about 100*l.*] a year, are annually open in the Johns Hopkins University. They are awarded by the trustees on the nomination of the faculty [which apparently means the entire professorial staff] as nearly on the first of June as may be.

"The object of this foundation is to give to a few scholars of promise the opportunity to prosecute further studies under favourable circumstances, and likewise to open a career for those who propose to follow scientific and literary callings. The University expects to be benefited by the presence and influence of the fellows, and by their occasional services; from among the number it hopes to secure from time to time some of its teachers.

"Three of the twenty fellowships are allotted this year to each of the five departments, Greek, Mathematics, Chemistry, Physics, and Biology; and the remaining five will be awarded either in these departments or in others at the discretion of the faculty.

"Appointments will be made after a careful consideration of all the evidence submitted to the faculty. Every candidate should address a letter to the president indicating the course of his previous reading, and his general purposes with regard to future work. It is desirable for him to present in print or MS. an essay or thesis which may have been written for the occasion or for any other purpose. If he has been engaged in any scientific or literary research, he should indicate its character.

"The holders of the fellowships will be required to reside in Baltimore during the entire academic session; and they will not be permitted to engage in teaching out of the walls of the University, except for exceptional reasons. They will be expected to devote all their time to study under the guidance of one of the professors, or if there be no professor in the chosen department, under the general approbation of the faculty. Towards the close of the academic year a report of his work will be expected from each fellow.

"Although the appointments are made annually, holders of fellowships will be re-eligible for a second or third year, and, in exceptional cases, for a longer time."

It is unnecessary to criticise the details of the above scheme, which has hardly yet been long enough in operation to prove its success. The first election was held in 1876, when for only ten fellowships 152 candidates presented themselves. We must accept the assurance of President Gilman that the amount of original work already done is both creditable to the doers and of value in itself. Among the list of present fellows appended to the document from which we have quoted, are to be found graduates from some thirteen American Universities, including Harvard, Yale, and Cornell. Students of natural science, of course, predominate, but there are also representatives of Philology, Greek, Philosophy, History, and Political Science. Surely this attempt at the endowment of study deserves more of our good wishes than the efforts of Oxford and Cambridge tutors to obtain additional subsidies and new retiring pensions, or than the scheme of the Owens College professors to escape from the examination system of London University.

JAS. S. COTTON.

MAGAZINES AND REVIEWS.

THE current numbers of the older quarterly Reviews cannot be called striking, so far at least as the non-political articles are concerned. The im-

partial reader, who has time to study both the *Quarterly* and the *Westminster*, may be amused to see those old enemies fraternising over "Russian Aggression," while in the same number, and almost in the same breath, each denounces the other's views on those questions of "the Crown and Constitution" which the third volume of the *Prince Consort's Life* has brought so much to the front. Of the historical articles in the *Quarterly* we may perhaps say a few words next week.

THE *Edinburgh* contains no purely literary article that is above a very ordinary level. That on the "Age of Bronze," however, stands on a different footing, and is evidently written by a man who speaks with authority. It might with almost equal propriety have been entitled "Pre-historic Man," as sixteen of the writer's thirty-seven pages are taken up with an account of the Stone ages. Here the results obtained by Prof. Boyd Dawkins, in his "Cave-Hunting"—that palaeolithic man is represented by the present Eskimos, and Neolithic man by the present Basques—are fully accepted, and supported by the familiar arguments. The writer adds the statement of his confident expectation that remains of the palaeolithic type will be discovered in Siberia (through which the Eskimos made their way to Behring's Straits) as soon as the caves in that country come to be explored for the purpose. But the important part of the article is that which deals with its professed subject. Here a recent French work by M. Ernest Chantre on the "Bronze Age" is under review, and the facts which oblige us to suppose that the countries north of the Alps received their bronze from the south, and particularly from ancient Etruria, are skilfully put together. The writer dwells upon the early power of the Etruscan race, occupying as it did Lombardy, and extending over the Tyrol into Hungary, before the Celts drove it southwards into the Etruria of history. The remains of this Palaeo-Etruscan race have been found all over Lombardy, and among other places to the northwards, in Hallstadt near Salzburg. They were great workers in bronze, and an important recent discovery reveals the fact that tin, as well as copper, was obtained from mines within Etruscan territory. Thus the great importance hitherto given to the tin-workings of Spain and Britain will have to be somewhat modified; and the great part played by the Etruscans in the dissemination of the new metal is explained partly by their very early civilisation, and partly by their possession within their own limits of the necessary constituents. The similarity, amounting in some cases to absolute identity, between the weapons and implements found in the Swiss lake dwellings and other northern localities, and those found in Palaeo-Etruscan territory, obliges us to connect the two. A recent "find" at Reallon, a place on the route from the Durance Valley to that of the Drac, helps to show what were the channels of this connexion. An immense number of all sorts of unused bronze implements and ornaments were here found, which had once evidently formed the stock-in-trade of a merchant, who got his goods from Lombardy and passed them on northwards into Switzerland and elsewhere. Similar finds have turned up further north. We may also suppose that there was a class of "travelling tinkers" who still further helped in the dissemination of the metal. Lastly, there have also been found the remains of ancient foundries, where the pieces of bronze are all worn and broken by use, and ready for the melting-pot. The most considerable of these foundries has been discovered at Larnaud in the Jura. As for the bronze implements, still of the Etruscan type, discovered to the far north—e.g., in Scandinavia—we must here call in the assistance of the Phoenicians, whom we must also make in the last instance responsible for the pieces of Chinese jade, for the remains of Mediterranean plants (such as the Cretan catchfly), and perhaps for the glass beads discovered in

the lake-dwellings of Switzerland. The further question as to whence the Etruscans got their knowledge of bronze is met by the usual resource in such cases—a reference to Egypt—and M. Chantre's suggestion to go still further back and derive the original invention of the compound metal from Malacca, where the tin and copper are found *in situ*, is not received with favour. The upshot of the whole is that it is possible or even necessary to suppose that the introduction of bronze in North Europe was due merely to peaceful commercial intercourse, and not, as has been supposed, to the advent of a conquering race armed with weapons of the new metal. It marks, in fact, the advent of a "new civilisation," not of a new race.

THE *New Quarterly Magazine* enters, this quarter, "upon a new phase"—i.e. it has changed hands, and has received a fresh infusion of energy. It remains, of course, to be proved whether there is room for yet another magazine devoid of special or technical features; for, in spite of the statements in the publishers' advertisement, we fail to see anything very distinctive in any of the articles in this number at least. The first article, Mr. Ingram's contribution of "Unknown Correspondence of Edgar Poe," we cannot in any way welcome. It is only very rarely that love-letters will bear publishing; and they certainly will not when the author is a physical and moral wreck, as poor Edgar Poe was during the last years of his unhappy life. The publication of these letters is a bad blunder. For the rest, however, the magazine promises well. We have no space to speak of Mr. Watts's elaborate paper on Alfred de Musset, but must pass at once to Prof. Colvin's article on "The Apollo Belvedere," an admirable popular statement of the new views which are beginning to prevail about that famous statue. After telling the history of the statue—how it was found at Porto d'Anzio (Antium) towards the end of the fifteenth century, restored and furnished with a new left hand by Montorsoli, and set up by Pope Julius II. in the Belvedere of the Vatican, and how till very lately it was regarded not only as "the very perfection of sculpture," but as quite certainly representing Apollo shooting with his bow—the writer proceeds to give his reasons for dissenting from both these views, supported though they are by the great name of Winckelmann. From a study of the pose of the statue, it is easy to show either that none of the hypotheses which have been commonly received—viz. that the statue is the Pythian Apollo Kallinikos, or the slayer of Tityos, or the chastiser of the Niobidae, or the Homeric Hekatebolos, will stand; or that if any one of them is admitted it must also be admitted that the "god is represented as plying his bow very falsely and affectedly." The former alternative Prof. Colvin regards as proved by the existence of what is known as "the Stroganoff bronze," a statuette belonging to Count Stroganoff, of St. Petersburg, and described in 1860, by "one of the most learned and ingenious of scholars, Dr. Stephani," of that city. This bronze is marked by "just those correspondences with the famous statue, and just those divergences from it, which lead an archaeologist, when he observes them, to conclude back with certainty from the several works where they occur, to the existence of a common original." The bronze is more simple and natural in attitude than the marble; but the important thing is that it carries *not a bow at all*, but something which "looks like an imitation in bronze of a piece of fringed and crumpled leather." Now the only thing in ancient art of which this reminds us is the aegis; and yet the Gorgon's head is not there, and besides, Apollo is not commonly represented with the aegis. There is further evidence, however, on both points:—

"The bronze statuette" (says Prof. Colvin) "can be traced back to the possession of a Dr. Frank, who lived as physician with Veli Pasha, first at Janina in Epirus, and afterwards, between 1807 and 1810, in the Peloponnese. He had received it as a present

from his employer; it had formed part, as it appears, of a find of eighteen bronzes which had been made in the neighbourhood of Janina. Sixteen out of those eighteen had been followed, and what became of them ascertained with certainty; this Apollo made an almost equally certain seventeenth; what was the eighteenth? When we find the French consul and antiquarian Pouqueville mentioning, as in the possession of the same Dr. Frank, a bronze head of Medusa, are we not safe in concluding that this was at once the missing eighteenth piece of the Janina find, and the missing portion broken from the aegis, the Gorgoneion of the Apollo?"

The next link in the chain of evidence is the well-known passage from the fifteenth book of the *Iliad*, where Zeus, wishing Apollo to scare but not kill the Greeks, sends him his aegis to frighten them with—a passage which gives special authority for the conception of an Apollo Aigiochos and Boëdromios coming to the rescue with the aegis to scare away the foe. It remains to ask, is there any possibility of reconstructing the circumstances under which the original statue (bronze beyond doubt, for the statue as we have it, in its smooth surface, and especially in the form of its lips, is evidently imitated from bronze) was made? Prof. Colvin readily admits that here we are leaving the safe ground of fact for the uncertainty of hypothesis. But, in the first place, we can decide for certain, from evidence of style, that the Apollo is not older than the first half of the third century—say 270 B.C.; and we know, in the second place, that great statues were seldom made in Greece, except to "supply images of religion and to commemorate great persons and events." Now it happens that one of the greatest events in later Greek history took place just at the time, and it was one of which, to the religious imagination of Greece, Apollo was the hero. This was the attack of Delphi in 278, and their defeat and rout by the small band of Greek defenders, aided by the God and the white maidens; aided, that is, by storm and earthquake, and "the concentrated terrors of the sky" (see Justin, xxiv., 7, &c.). Here then is the sculptor's motive, and this is the origin and real meaning of the Apollo Belvedere—not Apollo slaying the Python, as Byron and Milman and all other poets have wished us to believe, but Apollo, the Aegis-bearer, defending his own temple against the enemy. As such he stands probably as part of a group with the "white maidens," Artemis and Athene; and it is nearly certain that, although the Athene cannot now be found, the Artemis is extant in the so-called "Diana of Versailles," the well-known "Artemis with the Stag" in the Louvre—a proposition which becomes almost self-evident the moment casts of the two statues are placed side by side.

THE March number of the *Library Journal*, which has been delayed by the new arrangements, begins a third volume; and the editors, in explaining that English articles did not reach them in time, promise that in future the librarians of the United Kingdom shall be represented as fully as those of America. As the *Journal* is now the official organ of both the Library Associations, it is to be hoped that it will be loyally supported here. The number contains two reports of committees of the American Association—one submitting a condensed statement of Mr. Cutter's rules for cataloguing, with an elaborate list of abbreviations; and the other on the vexed question of sizes of books, recommending the plan of giving the actual measurement in centimetres. A table of corresponding symbols is given for those who prefer them. These, it need hardly be said, are important steps towards co-operative cataloguing. A short paper by Prof. Justin Winsor shows how to make college libraries useful; and Mr. Schwartz explains his "combined" system of numbering books, to which, however, we still prefer Mr. Dewey's. The *Journal* also reprints Mr. E. B. Nicholson's circular, with its skilfully condensed information as to the working of our free libraries.

RECENT CHINESE BOOKS.

Kew shoo wai loo (Supplemental record of the Nine Numbers). This is a volume of mathematics, treating of logarithms, conic sections, mechanics, and hydrostatics. It is based on European works which have been translated during the last twenty years into Chinese. The author was a doctor who, when a child, his biographer says, could read before he could speak. Chinese characters were written on the wall and their sounds shouted to him as they were written. Then when the sounds were called, this wonderful boy would point out the characters without a mistake. When he grew up and went out as a doctor, he preferred to walk, and when it rained he would walk barefoot. On arriving at a rich man's house, the servant who answered the door would scarcely believe that this ill-dressed and barefooted pedestrian was the doctor. The rich man who sent for him too would wonder at him till he sat down, felt his pulse, made his diagnosis, and wrote out an elaborate statement, with numerous references to ancient medical books, proving that the sick man's malady had been misunderstood, and that it was necessary to make a complete change in the mode of treatment. The rich man would, having received the prescription, pay him his fee and order him a sedan-chair to carry him home. This would be firmly refused, the mathematical physician preferring to walk. The book still wants the preface, which the author before his death requested might be written by his friend the present mathematical professor in the Peking College. The author spent as much time as he could spare from his duties as a physician in editing old and new works in mathematics, medicine, and philosophy. Though brimful of learning, he had the look of an ordinary villager. His name was Koo Shang che.

In a recent number of the Scientific Magazine published monthly in Chinese at Shanghai, under the editorship of Mr. John Fryer, of the Arsenal, there is a portrait and biographical notice of Prof. Li, of the Imperial College in Peking. He was a personal friend of the author of the work just mentioned, and has himself prosecuted mathematical studies with great success. The portrait was lithographed in London and sent out for insertion. The biography is written by Dr. Martin, president of the college in which he is professor. Five-and-twenty years ago Prof. Li came to Shanghai a comparatively young author in mathematics. It was then I first knew him. Through him I became acquainted with several literary men, some of whom had a decided taste for mathematical and scientific studies. Several of his friends were killed in the unhappy times of the rebellion, and among them two able writers on mathematical subjects. Li himself has this advantage above his scientific friends, that he has had the opportunity of studying thoroughly European mathematics. It is much to be regretted that since his appointment to a professorship in Peking his activity has been limited to educational duties. His mind at sixty lost its original power, but his numerous works remain, a striking monument of his industry and intelligence.

At Canton three thick volumes on opium have been lately published. A tract in Chinese, issued by the London Society for the Suppression of the Opium Trade, was the instrument in stirring up the native mind at Canton. A vigorous organisation for checking the spread of opium-smoking has been formed. One mode of working is to collect and publish documents on opium-smoking and the opium trade. Prizes were offered for essays on the subject of the opium trade as presented in the above-mentioned tract. Twenty-five of the essays are here published, including four which received prizes. Some sharp criticisms on England are introduced in these essays. The religion of the West teaches that we must love our neighbours as ourselves, practise kindness towards all, and not benefit ourselves at others' expense, yet what one thing in the

world can be compared with opium for the injury it inflicts on mankind and the mischief it causes men to bring upon their neighbours for the sake of their own gain? No wonder, says the essayist who won the first prize, that mobs have burnt some of the Christian churches and put to death Western men and women. In these papers the introduction of opium into the country is plainly represented as introducing poison to destroy the lives of hundreds and thousands, and the hearts of the whole people are said to be animated with one common feeling of indignation as the victims of a great wrong. Against the might of muskets, cannon, and ships of war on the one side, are arrayed millions of the angry victims of wrong on the other. The fierceness of wrath on the part of the sufferers may not just for the time break out or cause calamity to those who have done the wrong, but after a century or more it is very certain that the day of retribution and of calamity must come. After this burst of feeling the essayist proceeds to show how the importation into China of British manufactures would be greatly promoted by the suppression of the opium trade.

J. EDKINS.

SELECTED BOOKS.

General Literature.

- BRACHVOGEL, A. E. Geschichte d. Königl. Theaters zu Berlin. 2. Bd. Berlin: Janka. 8 M.
LABROUSTE, H. Restauration des temples de Paestum. Paris: Firmin Didot. 160 fr.
LONGFELLOW, H. W. Kermas, and other Poems. Routledge. 3s. 6d.
MACCOLL, M. Three Years of the Eastern Question. Chatto & Windus. 5s.
SAINT-REMY, C. A. Correspondance de. T. 2. Paris: Calmann Lévy. 2 fr. 50 c.
WOLTMANN, A. Geschichte der Malerei. 1. Lfg. Leipzig: Seemann. 3 M.

History.

- BOUTILLIER, H. DE, et G. DE BRAUX. La Famille de Jeanne d'Arc. Paris: Glanville. 12 fr. 50 c.
DUREL, Th. Histoire de quatre Ans, 1870-73. T. 2. La Défense Nationale. Paris: Charpentier. 3 fr. 50 c.

Physical Science, &c.

- BERNARD, C. Leçons sur les Phénomènes de la vie communs aux animaux et aux végétaux. Paris: J. B. Baillière.
BOULAY, l'abbé. Études sur la distribution géographique des Mousses en France. Paris: Savvy.
FAVRE, B. La zone à Ammonites acanthiques dans les Alpes de la Suisse et de la Savoie. Berlin: Friedländer. 12 M. 50 Pf.
FRANKLIN, R. Elettricità e Magnetismo. Milano: Hoepli. 12s.
PETERSEN, J. Theorie der algebraischen Gleichungen. Copenhagen: Høst.
ZENCKEN, C. F. Die Fortschritte der Geologie der Tertiärkohle, u. s. w. Leipzig: Mentzel. 6 M.

Philology, &c.

- BOEDDEKER, K. Altenglische Dichtungen d. Ms. Harl. 9253. Mit Grammatik u. Glossar. Berlin: Weidmann. 8 M.
JORDAN, E. Topographie der Stadt Rom im Alterthum. 1. Bd. 1. Abth. Berlin: Weidmann. 6 M.
LA BEAUME, Jules. Le Koran analysé. Paris: Maisonneuve. 20 fr.

CORRESPONDENCE.

OLD DEVONSHIRE NAMES.

London: April 23, 1878.

Mr. R. J. King (p. 348 of the last number of the ACADEMY) quotes the following old Devonshire family names:—Birna, Busla, Cardua, Drua, Lelya, le Metteppa, Swytta. Perhaps it may be of some interest to him to know that such names ending in a abound among the Frisians, whose modern language, as spoken in Friesland, is the nearest approach to modern English, while the ancient Frisian bears the same relation to Anglo-Saxon.

Without drawing any conclusion as to the Frisian or non-Frisian origin of these seven Devonshire names, I limit myself to quoting the following ones extracted from the Frisian subdivision of my linguistic catalogue:—Douwama, Dykstra, Epekema, Fockema, Gabbema, Halbertsma, Hettema, Salverda, Schettema, Siccama, Sytstra, Wiarda, Windsma, Zylstra.

L. L. BONAPARTE.

MR. TROUGHTON'S "NINA SFORZA."

Craven House, Queen's Elm, Brompton, S.W.: April 20, 1878.

I hope Mr. Gosse will, with your concurrence, permit me, as an old friend of the author of *Nina Sforza*, to indicate some misapprehensions in the kindly and appreciative observations which he makes on that drama, in his obituary notice of Mr. R. Z. Troughton, of Turnham Green.

Mr. Gosse says the author "was one of those who crowded around the throne, trembling with the hope of winning an Olympian nod from Mr. Macready." Naturally we may assume that a young dramatic author would place some importance on gaining the friendship of the greatest actor of his time. But this friendship, thenceforth held on familiar terms, till Macready's death, did not commence, apparently, under the conditions suggested by the above quotation, for, in the preface to the third (acting) edition (1841) the author says:—"Shortly after the publication of the tragedy Mr. Macready proffered me, unsolicited, his aid to obtain for it a trial on the stage."

At vol. ii., pp. 44-5 of Macready's *Diaries*, occur the following memoranda:—

"August 5. Finished the perusal of *Nina Sforza*, a play of great merit, with which I was very much pleased, though it cannot be successful in representation."

"August 11. Wrote note to Mr. Troughton inquiring if he was the author of *Nina Sforza*."

"August 13. Note from Mr. Troughton claiming the authorship of *Nina Sforza*."

On page 168—

"January 5. Went to the theatre, where I read the play of *Nina Sforza* in a room or rooms, for we were driven from one to another, choking us with smoke. I was glad that I had chosen the part of Spinola; I must work hard at it."

Passing other notes on the play and its author we come to page 184:—

"November 1, 1841.—Went to rehearsal of *Nina Sforza* at Haymarket Theatre. Acted Spinola well; took great pains, and carried the audience with me. Was called for, and very warmly received. Forster, Talford, Browning, Kenney, came into my room."

The Wallacks, who with G. Bennett, Howe, and others, sustained parts in the play at this time, took it with them to America; and it continued to be a favourite in her provincial engagements, especially in Scotland, with the accomplished lady—the original *Nina*—Miss Helen Faucit.

I feel sure that Mr. Gosse will rejoice, with the many other friends of the author, and the still more numerous admirers of his work, when he finds he is mistaken in identifying the Richard Z. Troughton, who lately died at the age of 94, with the author of *Nina Sforza*. The latter, son of the former, is still alive, as may be further attested, no doubt, by reference to himself at his old residence in Kensington, which any *Directory* or *Court Guide* will more particularly indicate.

R. HANNAH.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, April 29.—1 P.M. Zoological: Anniversary.
7 P.M. Actuaries: "On the Institute of Actuaries' Life Tables," by Prof. Pell.
TUESDAY, April 30.—3 P.M. Royal Institution: "Vegetable Morphology," by W. Thirlston Dyer.
8 P.M. Civil Engineers: "The Ravi, the Alexandra, and the Jhelum Bridges, P. N. S. Railway," by Messrs. Mallet, Lambert, and Avera.
8 P.M. Anthropological Institute: "On Composite Portraits," by F. Galton; "On the Origin of the Classificatory System of Relationships used among Primitive People," by C. Staniland Wake; "On Devils' Arrows," by A. L. Lewis.
WEDNESDAY, May 1.—2 P.M. Royal Institution: Annual General Meeting.
4.30 P.M. Archaeological Association: Annual General Meeting.
7 P.M. Entomological.
8 P.M. Society of Arts.
8 P.M. Microscopical.
THURSDAY, May 2.—3 P.M. Royal Institution: "Colour," by Lord Rayleigh.
8 P.M. Linnean. Chemical.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.
FRIDAY, May 3.—8 P.M. Society of Art between England and India
Champain. Telegraph Routes Major Bateman-

8 P.M. Geologists' Association.

8 P.M. Philological: "Some English Derivations," by Henry Nicol.

9 P.M. Royal Institution: "Polarised Light," by W. Spottiswoode.

SATURDAY, May 4.—3 P.M. Royal Institution: "Richard Steele," by Prof. Morley.

SCIENCE.

Die aethiopische Uebersetzung des Physiologus, nach je einer Londoner, Pariser, und Wiener Handschrift herausgegeben, verdeutsch und mit einer historischen Einleitung versehen, von Fritz Hommel. (Leipzig: Hinrichs, 1877.)

THE most ancient of all extant catalogues of books to be avoided by the faithful, drawn up by a Council under Pope Gelasius I. at the end of the fifth century, makes mention of a work called *Physiologus*, "which has been composed by heretics and signed with the name of the Blessed Ambrose." The ecclesiastical censure was as ineffectual in this instance as it was in that of the "book which is called the Transit, that is, the Assumption of Saint Mary." These and other apocryphal books continued to be read, and their teachings took entire possession of every portion of Christendom. Pope Gregory the Great already quotes the *Physiologus* as an edifying book. It is really an anonymous work, and, though in the Latin version which was brought under the notice of Pope Gelasius it bore the name of Ambrose, it is found among the Greek works ascribed to St. Epiphanius; the Arabic version ascribes it to St. Gregory Nazianzen, while there is every reason for supposing it to be of much earlier date than any of these Fathers. It is apparently quoted by Origen. Pitra, the editor of the most complete form of the Greek original, considers it a Gnostic production, and Cahier strongly pleads in favour of the authorship of Tatian. It was translated into all the languages of Eastern Christendom. The existence of the Coptic version is, it must be acknowledged, only as yet a matter of inference, but the evidence for it is very strong. The Syriac, Armenian, and Arabic translations have been made known by Tychsen, Pitra, and Land. The Ethiopic translation is now published by Dr. Hommel. There are translations and imitations of the book in Anglo-Saxon, Icelandic, Old German, Provençal, and other languages of Western Christendom. Our German, French, and English Bestiaries are but forms of it. The symbolism of mediaeval art, so far as regards the animal kingdom, is entirely founded on this book, which is historically the source of many popular traditions—such as those about the phoenix, salamanders, and griffins—which have outlived the ages of symbolism.

The literary history of a work which has for many ages exercised so powerful an influence on human culture necessarily awakens an interest of a very different kind from that which would be derived from its intrinsic merits. The historian of zoology, Prof. Carus, considers it an invaluable authority as to the extent of zoological science current in the early ages of Christianity; but the book in itself is absolutely worthless. Each chapter contains one or more sayings of the *Physiologus*, generally of a marvellous, if not fabulous, character, on the subject of an

animal, occasionally of a plant, or a stone. To these sayings are added texts of the Old or New Testament, with some moralising or allegorising commentary. This commentary (*ἐμπνεῖα*, as it is called) is of course Christian, but the sayings of the *Physiologus* read like extracts from a popular compendium of natural history, and they may well proceed from a heathen* or Jewish author of an earlier century. I say "or Jewish," because certain expressions (such as ἐν τῇ μητρὶ τῷ νέῳ Νησῶν ἢ Ἀδὰμ, τούτῳ τῷ φαρμακῶν ἢ τῷ φαρμουθί) seem to flow more naturally from the pen of an Alexandrian Jew than from that of a heathen or a Christian writer. The Christian commentary may possibly, as the decree of Gelasius says, have been composed by heretics; but the traces of heterodoxy which Pitra and Cahier fancy they have discovered are, I believe, quite imaginary. Not less imaginary, I fear, are all supposed traces of ancient Egyptian doctrines, whether esoteric or exoteric. I cannot agree with Dr. Hommel in considering the book as "in seinen Uranfängen bis ins zweite Jahrtausend vor Christus zurückreichend." The reference made in the novel of Heliodorus to the sacred books of the Egyptians, where a story is told about the curlew (already known to Pliny) very similar to what is found in the *Physiologus*, proves nothing. If even those Greek writers who gravely profess to hand down Egyptian science are always to be distrusted, what reliance can be placed on the statement made by one of the personages of a novel? The identity of the phoenix and the Egyptian *bennu* is a mere conjecture, which one scholar has repeated after another without any better reason than the resemblance of sound between the syllables *phoen* and *ben*, the syllable *ic* being, I suppose, of no account in this kind of philology. But the *bennu* was probably one of the commonest birds in ancient Egypt, whereas the *Physiologus* distinctly says ἐστὶ πετεινὸν ἐν τῇ ἰνδικῇ χώρῃ, φοινῆξ λεγόμενον. The Osiris of the Egyptian Ritual assumes, among many other forms, that of the *bennu*; but this has no visible connexion with the myth of the phoenix, nor has any evidence been discovered showing that the Egyptians knew this myth, or anything like it. The Egyptian god Set was represented in the form of a wild ass, but there is no connexion between this fact and the absurd tale told by the *Physiologus*. We might as well refer to the Egyptian god the wild ass of the Book of Job, which is actually quoted in the commentary.

The chief interest of the present publication lies in its presenting to us a new Ethiopic text belonging to the best period of the language. Its exact date cannot be fixed, but probably lies between the fourth and the seventh century. There are strong reasons for supposing it of the same, or nearly the same, date as the Ethiopic translation of the Bible. The manuscripts, however, which contain it are much more recent, and the orthography has been sadly corrupted by scribes, to whom the ancient language was a dead one, and whose untutored ear confounded gutturals and sibilants. One of these

* The panther is described as speckled "like the coat of Joseph." Pitra brackets these words as an interpolation.

manuscripts, belonging to the Magdala collection in the British Museum, is of the last century. Another MS., brought to Paris by M. Rochet d'Héricourt, bears the date of 1594. The two texts are very closely related. For the publication of the work we have in the first instance to thank Prof. Wright, who entrusted the task to Dr. Hommel, and sent him his own copy of the London manuscript, together with M. Zotenberg's collation of the Paris codex. The task appears to have been admirably performed. A very excellent Introduction precedes the Ethiopic text, at the foot of which are given the various readings, together with the Scripture references and some other notes. It is perhaps to be regretted that Dr. Hommel has not also given us the faulty orthography, which he has so often been compelled to correct. The text is followed by the German translation, with notes pointing out the variations from the Greek original. A supplement contains the German translation, by Prof. Möbius of Kiel, of the Icelandic *Physiologus*, and, secondly, the various readings of a Viennese MS. which only came into Dr. Hommel's hands after his text, translation, and Introduction were in print. This accession to Dr. Hommel's apparatus does not appear to interfere with his restoration of the text in any essential point, but rather to confirm his emendations.

The additions which this newly-discovered work contributes to the Ethiopic lexicon are divided by Dr. Hommel into four classes: 1. those words which appear in Dillman's lexicon with only one or two references or with the note "Lud. sine auct.;" 2. those which appear in the *Physiologus* with somewhat different significations from those given in Dillman; 3. denominatives, verbal and nominal forms, which are not to be found in Dillman; 4. ἀπαξ λεγόμενα. Some of this latter class are genuine Semitic words, some are corrupt forms of foreign names, and others are of doubtful origin. One of these (Henkákjà), which he is not able to explain, Dr. Hommel is disposed, I cannot see why, to treat as Egyptian. The word is as yet unknown to the Egyptian vocabulary, and as it seems to be the name of a tree growing in "the land of the Sirens," why not suppose it to have been one of those "Sirenum voces" of which Horace speaks in his epistle to Lollius? In researches of this kind the true guide to the philologist is sometimes a Sindbad or a Gulliver.

P. LE PAGE RENOUF.

THE REV. JAMES BOOTH, LL.D., F.R.S., F.R.A.S.

THIS distinguished mathematician was born in the year 1814 (according to all the authorities we have been able to consult, though his age at his death on the 15th inst. is stated to be 71). He was educated at Trinity College, Dublin, where he graduated in honours, winning the classical gold medal, a scholarship, and numerous other prizes. Subsequently he was Professor of Mathematics in the Collegiate Institution, Liverpool; then Principal of Bristol College; holding with each of these appointments the office of Chaplain to the Marquis of Lansdowne. In the year 1846 he published his pamphlet, *Examination of the Province of the State; or, the Outlines of a Practical System for the Extension of National Education*. In this publication he advocated principles which

have been adopted by the Government and the Universities in the Civil Service and other examinations. In the same year he was elected a Fellow of the Royal Society, of which learned body he was subsequently a member of the council. In 1856, when chairman of the Society of Arts, he was able to give a practical form to the views he had advocated in his above-named pamphlet by establishing examinations for candidates which were held in London, Huddersfield, and elsewhere. In this same year he brought out, at the instance of the same society, his lectures on "How to Learn" and "What to Learn," two small works which have run through many editions. Beside the works we have already specified, he published a few other pamphlets and sermons. In 1857 he annotated and edited, by special request, a volume of the "Speeches and Addresses of the late Prince Consort." The latest printed letter of his which we have seen combated the views of the Spelling Reformers, on, we are disposed to think, too slender a knowledge of the subject.

Having held one or two ministerial appointments he was, in 1857, though not at the time a Fellow of the Society, presented by the Royal Astronomical Society to the vicarage of Stone, Aylesbury, Bucks, an appointment he held till the time of his death.

Dr. Booth's first contribution to mathematical science was made in 1840, when he brought out his *Tangential Co-ordinates; or, the Application of a new Analytical Method to the Theory of Curves and Curved Surfaces*. This, originally a tract of 32 pages, he has amplified in his later work, to which we shall refer more at length presently, to some 200 pages. This is the work by which for many years he was best known, and the method is always connected with his name. Besides this tract he has credited to his name in the Royal Society's *Catalogue* no less than twenty-eight papers. It is not necessary to particularise these, as the "old man eloquent" in 1874-77 was able to realise a cherished idea, and to publish in two volumes his chief papers with considerable amplification and wealth of illustration. To this he gave the title of a "Treatise on some new Geometrical Methods, containing Essays on Tangential Co-ordinates, Pedal Co-ordinates, Reciprocal Polars, the Trigonometry of the Parabola, the Geometrical Origin of Logarithms, the Geometrical Properties of Elliptic Integrals, Rotatory Motion, the Higher Geometry, and Conics derived from the Cone." To each volume he has prefixed an exceedingly interesting Introduction. Of late years he seems to have been content to live a quiet and retired life, working hard at his favourite subjects, and not often taking part in scientific gatherings. He writes:—

"It has been to me a heavy drawback and deep discouragement that I have had no fellow-workers to share in these researches, neither have I entered into the labours of any. Without sympathy and without help I have worked upon these monographs now presented to the public."

This isolation has on one side resulted in the production of a work of great originality and freshness, while on the other hand, had he been acquainted with the doings of mathematicians of the last thirty years (he was exceedingly well read in the old geometers, and knew well Chasles and others who were making a name *Planco consule*), he might have made greater advances than he did. However, Prof. Clifford, who in a genial review styles him a "Rip Van Winkle" (supposing "the same to have been a most original and accomplished geometer, instead of an idle scape-grace"), and imagines his delight on hearing of the discoveries of Jacobi, Göpel, Rosenhain, Weierstrass, Hermite, Königsberger, and Reye, remarks:—

"Instead of thinking of all the beautiful things that we can teach *him*, it would be more profitable to pay attention to many beautiful things which he can teach *us*. . . . The freshness and originality of treatment which are here to be found will prove an effective

stimulus to those who have endeavoured to keep up with the rapid progress of science."

We retain very pleasant memories of hours spent in his society, when he would pour forth stores of information on the subjects he loved so well. Dr. Booth experienced the great sorrow of losing his wife soon after the publication of his first volume; he refers to this loss in his second volume: "after the lapse of nearly four years, in the face of many hindrances, untoward events, and difficulties, I have succeeded in bringing through the press this second and concluding volume of my mathematical and physical researches." We saw him last at the Royal Society's 1877 conversation. There is an admirably characteristic photograph prefixed to the first volume of his great work.

R. TUCKER.

SCIENCE NOTES.

PHYSICS.

Influence of Electricity on Evaporation.—Physicists are not agreed as to the relation between atmospheric electricity and the evaporation of water which goes on at the surface of the earth. The earlier writers on electricity maintained the view that the latter was the cause of the former; more recent investigations, however, have cast doubt on this conclusion. M. Mascart (*Comptes Rendus*, lxxxvi. 575) has regarded the matter from another point of view, and has endeavoured to ascertain whether the slow formation of vapours is modified under the influence of electrified bodies. A series of small evaporating basins communicating with the ground and containing water or moistened earth, were placed beneath conductors maintained in a constant electrical condition. These conductors were charged by a Holtz machine maintained in continuous action by a water motor. One pole was connected with the ground, the other was insulated and kept at a constant potential by means of a sort of safety valve, formed of a metallic point, which allowed the electricity to escape as soon as the potential of the insulated pole exceeded a certain value. It was found that the evaporation was invariably increased under the electrified conductors, whether the latter were charged positively or negatively, and the effect was so marked that the evaporation was sometimes doubled in the basins under the conductors. M. Mascart considers that whether the influence of electricity be due to a specific electrical intervention, or to a secondary mechanical action, the excess of evaporation is not limited to the case where the electrical forces in play are relatively considerable, as in his experiments. He considers it to be a general phenomenon, which must be taken into account in appreciating the part played by electricity in nature on the production of vapours.

The Earth's Mean Density.—A carefully-executed series of experiments has been carried out by MM. Cornu and Baille (*Comptes Rendus*, lxxxvi. 571-599), with the object of determining with the greatest possible accuracy the mean density of the earth. They adopted a modified form of the torsion-balance originally employed by Cavendish, but were careful to take account of certain disturbing causes which were ignored by the earlier experimenters. For instance, Cavendish took no account of the influence of the ambient air on the oscillations of the lever. MM. Cornu and Baille have shown, that in consequence of the extreme smallness of the attraction to be measured in such experiments, the resistance of the air produces a considerable effect. In a preliminary investigation they arrived at the two following laws:—(1) The amplitudes or the distances of the successive elongations decrease in geometrical progression; (2) The epochs of the elongations are in arithmetical progression. The forces in play are extremely small. In the actual experiments with the torsion-balance, in which the lever was moving with a maximum velocity of one-tenth of a millimetre per second, and the

moving masses had a diameter of 2.46 centimètres, the total force which produced the regular decrease of the oscillations was less than the ten-thousandth of a milligramme. The authors point out certain errors with which the determinations of the mean density of the earth by the English astronomer Baily were necessarily affected. These errors they have been able entirely to avoid with their improved apparatus. The value they find is 5.56. That determined by Baily was 5.67, which reduces to 5.55, if a certain correction be applied to it, which MM. Cornu and Baille show to be necessary on account of the peculiarity of the method used by Baily.

Reversal of the Spectrum Lines of Metallic Vapours.—Profs. Liveing and Dewar (*Proc. Roy. Soc.*, vol. xxvii., p. 132) have examined the absorption spectra of certain metals which volatilise at a moderately low temperature. They employed for this purpose a long iron tube, which was placed nearly vertical in a coal furnace, and contained the substances experimented upon. The upper part of the tube, being raised to a welding temperature, emitted a continuous spectrum, and thus an independent source of light was rendered unnecessary. To exclude oxygen, and to avoid as much as possible variations of temperature, hydrogen was introduced in a gentle stream by a narrow tube into the upper part of the iron tube, so that the hydrogen floated on the surface of the metallic vapour without producing convection currents in it. The metals operated on were thallium, indium, magnesium, lithium, sodium, and potassium, and in the case of each of these the characteristic bright emission lines were seen to be reversed. The method employed by Profs. Dewar and Liveing was, of course, inapplicable to the more refractory metals.

Theory of the Telephone.—From the fact that the thin plate of a receiving telephone may be replaced by a very thick and massive armature, that the vibrating plate may be made of non-magnetic material, that, according to a recent statement by Mr. Spottiswoode (*Telegr. Journ.* March 1, 1878), the vibrating lamina may be suppressed altogether without preventing telephonic transmission, provided the polar extremity of the magnet is placed very close to the par—from these facts M. du Moncel (*Comptes Rendus*, lxxxvi. 557) has arrived at the conviction that the vibrations which reproduce speech in the receiving telephone are principally produced by the metallic core enveloped by the bobbin; and consequently are of the same nature as those which have been studied in the electro-magnetic resonant rods of Page, Henry, Wertheim, &c. These vibrations were utilised in the year 1861 in Reiss's telephone, and later in those of Wray, Van der Weyde, and Elisha Gray. According to this hypothesis the vibrating lamina has no other rôle to fill than to react by the production of induced currents, and to reinforce, by its reaction on the polar extremity of the magnetised bar, the magnetic effects determined in the body of the latter. In the telephones of Reiss, Wray, and Gray the magnetic cores had no armatures, and resonant boxes were employed to amplify the sounds. In Bell's telephones the vibrating plates determine this effect, and Bell only employs permanent magnets in the latter in order to render the apparatus at the same time transmitter and receiver. In his model exhibited at Philadelphia the receiver contained an iron electro-magnetic core, not a permanent magnet. Against this view it is to be remarked that in the telephone the best effects appear to be obtained when the coil of wire is formed on a very thin bobbin placed at one extremity of the magnetic core; and, secondly, that the performance of the receiving telephone is, if anything, improved by making the magnetised steel core as hard as possible, and by magnetising it to saturation.

New Mercury Telephone.—In the volume of the *Comptes Rendus* cited above (p. 711), is an account

of an entirely new species of telephone devised by M. Bréquet of Paris, and founded on electro-capillary phenomena. The sending and receiving instruments are exactly alike, each being in fact a Lippmann's capillary electrometer; no battery is required, and the transmission of signals is practically independent of the resistance of the circuit. A few lines will suffice to give an idea of this simple apparatus. A glass tube, open at one end and drawn out to a capillary termination at the other, stands upright and is three-fourths filled with mercury. The upper end is closed by the vibrating plate; the lower dips into a vessel containing acidulated water, with a layer of mercury at the bottom. This mercury and that in the tube are connected by means of platinum wires fused into the glass with the two wires of the telephonic circuit. This constitutes the whole apparatus, which serves indifferently as transmitter or receiver. The mode of action appears to be as follows: The plate when set in vibration by the voice or otherwise, causes changes of volume of the air enclosed between it and the surface of the mercury in the tube. In consequence, the mercury in the capillary tube advances and recedes, and every change in its position gives rise to a change in electrical potential, which is transmitted through the circuit, causing corresponding changes of position of the capillary column in the tube of the receiving instrument. Hence ensue, as a matter of course, rapid changes of volume of the air-space in this tube, which set the plate in vibration, the vibrations corresponding exactly to those of the plate which caused the electrical disturbances in the sending instrument. The successive phenomena are precisely analogous to those which occur in Bell's telephone. At present M. Bréquet's apparatus, though simple in construction, is scarcely convenient or handy, and the inventor is engaged in experiments in conjunction with M. Lippmann, with a view to render the instrument more portable. He anticipates that the mercury telephone will become largely used, not only as a telephone, but also for ordinary telegraphic purposes.

Thermal Conductivity.—At a recent meeting of the Royal Society of Edinburgh (March 8), Prof. Tait gave a résumé of his experiments on thermal conductivity carried out during the last ten years. In the case of iron his results agree with those arrived at by the late Principal Forbes. The following are among the other results he obtained:—(1) With the exception of iron, in no case as yet tried does a pure metal diminish in thermal conductivity as the temperature rises. (2) Different specimens of the same metal, as, for instance, two kinds of copper, differ much the same relatively in thermal and electrical conductivity. (3) A substance which is pretty constant as a conductor of electricity is also pretty constant in thermal conductivity. Among the difficulties encountered was the alteration of the zero point of the thermometers used—Kew standards—after being heated to a high temperature. This affects only the absolute values slightly, but not the general character of the results. Another difficulty was the oxidation during heating of the short bars employed to measure the heat lost by radiation and convection at different temperatures. This was almost completely overcome.

Absorption of the Ultra-Violet Rays.—M. Soret of Geneva, in the *Comptes Rendus*, lxxxvi. 708, gives a brief notice of his researches on the absorption of the ultra-violet rays by various colourless substances. He employed a spectroscope with quartz lenses and prisms, the telescope being provided with a fluorescent eye-piece, such as was described by the author at one of the Conferences held in connexion with the Loan Exhibition in 1876. The source of light consisted of an induction spark passing between terminals of various metals, such as cadmium, zinc, and aluminium. The results obtained by Dr. Miller and Prof. Stokes in this field of enquiry have been confirmed by M. Soret. It appears

that distilled water in a layer about 1 centim. in thickness is notably less transparent to the ultra-violet rays than quartz, but for greater thicknesses it occupies the first place. A layer of water 10 centim. thick transmits rays which are stopped by a quartz plate 6 centim. thick. Even in greater thicknesses (up to 116 centim.) water was found to be remarkably transparent.

PHILOLOGY.

THE *Romania* for January opens with a neat little Old French poem, the *Las de l'Epervier*, published by G. Paris with a full literary commentary, tracing the history of the tale in Europe and its native East. P. Rajna makes known a rhymed fifteenth-century Italian version of the *Seven Sages*, which from a careful examination of the language he infers to be Venetian; V. Smith gives some popular traditional songs of rural France; and A. Lambrior contributes an important article on Latin short *e* in Roumanian, distinguishing its fate from that of *é* and *i*, and showing that (though the fact is partly concealed by subsequent special changes) it was, as in some other Romanic languages, everywhere diphthongised to *te*. Nearly a fifth of the number is occupied by a valuable review by G. Paris of Lücking's important work, *Die Ältesten Französischen Mundarten*, in which the main questions of Early Old French phonology and dialectology are discussed. Of special interest for English philologists is, among others, M. Paris's observation that the retention in Norman of Latin *c* before *a*, discovered by M. Joret, is confined to the north of Normandy—a fact which invalidates M. Joret's and Mr. Nicol's inference that the *ch* in this position of many English words borrowed from French (as *channel*, contrasting with *kennel*, both Latin *canālem*) must be of Angevin or Parisian origin. The numerous minor articles and notices are as interesting and useful as usual.

THE number of the *Revue de Linguistique* for November and December, 1877, which has only just appeared, completes the tenth year of this useful publication, which has given so great an impulse to higher philological studies in France. Subjoined to it is a fourfold index, which enables the reader readily to consult the contents of the whole ten volumes. Beside numerous articles by the editors, MM. Hovelacque, Girard de Rialle, Picot, and Vinson, the review contains contributions by Adam, Charency, Charvée, Prince L. L. Bonaparte, General Faidherbe, Ascoli, Maspero, and many other eminent philologists. Not the least useful part of the publication is the tabulated list of works in all languages on philology and the allied sciences in the *Bulletin Bibliographique* at the end of each volume.

Pañca Danda Chattra Prabandha, by Prof. Weber (Berlin: Dümmler), is an edition of the Sanskrit text, with Introduction and German translation, of a mediaeval Jain fairy tale. As in the *Arabian Nights*, and as in other Sanskrit story-books, a number of shorter tales are inserted in the course of the story about King Vikramāditya's magic umbrella, from which the collection derives its name. Since the publication of the masterly Introduction to Benfey's *Pañca Tantra* increasing attention has been paid to the curious similarity of many of such stories in all parts of the world—a similarity which Prof. Benfey in great part explained by showing how very often they were ultimately derived from Buddhist sources. The present work shows further that the Jains, the successors of the Buddhists in India, were also cultivators of this kind of literature. It contains several stories of wicked fairies, which have hitherto not been found in the Buddhist collection; and also a full version of the "Sleeping Beauty." It is a noteworthy sign of the progress of opinion in such matters that both Sanskrit and German are printed in Roman letters of so fine and bold a character that the work is a model of the typographical art.

M. MICHEL BRÉAL'S *Mélanges de Mythologie et de Linguistique* (Paris: Hachette) include a reprint of his essay *Hercule et Cacus*, and a collection of some of his review-articles and lectures at the Collège de France. The latter deal mainly with the methods of comparative philology and their application to the study of Latin, Greek and modern languages. From the scientific point of view, the most important of M. Bréal's lectures are that on the progress of comparative grammar, in which he points out clearly the advance shown by the works of Curtius and Corssen as compared with those of Pott and Benfey, not, however, without some just criticisms of Corssen's method and results; and that on the Indo-European roots, in which he criticises very acutely the excesses into which some scholars, and conspicuously Vaníček, have fallen from giving too blind an allegiance to Schleicher's manner of reproducing the primitive Aryan tongue. M. Bréal, however, appears to have somewhat underrated, although he does not ignore, the effect produced upon language by the struggle for survival among a number of synonymous words, a fact which seems to obviate many of his objections to derivations proposed by Curtius. We may also call attention to an extremely interesting lecture on the ideas latent in language, where M. Bréal points out and illustrates the danger of denying the existence in a language of all that is not formally represented in it. It can only be by an oversight, by the way, that the author writes of *torrens* "qui désigne un cours d'eau qui reste à sec pendant l'été;" the usage of the word and the analogy of *æstus* both point to a very different explanation. For the teacher M. Bréal has an excellent address on the method of teaching French, and a very judicious warning against the premature introduction of comparative philology in the study of Latin. His remarks on the latter head are certainly strongly confirmed by experience. The danger of *ignotum per ignotius* is one which constantly besets young teachers; and M. Bréal's own attainments place him in a position from which he can speak without the fear of being misunderstood. The volume as a whole will well repay the attention which its author's reputation is sure to secure for it.

MEETINGS OF SOCIETIES.

PHYSICAL SOCIETY.—(Saturday, April 2.)

PROF. R. B. CLIFTON, V.-P., in the Chair. The Secretary read a paper by Messrs. J. Nixon and A. W. Heaviside, describing experiments on the mechanical transmission of speech through wires or other substances. The first actual transmission of speech was effected by placing the belly of a violin against the receiving end of the wire, when every syllable spoken was distinctly audible. Very good results were obtained by employing mouth- and ear-pieces formed as in a telephone, the disc being replaced by thin wooden discs, six inches in diameter; and a No. 4 wire was found to be most satisfactory. On suspending a length of this wire in such a manner that it had no rigid attachments, it was ascertained that 120 yards is the limit through which a conversation can be carried on.—Capt. Abney described the method which he adopted for photographing the least refrangible end of the spectrum. He pointed out that it is impossible with the ordinary sensitive salts employed in the usual way to photograph further than the Fraunhofer line E, though by a preliminary exposure to light of a daguerreotype plate, Draper was able to photograph beyond the extreme limit of visibility in the red end of the spectrum. This method enabled Becquerel to photograph the spectrum in its natural colours, and later St. Victor obtained coloured images of coloured cloths. The object of Capt. Abney had been to obtain unreversed pictures of this portion of the spectrum, in other words to obtain a compound that would be similarly sensitive to the red and the blue components of white light. Such a compound he had at last obtained by what he termed *weighting* silver bromide with resin. He showed an ordinary bromide of silver plate, and the colour of the transmitted light was of a ruddy tint, showing

absorption of the blue rays; another film was shown containing weighted bromide of silver which transmitted blue light and absorbed the red. Photographic plates, prepared with the latter compound, he showed were sensitive to the red and ultra-red waves of light, and he threw on the screen photographs of the spectrum from the line C to a wave-length of 10,000, the ultra-red showing remarkable groupings of lines. He further showed that by friction the blue film was changed to the red, and in that state was not sensitive to the lower part of the spectrum. These photographs were taken by means of a diffraction grating. He then explained that recently he had elucidated the reason of the reversal of Draper's pictures by the least refrangible end of the spectrum. He finds that it is accelerated by exposing the plates in weak oxidising solutions such as those of hydroxyl, bichromate of potash, &c., or exposure to ozone. The red rays, in other words, seemed to oxidise the photographic image, and to render it incapable of development.—Mr. H. Baerman then exhibited some paper models illustrative of the disposition of the planes of symmetry in crystals. These included octants of the sphere with enclosed cube and octahedron faces pointed into their corresponding hexakis-octohedral faces; a cubic skeleton built up from nine planes of symmetry with removable outer shell, and a system of axial planes of an unsymmetrical mineral, enclosing a solid nucleus contained between three parallel pairs of planes.—Dr. Guthrie exhibited the arrangement of an apparatus he had employed, in conjunction with his brother, to ascertain the effect of heat on the transpiration of gases. Among other results it was found that the resistance of a tube is the same as that of its several portions, and if t be the time occupied, T the absolute temperature, P_1 , P_2 the pressures, and α and β constants, they find that:—

$$t = \alpha T \left(T + \frac{\beta}{P_1 - P_2} \right)$$

ENTOMOLOGICAL SOCIETY.—(Wednesday, April 3.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair. Mr. McLachlan remarked that the opinion expressed by Mr. J. P. M. Weale at the last meeting as to the functional purpose of the cephalic process in *Termes trinervius* was corroborative of an observation already recorded in Hagen's *Monographie der Termiten*.—Mr. F. Grut exhibited, on behalf of the Rev. T. A. Marshall, a collection of insects which that gentleman had made in the Windward Islands.—Mr. F. Smith exhibited a series of specimens of a species of "Harvesting Ant" sent to Mr. Darwin from Florida by Mrs. M. Treat. Three series showed a gradation from large soldiers and small workers, all having acutely dentate mandibles, to other ants of all sizes with mandibles having rounded teeth, and other specimens in which the teeth were obsolete. It was not, however, made clear whether intermediate forms of teeth were found in nests, or whether three distinct races existed. The species appeared to be identical with *Myrmica barbata* from Texas.—Mr. A. A. Berens exhibited two examples of *Thestor mauritanicus* taken on the Atlas Mountains.—Mr. McLachlan exhibited a coleopterous larva sent from Zanzibar by Dr. Kirk. He also exhibited a portion of the stem of a coffee-tree which had been bored into by this larva, and which was especially remarkable on account of the presence of a series of conical holes which opened a communication between the inner gallery and the atmosphere.—Mr. C. W. Boyd exhibited and made some remarks on a specimen of *Pterophorus laetus* taken at Deal.—The Secretary read a paper communicated by the Rev. T. A. Marshall, entitled "Notes on the Entomology of the Windward Islands."—The Rev. H. S. Gorham communicated "Descriptions of New Species of Cleridae, with Note on the Genera and Corrections of Synonymy."—Dr. D. Sharp communicated a paper "On some Nilidulidae from the Hawaiian Islands."—The Secretary read a paper by Mr. J. P. M. Weale, entitled "Notes on South African Insects," and exhibited drawings made by the author in illustration.—Mr. Wood Mason exhibited and made remarks on the insects referred to in the foregoing paper, and was followed by Mr. Meldola on the same subject.—The following papers were also communicated:—"On Display and Dances by Insects," by Mr. A. H. Swinton; and "On the Secondary Sexual Characters of Insects," by Mr. J. W. Slater.—Part V. of the *Transactions* for 1877 was on the table.

ROYAL SOCIETY.—(Thursday, April 11.)

Dr. W. FARR, V.-P., in the Chair. The following papers were read:—"The Acceleration of Oxidation caused by the least Refrangible end of the Spectrum," by Captain Abney; "Summary of an Experimental Enquiry into the Function of Respiration at Various Altitudes," by Dr. Marcet; "On Stresses in Rarefied Gases arising from Inequalities of Temperature," by Prof. J. Clerk Maxwell; "Note on the Existence of Carbon in the Coronal Atmosphere of the Sun," by J. N. Lockyer; "On the Physiological Action of the Poisonous Principle in *Urechites suberecta*," by J. J. Bowrey.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, April 12.)

LORD LINDSAY, M.P., President, in the Chair. Captain Abney read a paper, "Photography at the least refrangible end of the Solar Spectrum," and illustrated it by photographs thrown upon the screen by means of the electric light. He said that in a preliminary note, read about two years ago, he had stated that he had succeeded in obtaining photographs of parts of the red end of the spectrum as far below the line A as A is below D. He thought it right now to redeem a promise then made by giving some further information, and by showing some of his photographs. He had, by the use of a special method of his own, succeeded in getting emulsions which were sensitive to the red end of the spectrum. The plates thus prepared, though sensitive to the red and ultra-red rays, were not sensitive to the yellow rays; there was consequently a gap not photographed extending from C to a little below E. In the photographs of the diffraction spectrum produced by one of Rutherford's gratings having about 8,600 lines to the inch, the lines in the spectrum appeared surprisingly sharp. Mr. De la Rue complimented Captain Abney on his success, and asked whether he had made any progress in the direction of producing coloured photographs similar to those taken some years ago by M. Becquerel. Captain Abney referred to a paper which he had just read before the Royal Society, in which he had given what he believed to be the explanation of these coloured photographs, the colouring depending upon the different oxidising powers of the different rays in the spectrum. In reply to a question put by Lord Lindsay referring to the manner of focussing for the ultra-red parts of the spectrum, Captain Abney declined to say more than that he had obtained the focus by a tentative process. It would be seen that there were lines upon the photographs which could not be seen at all when the spectrum was observed directly with the eye, and there were groups of distinctly defined lines upon the photographs which could only be discerned with the greatest difficulty in observing the spectrum directly.—Mr. Jenkins read a paper, "The Luminous Spot on Mercury in Transit," in which he had collected the notes and remarks referring to the appearance of the disk of Mercury when seen before the sun, which are scattered through the accounts of the observations of the transits made during the last 170 years. A wish was expressed that the paper might be promptly printed, so that it should be in the hands of the Fellows before the day of the next transit, May 6.—Mr. Green showed some drawings of the planet Mars made by Prof. Schiaparelli at Milan during the first months of the present year, when Mars was already at a great distance from the earth. If they could be relied on, they would indicate that great changes must have been going on upon the surface of the planet since the time of its opposition last autumn; but it was generally allowed that, under the circumstances, the evidence of such changes must be received with very great caution.—Lord Lindsay drew attention to a large oil-painting, representing the probable aspect of a lunar landscape at sunset. It was exhibited to the meeting, and elicited some criticisms from an astronomical point of view.

ROYAL ASIATIC SOCIETY.—(Monday, April 15.)

SIR E. COLEBROOKE, Bart., M.P., President, in the Chair. A paper was read, contributed by Major Mockler, "On the Identification of Places on the Makran Coast with the notices in Arrian, Ptolemy, and Marcian," in which the writer showed, by his own personal surveys and experience, in how remarkable a degree the brief notices of antiquity coincide with the more careful and scientific surveys of modern investigators. A very large number of Major Mockler's

identifications agree with what we learn from classical sources; and, where they differ from those of Dr. Vincent, it is fair to believe that the occasional errors of that great scholar are mainly due to the imperfection of the few modern charts to which alone he was then able to have access.—A second paper, by Mr. R. B. Shaw, "On the Canton of Salar," was interesting as showing the existence at the present time of a Muhammadan Turki tribe, shut in, in the extreme East, between the Mongolians and the Chinese, and subject to the latter as the suzerains of the adjacent countries.

ZOOLOGICAL SOCIETY.—(Tuesday, April 16.)

E. W. H. HOLDSWORTH, Esq., F.Z.S., in the Chair. Mr. Slater exhibited and made remarks on a typical specimen of the new fox lately described by Mr. Blanford as *Vulpes canus*, from Baluchistan; and exhibited on behalf of Mr. A. Anderson a bamboo stick with leather thong attached to it, such as is used in India for driving plough-cattle, which had been taken out of a nest of the common fish eagle (*Haliaeetus leucorhynchus*), in December, 1876.—Prof. Westwood communicated a memoir on the *Uraniidae*, a family of Lepidopterous insects, with a synopsis of the family and a monograph of one of the genera, *Coronidia*.—Mr. Gwyn Jeffreys read the first part of his work on the Mollusca procured in the expeditions of H.M. ships *Lightning* and *Porcupine*. These expeditions immediately preceded that of H.M.S. *Challenger*, but were restricted to portions of the North Atlantic, including the Mediterranean. The Brachiopods formed the subject of the present paper. A table of all the Brachiopods known to inhabit the European seas was given, comprising ten genera and twenty-two species, of which latter four were for the first time described and six figured. The table also particularised the geological and bathymetrical range of all the species.—Mr. G. E. Loder exhibited and made remarks on a mounted head of the Rocky Mountain bison, remarkable for its soft, dark, and long hair on the forehead. This specimen had been obtained near Denver, Colorado.—A communication was read from the Marquis of Tweeddale, containing the eighth of his contributions to the ornithology of the Philippines. The present paper gave an account of some Luzon birds in the museum at Darmstadt, which had been sent to him for examination by Prof. Koch of that place.—A communication was read from Dr. O. Finsch, containing description of a new species of Finch from the Feejee Islands, which he proposed to name *Amblynum Kleinschmidti* after M. Kleinschmidt, by whom it had been found in the interior of Viti-Levu.—Dr. M. Watson read a paper containing a description of the generative organs of the male spotted Hyena (*Hyena crocuta*), and a detailed comparison of them with those of the female of the same animal.—Messrs. Slater and Salvin read a report on the collection of birds made during the voyage of H.M.S. *Challenger* at the island of Juan Fernandez, at various points along the coast of Patagonia and at the Falkland Islands.—A second paper by Messrs. Slater and Salvin gave descriptions of three new species of birds from Ecuador, which it was proposed to call *Buarremon leucopsis*, *Neomorphus radiolous* and *Aramides calopterus*.

NUMISMATIC SOCIETY.—(Thursday, April 18.)

MR. R. HOBLYN exhibited a series of coins struck from dies prepared for James II. and the Elder Pretender. These dies came into possession of the late Matthew Young, who, having struck, it is said, sixty impressions from each, deposited the dies in the Mint.—Mr. O. F. Keary continued his review of the barbarian coinages which followed the Teutonic invasions of Roman territory from the end of the fourth century and onwards. The series of coins treated of in this paper was that of the Vandals in Africa, which, as the writer contended, shows a closer approximation to the Eastern standards of value, and possesses a lower medium of exchange with the money of Constantinople, than are to be found among any of the coinages of Western Europe. The writer criticised some of the attributions in Dr. Friedländer's *Münzen der Vandalen*, especially that of certain coins to Hunneric, and of the coins with the name of Justin to Hildaric, striking in the name of Justin I., instead of to Justin II., after the recovery of Africa. He also entered at some length into the difficult question touching the meaning of the numerals found upon the Vandal silver coins.

CHEMICAL SOCIETY.—(Thursday, April 18.)

W. CROOKES, Esq., F.R.S., in the Chair.—The following papers were read:—"On Terpin and Terpinol," by Dr. Tilden. The author prepared crystallised terpin, $C_{10}H_{20}O_2 \cdot OH_2$, by Wigger's process, and obtained the same compound from American and French turpentine, but did not procure any crystalline substance from the terpenes of the orange group. By the action of dilute hydrochloric acid on terpin an oily body, terpinol, boiling at $205-215^\circ$, was obtained having the formula $C_{10}H_{18}O$. By the action of dry hydrochloric acid on terpinol a dihydrochlorate was prepared. The author believes that in the preparation of terpin by the ordinary process, terpinol is formed at a certain stage of the reaction. By acting on terpin with dilute sulphuric acid, a hydrocarbon, $C_{10}H_{16}$, boiling at $176-178^\circ$, sp. gr. .8526 was obtained. It is optically inactive, and gives no crystalline deposit with hydrochloric acid, and no crystalline nitroso compound. The author proposes to call it terpinylene.—"The Poisonous Principle of *Urechites suberecta*," by J. J. Bowrey. This plant grows wild in Jamaica. It has dark-green leaves, and large, bright-yellow flowers; it is locally called "Nightshade." It is known to be very poisonous. The author has extracted from the fresh leaves of the plant, by the use of alcohol and water, and a temperature not exceeding $38^\circ C$, a white crystalline body, urechitin $C_{22}H_{22}O_8$, to the presence of which the plant owes its poisonous properties. It is very soluble in hot alcohol, chloroform, and glacial acetic acid; almost insoluble in water and dilute spirit. It is intensely bitter and very poisonous. It gives, with strong sulphuric acid, a characteristic colour reaction, the liquid passing from yellow through red to purple: a trace of nitric acid increases the rapidity of the colour changes. If the leaves are dried at 100° urechitoxin is obtained, either crystalline or amorphous. This substance resembles urechitin in its chemical and toxic properties. Both substances are glucosides. The temperature at which some of the alkaloids, &c., sublime was determined by an improved method by A. W. Blyth. The author has determined the melting and subliming points of many active vegetable principles, and classed them in regard to their behaviour to heat for practical purposes. He has also devised a new method for determining subliming points; it consists essentially in placing the substance on a thin cover-glass floating on a bath of mercury, and examining a second cover-glass placed over the substance, from time to time, with a quarter-inch objective, the mercury being gradually heated.

FINE ART.

The Temples of the Jews and the other Buildings in the Haram Area at Jerusalem. By James Fergusson, Esq., D.C.L., &c. (London: John Murray, 1878.)

In the Introduction to this work Mr. Fergusson tells us that during the Middle Ages it was usual to restore the Temple at Jerusalem as a richly decorated Gothic church in the style of the day. This was natural to the mode of thought in the past. Anyone opening Mr. Fergusson's volume, and seeing the frontispiece, would suppose that he had been acting on a similar principle, and had presented us with a Railway Station and a Grand Hotel, combined into one structure, as the outcome of our own period for the design of the Jewish Temple. That this restoration of the Jewish Temple has not been made without authority will be evident from the illustration of the church at Tourmanim, at p. 139. Even the minute details of the doorways will be found in the woodcut of the Tomb of the Judges at Jerusalem, p. 164, which must be accepted as fairly representing the style of architecture about the period of Herod. The Tomb of Zacharias in the Kidron Valley no doubt suggested the pyramidal termination of the two towers of the façade; but whether he is

justified in transferring the feature of a tomb to a roof tower may give rise to debate. The steep roof which Mr. Fergusson has given to the body of the Temple, suggesting the design of a modern French *château*, is explained as necessary from one of the conditions of the problem, that condition being that no winged creature could alight upon it. The Arabs believe that birds never defile the roof of the Kaaba, and that they never even rest upon it. Yet the roof at Mecca had no preventive arrangement, and the story from Josephus about the object of the spikes on the Temple may perhaps be as doubtful as the tradition regarding the birds at the Kaaba. The existence of an Alijah, or Upper Room, extending over both the Holy place and the Holy of Holies, will be something new to most readers, and perhaps not readily accepted; still, the evidence seems strong, for it is alluded to in 2 Chron. iii., 9, in Josephus, and in the Middoth. The main difficulty about such an apartment is the purpose it served. For the intention referred to in the Middoth it could not have required a chamber 60 cubits by 20 cubits, and it would not have been overlaid with gold if its only use had been to let workmen down to the Holy of Holies when repairs were needed. Mr. Fergusson's suggestion that it may have been the *coenaculum* finds confirmation from the fact that, according to St. Mark (xiv., 15), it was in a "large upper room" that the last supper was celebrated—some practice in the Temple most probably determining the custom of the disciples. There are other references to Upper Rooms not only in the New Testament, but also in Rabbinical authorities, which might be quoted in support of this.

It may be as well to mention some modifications which have taken place in Mr. Fergusson's ideas since his earlier works on the subject appeared. In his former writings he limited the enclosing wall of the Haram at the south-east corner to the space of the 600 feet which he derived from the dimensions of Herod's Temple; in the present work he accepts the south-east corner, explored to its foundations by Capt. Warren, as being of the time of Solomon. In this extra space he supposes the palace of Solomon stood, and a restoration of it is given in plan. This still leaves all the space to the north, so far at least as the Birket Israel, as being without the wall; and this he supposes to have been a cemetery, and that here the kings of Israel were buried. He has also come to the conclusion, not only that the Sacred Cave under the Sakhra was the Holy Sepulchre, but that if the cave could be explored the tombs of David and Solomon would be found in its recesses. In support of this he points out that the traditional site of Solomon's tomb is placed at the north of the rock, towards the doorway on that side. It may also be noticed here that, in his former works the architecture of the Kubbet es Sakhra being determined as that of Constantine, the cave under it was assumed to be necessarily the Holy Sepulchre; but in the present volume, in a note at page 56, it is stated that the cave was what Constantine "believed to be the sepulchre of Christ." This is very im-

portant as opening up a question which is entirely independent of the "architectural argument." Accepting the building as the one erected by Constantine, we have now the problem added as to whether or not it was the real Holy Sepulchre over which it was built. This is not altogether a new point, but it is expressed more distinctly in the present work than in the former ones.

Another novelty is an entirely new theory about Jachin and Boaz, which may be expected to excite considerable comment. It was a passage in the Talmud which led Mr. Fergusson into this peculiar development. The quotation is as follows:—

"The gates of the propylon were 40 cubits in height and 20 cubits broad, and above these were fine richly-carved beams of ash or oak. The lowest of these extended 1 cubit either way beyond the pillars of the doorway, while the one next above this was 1 cubit longer either way than that below it. So that the upper beam of all extended to 30 cubits. Between each beam there was a row or course of stones."

Mr. Fergusson has reproduced these words into a drawing, and it is difficult to see how the forms described could be otherwise rendered. Yet the design which is thus produced will most likely shake the nerves of many a timid archaeologist. The propylon or doorway, as drawn by Mr. Fergusson from the description in the Talmud, is identical in style with the doorway of the Sanchi Tope, in Central India, with the Pailows of China, and the Toriis of Japan. It may be noticed that "Toran" is not the usual Japanese word for these gateways, but Torii, meaning "bird-rest." They are common to both Buddhist and Shinto temples, and although at times constructed of granite, they are usually of wood, the distinction between those at Buddhist and Shinto shrines being that the former are painted and the latter not. The ideas connected with them are in perfect harmony with those held by the worshippers at the Jewish Temple, for it is supposed that the person passing through one of these gates to worship is purified, and should perform the process of washing the hands before doing so. There are often a number of these gateways on the approach to temples. The Pailows of China, referred to by Mr. Fergusson, are placed on the approach to tombs, and there are numbers erected in the streets of Peking which seem to be triumphal arches, but most of these monuments in China are erected in honour of virtuous widows. It is this peculiar doorway of Herod's Temple, evolved from the description in the Talmud, which suggested to Mr. Fergusson the idea that the chapiters on Jachin and Boaz in the Temple of Solomon were not capitals in the usual architectural sense of the word, but were ornamental screens, one above the other, and extending across the space between the two pillars, the Herodian porch being thus only a development of the earlier type. The principal difficulty to be surmounted in this case is in the Hebrew word for chapter, which is derived from a root meaning to surround, and is thus applied to a *diadem* or *crown*, which renders it difficult to reconcile its meaning with anything in the form of a screen. It is supposed that the two columns formerly marking the end of the Appian Way in Brindisi sup-

ported a large bronze crown, equal in diameter to the space between the columns, as seen on the modern arms of that city. If Mr. Fergusson's theory is correct that the two chapters extended across from Jachin to Boaz, the example at Brindisi suggests the only arrangement which would be consistent with the original meaning of the Hebrew term. The Greek word *epithema* would be quite as fully realised by what is here suggested as by a construction which is described by the word "screen."

It has always been one of Mr. Fergusson's strong points that the spot where the Jews wail at the present day on Friday afternoon, on the west side of the Haram Wall, is at the nearest point to where his theory places the Holy of Holies. To this he now adds another curious coincidence. By extending a line to the east from the axis of the Temple—i.e., the Temple according to Mr. Fergusson's theory—across the Kidron, it will be found to pass exactly in the centre between the rock-cut tombs of Absalom and Zachariah. These coincidences Mr. Fergusson thinks cannot be accidental, but he does not insist strongly upon them, leaving it rather as a line of investigation to be further worked out. He thinks that this arrangement had some reference to the Red Heifer Bridge, the supposed direction of which he draws from the south-east corner of the Haram Wall diagonally to the north-east across the valley to the above-mentioned tombs. This bridge is one of the many puzzles connected with the topography of Jerusalem. Some stones exist on the east face of the Haram Wall, not far from the south corner, which are about as palpably the spring of an arch as the courses at the south-west corner, known as Robinson's Arch, which Captain Warren explored and found the piers of. He also, while exploring, ran out a gallery from his mine at the south-east corner in hopes of finding the piers of this supposed arch, but no trace of it was visible. Captain Warren, in his own theory of the restoration of the Temple, places the Red Heifer Bridge as issuing from the Golden Gateway. If the foundations of this bridge could be found, and its position determined, it would become a very important factor in all questions of the Haram topography.

As this work deals more particularly with the Temples of the Jews, the questions connected with the Holy Sepulchre come in only for secondary consideration. Still, according to Mr. Fergusson's views, the site of the Temple and that of the Holy Sepulchre are too closely linked to allow him to treat of the one without the other. One may also guess that he looks upon this work as his last contribution to the subject, and that he has rather courted the chance of declaring his adherence to all the main points of his former theories. This he has done with his usual ardour. He has fought a long battle for the theories which he originated; the extensive knowledge of the Mohammedan architecture which he acquired at Delhi and Agra, and the study of a lifetime which he has given to architecture in all parts of the world, have made him a doughty soldier in controversial war of this nature. His first work on the subject was published in 1847,

and although since that time—a period of thirty years—the fight has continued, there is no appearance as yet of anything like a general agreement between the contending parties. A thorough exploration of the Haram area might throw new light on the subject, but as no firman has yet been obtained which permitted the use of the spade within the enclosure, very little has been done.

Mr. Fergusson is able to give in this last volume a section of the Cathedral of Bosrah from the Count de Vogüé's *Syrie Centrale*, the date of which is known, at least that of its completion, which is given as 512 A.D. Its resemblance to the Dome of the Rock is very remarkable. It might be thought that no one would be likely now to ascribe this last-named building in the Haram to the time of Omar. The Mihrab, which, from its position, is clearly an insertion, and does not belong to the original design, is also a very strong evidence, which few seem to have noticed, that the place was not at first erected with any intention of its serving the purpose of a mosque.

The supposed transference of the Holy Sepulchre to its present site opens up some very curious questions. It may be pointed out that the building over the Sepulchre as it at present stands is only a rude copy, in a different style of architecture, of the Dome of the Rock. The tomb itself is an old *Kokim* place of sepulchre—now declared to be an older type than that of the *loculi*, such as those at the tombs of the Kings—and being cut into the rock; hence if the marble structure which now covers it were removed, and the rock exposed, it would stand up under the dome, with the *Kokim* tomb as the counterpart of the sacred cave, thus repeating with a striking exactness the conditions as they still exist in the Dome of the Rock. There is more than this to be found to establish the identity. In removing this sacred building, they removed with it a number of traditions which are supposed to belong exclusively to the Jewish Temple. The most important of these, in fact the most important of all Jewish traditions, is that connected with the tomb of Adam, which is now shown at the Holy Sepulchre, and not in the Temple enclosure. He was, according to the story, buried in the "centre of the earth." This spot is also pointed out at the present moment in the Greek church of the Holy Sepulchre, and not as connected with the old Temple. Again, in the place known as the Abyssinian Convent attached to the Holy Sepulchre will be found all the spots connected with the sacrifice of Isaac, even to a bush which represents the thicket where the ram was found for the sacrifice. These are all evidence that, when the Dome of the Rock was repeated on a new site, the traditions of the Temple Mount were transplanted with it. This association of Temple traditions with the Holy Sepulchre might be pointed out as suggesting that some connexion should exist between the site of both. When the symbolism implied by these traditions comes to be considered with reference to the identity of site, it may be feared that it will only add another divergence of opinion to those now in existence. These divergences are already so plentiful that few will be able to

hope with Mr. Fergusson that he has got the "ball" made so complete and perfect that it may now roll pleasantly along the path of truth, and need not be stopped by any inequalities or unnecessary friction.

WILLIAM SIMPSON.

Illustrazione del progetto e disegni sul trasferimento meccanico e totale conservazione dell' absida Lateranense. (Roma: Tipografia Tiberina, 1877.)

OLD-FASHIONED Englishmen who look upon Rome as the source of every ecclesiastical novelty may be surprised to learn that the cathedral church of Rome is only now receiving an alteration which had been made in every English cathedral before the end of the thirteenth century. Many former alterations, and successive rebuildings of parts, have left but little that is older than the Renaissance in the Lateran Basilica. But through them all the characteristic plan has been preserved, and the one important relic of the ancient church is the apse with its mosaics. Now at last the basilican plan is to be altered, and a long choir built, after the fashion which has for centuries been almost universal on this side the Alps. To effect this the apse must be removed. In England, we believe, the preservation of the apse would be considered more important than the enlargement of the church. We might restore it, but should scarcely tolerate its deliberate demolition. In Rome, however, it is not so; and it appears that the apse would certainly have been destroyed but for the efforts of Signor Andrea Busiri, the architect in charge of the building, who proposed that it should be bodily moved from its present site to the end of the new choir, where it should again be made the termination of the church. He describes his scheme, and the means which he intends to use to effect it, in the pamphlet the title of which is given above. The apse has to be moved forward about sixty-five feet and lifted up nearly eleven feet. It is to be filled with centring, the mosaics being protected by having canvas glued over them; the outside is to be covered with a timber jacketing; and a car moving on five pairs of rails is to be built underneath. The whole is to be hauled up an inclined plane by ten cables worked by six stationary engines, Signor Busiri thinking that method less liable to accident than the use of hydraulic power, which he at first contemplated. The diagrams given are not sufficient to enable us to criticise the machinery in detail, nor do we wish to do so; but if we understand them aright, there is a want of break-power in the car which, as the incline is nearly one in six, might be fatal to the whole work. The drums on which the cables are wound seem much too large, and we fail to understand the function of five locomotive engines which are shown behind the car.

We should much prefer that the old apse be left in its old place; but as the choice is between its destruction and its removal we wish Signor Busiri success in his attempt. His failure can be no worse than the other alternative.

J. T. MICKLETHWAITE.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. COLNAGHI, of Pall Mall, open to-day (Saturday) an exhibition of sketches from Troy, Ephesus and Mycenae by Mr. William Simpson, whose interesting sketches from many parts of the world are now so well known.

A LOAN Exhibition of modern paintings is to be opened at Glasgow on May 14. The pictures will be drawn solely from the collections of gentlemen residing in Glasgow, and the exhibition promises to be one of more than local interest and importance.

A PICTURE by Prof. Ottoni, of Rome, *Christ Dying on the Cross*, has been on view at 48 Pall Mall. It belongs to the Realist section of Sacred Art, but not the ultra-Realist, and is a work of at least fair average deservings. The most peculiar point about the figure is that at first sight it is difficult to say whether the eyes are open or closed: on inspection they prove to be closed. Were this ambiguity intentional on the artist's part, it would be a stupid trick worthy of all reprobation: we incline, however, to suppose that it is more casual than prepenes.

At the last sitting of the German Archaeological Institute (April 12), Signor Mochi, of Cagli in the province of Pesaro, exhibited a fine series of antique bronzes discovered at Cagli in the beginning of April. Among these bronzes the finest is a woman's head, a little less than life-size, representing possibly a goddess. The other fragments belong to statuettes of various styles. One statuette, perhaps a Hercules, which is intact, shows on the feet traces of the process of founding, from which it may be supposed that it was never manufactured for use. This fact has induced some to believe that the bronzes here discovered indicated the site of an ancient Umbrian foundry; and what tends to confirm this view is that with the bronzes were found fragments of terra-cotta vessels, such as are used by foundries. These antiquities were presented to the municipality of Cagli.

In the neighbourhood of Acerra, in the Campagna, on a piece of ground belonging to the Spinelli family, a number of tombs were discovered a few months since, which enabled scholars to recognise in that site the ancient necropolis of Suessola. On the resumption of the excavations at the beginning of April, a large number of very important bronzes were brought to light. The tombs appear to belong to three different epochs. Archaeologists are looking forward to a paper on this subject by Senator Fiorelli at the Accademia dei Lincei, with explanations by Commendatore Minervini, who has carefully studied the discoveries in question, being present at the excavations with other Italian and foreign scholars.

A VERY important archaeological discovery was made in Rome on April 13. In one of the streets opening on S. Angelo di Pescheria, while the road was being dug up for the purpose of making a sewer, a large marble pedestal was discovered, of an oblong form, intended to support a seated female figure. This is the pedestal of the statue of Cornelia, daughter of Scipio Africanus and mother of the Gracchi, as is shown by the inscription:—*CORNELIA · AFRICANI · F · || GRACCHORVM*. . . Since the spot where the discovery was made is within the area of the Porticus Octaviae, the statue of Cornelia which stood on the pedestal must have been that described by Pliny as follows:—

"Exstant Catonis in censura vociferationes mulieribus status Romanis in provinciis poni: nec tamen potuit inhibere quominus Romae quoque ponerentur, sicuti Corneliae Gracchorum matri, quae fuit Africani prioris filia. Sedens huic posita, solisque sine amento insignis, in Metelli publica porticu, quae statua nunc est in Octaviae operibus" (*Hist. Nat.* xxxiv., 14).

Since Pliny died A.D. 79, it is obvious that the statue was in position at that time. It is also clear from the words of Pliny that the monument

to Cornelia was not erected in the time of Augustus, when the portico named after the Emperor's sister was built, but at an earlier date, while the site still retained the name of Q. Metellus Macedonicus, who built the famous temple of Jupiter Stator a little after the year 800 A.T.C., and placed in it the celebrated bronze group by Lysippus which he had carried off to Rome, representing Alexander the Great after the battle at the Granicus, attended by 25 horsemen who had survived the battle. It is also to be observed that the statue was not destroyed in the fire of the year 80 A.D., which ruined the Porticus Octaviae; and that it remained till the Lower Empire in the days of the *praefecti Urbis*. There is still to be seen attached to the pedestal the mark usually affixed at that time to the masterpieces of sculpture which adorned the city. The Archaeological Commission of the Municipality of Rome will shortly publish a representation of this relic of antiquity, with copious illustrations. Meanwhile, it would be very opportune if the Municipality and the Government were to institute regular excavations in the Porticus Octaviae, and to remove the fish-market which now occupies the site.

THE discovery of large numbers of fragments of bronze objects in the excavations at Olympia reminds us of the excavation which Pausanias saw going on when he was there (v., 20, 3). A Roman athlete was to have a statue set up in his honour, and in digging a foundation for it, the workmen came upon a quantity of fragments of armour and trappings.

THE Quarterly Report of the Palestine Exploration Fund republishes M. Clermont-Ganneau's conjecture that the curtain which Antiochus presented to the temple of Zeus at Olympia (Pausanias, v., 12, 2) may, in fact, have been previously the curtain or veil of the Temple of Jerusalem, whence he supposes that Antiochus had carried it off. There is, perhaps, nothing improbable in this conjecture; yet it would be singular that the fact should have escaped Pausanias. M. Ganneau also would require to produce other instances in which spoils taken from one temple had been dedicated in another.

THE discovery of a bull's head with moveable horns at Mycenae has lately found a parallel in Ireland. In the head of the Irish bull, however, the horns are now wanting. They may have been of a different material from the head, which is of bronze, and is supposed to be Celtic. It is said to have been found in a bog many years ago, but did not till lately come into hands likely to appreciate it.

MR. A. W. HUNT writes to us requesting that we would contradict the statement in a paragraph in our last Art Notes, regarding the purchasers of the Turner drawing of *The Baths of Pfyffers*. Mr. Hunt says that he "was the purchaser on behalf of himself and friends." He also wishes to correct the statement as to the way in which the purchase was made; no intention to enhance the value of the work having prompted the proceedings.

IN Mr. Heath Wilson's article on the Michelangelo MSS. in our last number, in the reference to the tomb with the statues of Day and Night, for *Julius* read *Julian*.

THE *Freie Rhätien* of Chur reports the sudden fall, at midday on April 11, of the old hexagonal tower of Ruch-Aspermont, which frowned down upon the valley from a rocky promontory over the beautiful episcopal *Semmeret* Molinaera. The league of the "Four Villages"—Zizers, Igis, Trimmis, and Untervatz—one of the many republics of the old Graubünden, was subject for a long period to the dominion of the lords of Ruch-Aspermont. The villages purchased their liberty from the Bishop of Chur, and formed themselves into an independent state. The picturesquely situated ruin, which was visible for a great distance

in the majestic valley, had withstood the storms of fifteen centuries, if the belief of the local archaeologists be well founded, who attribute it to the Emperor Valentinian I. It was the "Stammsschloss" of the old Rhaetian house of von Flugi, and for some time the residence of the powerful bailiffs of the Bishops of Chur.

AN exhibition of ancient and modern products of the art of the goldsmith was opened in Gmünd, the capital of the Swabian gold-industry, on April 15. It is enriched with some of the fine works from the collections of the King of Württemberg and of Prince Karl of Prussia; the Gewerbe-Museums of Berlin, Stuttgart, and Karlsruhe have lent from their stores; while the churches, and the antiquarian collections of many towns, have also been large contributors.

THERE is much talk in the Paris art world about Régamey's Japanese studies for the Universal Exhibition.

HENRI BONNEFOY has sent to the Salon two unusually large water-colour studies, of great vigour and power—a stream, and a corner of a flower-garden, painted direct from nature, in one of those nooks of the Pas de Calais which he has made his own.

A PICTURE by the Belgian artist, M. David Col, representing a *Canary Competition*, is at present being exhibited at the Cercle Artistique at Antwerp, where it is attracting considerable attention. The scene takes place in a small tavern, where the jury are sitting with imperturbable gravity, while the various birds ranged on the table and in cages round the room are brought before their notice. The varieties of expression on the countenances of the different jurors who have to decide in this important matter are said to be irresistibly comic.

M. CHARLES VERLAT, professor at the Antwerp Academy, sends a large painting to the Paris Exhibition entitled *The Defender of the Flock*, in which a bull and a lion are represented in combat. In his studies for this work, made at the Zoological Gardens of Antwerp, M. Verlat, it is said, always had before him six studies of the animal he was painting taken in six different positions, which, according as the creature moved and changed its position, he worked at in turn, so that he might be able to express its various attitudes and thus give a true effect of movement. Whether this ingenious method of studying a restless subject has been successful remains to be seen.

A COLOSSAL statue of Jan van Eyck, modelled by the Belgian sculptor M. Pickery, was recently cast in bronze with great success at the foundry of MM. Aker-Chatteau, at Haaren, near Vilvorde. The casting was effected by the galvanoplastic process, which seems to have been only recently introduced into Belgium, although it was used in Holland five years ago; and great excitement prevailed when the placid face of the great Jan emerged from the gigantic bath and the process was found to have preserved every mark of the chisel with the greatest delicacy.

Two elegant series of prettily illustrated works, the one entitled "*La petite Bibliothèque de Luxe*," and the other "*Collection de petits Romans Anciens*," are being brought out by MM. Quantin, of the Rue Saint-Benoit, Paris. Of the first series three volumes have already appeared—Bernardin de St. Pierre's *Paul et Virginie*, and Benjamin Constant's *Adolphe*. Both these are illustrated with delicate little etchings by F. Régamey; and the third, M^{me}. de Lafayette's celebrated story, *La Princesse de Clèves*, to which M. Taine has written a preface, is adorned with the same kind of small illustrations by G. Masson. These notable works of French legitimate fiction are issued with the careful finish and taste for which French artistic publishers are renowned. The "*Collection de Petits Romans Anciens*" is as yet represented only by *L'Amour et Psyché*, from Apuleius, but

his little volume is a marvel of beautiful typography and paper, and the eight headpieces to the chapters copied from Natoire are perfect little gems of their kind.

A new picture by Hans Makart, *The Entry of Charles V. into Antwerp*, is creating a sensation in the Vienna exhibition of pictures.

THE publication of the *Gazette des Beaux-Arts* has been somewhat delayed this month, like that of several other French journals, in consequence of the strike among the French typographers. It opens with an article, the first of a series, by M. Anatole de Montaiglon, on "Diane de Poitiers and her taste in Art." A sumptuous illustrated work was published not long ago by M. Roussel, on the Château d'Anet, giving a detailed account of the famous Diana's residence here and the works executed in her time, so that it would not seem that much could be left to be said on this point. Possibly, however, M. de Montaiglon may have something to tell of other works of art commissioned by Diana beside those in her castle. In the ninth article on the National Gallery, M. Reiset, after commenting at some length on Hobbema and Ruydael, enters upon the subject of the French School and Nicolas Poussin, but does not yet arrive at Claude Lorrain. M. Ephrussi's article on Dürer's drawings has even more than usual interest this month from six of the pages being set round with reproductions of the richly inventive borders of that delightful work of Dürer's art known as *Marimilian's Prayer-Book*. Unfortunately the reproductions give but a very slight idea of the exquisite delicacy of touch of the original designs. The writers of the other articles of the number are M. Lemonnier, who finishes his study of Alfred Stevens; M. de Lestolat, who writes on the *Peintres-Graveurs en 1878*, dealing specially with the Cadart Albums; M. Lalanne, who still goes on with the interminable "Journal de Voyage de Bernini;" and M. H. Havard, who gives some documentary particulars respecting the history of those dreary Dutch painters the Palamedes. The etchings are so poor this month that he less said of them the better.

THE STAGE.

"LES FOURCHAMBAULT."

THE Théâtre Français has just produced an important novelty, a comedy in five acts, by Emile Augier, called *Les Fourchambault*. M. Augier had not written for the stage since *Jean de l'Homme* was given here in 1873, and it was thought that the reception of that unfortunate drama had caused him to renounce dramatic literature altogether. The enthusiasm, however, with which his latest effort has been welcomed by press and public must make him rejoice that he has returned to that stage on which he once triumphed with *Le Fils de Giboyer*, the finest social satire of modern times.

Fourchambault (M. Barré) is a banker at Havre, of all appearance rich and prosperous. He has married a wife with a dowry of 800,000 francs, on the strength of which, not content with reminding him continually of the fact that she was a great heiress, she spends annually nearly three times its legitimate interest, and he is about to marry his daughter Blanche (Mlle. Reichemberg) to the young Baron Rastiboulois, only son of the vulgar and fussy Préfet (M. Thiron). She is known to be in love with Victor Chauvet, a fine young fellow without fortune; but her mother will not hear of her daughter bearing a name so common and so ridiculous. She accepts, therefore, as a dutiful daughter should do, the position selected for her, and sacrifices her heart to the ambition of her family. The banker's chief trouble, when the piece begins, is his son Leopold (M. Coquelin). So long as this promising young person confined himself to sitting up all night at cards, or gaining an evil reputation for facile gallantries with the

demimonde of Havre, the father did not interfere; but he is seriously alarmed at the change in his conduct since the appearance in his house of Marie Letellier (Mlle. Oroizette), a charming young lady who has come over from Bourbon to be a governess, and has resided with them for some three months as companion to Blanche. An innocent flirtation between her and Leopold, more serious on his part than on hers, is the natural result. She tries to improve his education, hitherto much neglected, and an amusing dialogue ensues. He is helping her to wind worsted, and Penelope is mentioned. "Who was Penelope?" "Pénélope," he reflects, "Pénélope: c'est un sujet de pendule!" His French history is as weak as his Greek scholarship. "Tu as dit l'autre jour, qu'Henri IV. était le fils d'Henri III.?" "Ça... c'est mon opinion," he answers. M. de Fourchambault does not much object to all this. She is delighted at the improvement in her son's morality, and, with the heartlessness of a worldly woman, cares nothing for the peace of mind or the reputation of Marie, both of which are in danger of being seriously compromised. The father, however, takes a different view. He points out to his son the dangerous position he will soon be in, and tells him, by way of warning, a long story about a friend of his own, who got into a terrible scrape with a governess, from which he was rescued only by his father's knowledge of the world. "When a man tells a story about a friend he is generally telling his own," thinks the son, and calmly continues his flirtation.

The second act takes us to the house of Bernard (M. Got), a wealthy shipowner, who had brought Marie Letellier over from Bourbon, and has fallen desperately in love with her. Not a word, however, has he spoken; hardly has he dared to realise to himself the depth of his devotion. He is a natural son, and devotes himself to a mother whom he adores, and who has made him what he is: more rich, more prosperous than Fourchambault, and the very soul of principle and honour. As the curtain rises, his mother (Mlle. Agar), a dignified figure, dressed in black, with grey hair, and a pale grave face, is casting up his ledger. In a touching scene she tells him the story of her life; how she had been seduced under a promise of marriage; how she had been unjustly calumniated by her lover's father, cast off and deserted; after which, reproaching no one, she had devoted herself to the education of her son. The most absolute confidence exists between them except on one subject—the name of his father—which she persists in refusing to tell him. Bernard goes to business, and an amusing scene ensues with M. de Fourchambault and Blanche, who call upon M. de Bernard under pretence of asking for a subscription to a charity, but really out of curiosity to see this mysterious lady of whom Marie Letellier had spoken so enthusiastically, but who cannot be induced to leave her retirement. They take their leave, and Bernard presently returns. Among other pieces of news he carelessly mentions the failure of a commercial house which had involved M. Fourchambault to the extent of 240,000 francs. He can hardly believe his ears when his mother, whose advice he had always followed implicitly, recommends him to offer himself as partner to the banker, of whom he had sarcastically remarked, "Il paraît que la maison était toute en façade." Then comes a very fine scene.

"Eh bien! mon fils, il faut t'associer avec M. Fourchambault."

"Moi! m'associer avec ce ganache!"

"Oui. Il le faut, tu le dois, je le veux."

Then the truth flashes upon him: he divines that an accident had revealed the long-concealed secret; and exclaiming, "C'est mon père!" he hurries out to do as she had ordered.

We may pass rapidly over the next two acts. The banker, who has failed to raise money, and failed even more signally in an appeal to his wife to lend him her dowry, accepts with eagerness

Bernard's offer. Leopold is less frankly glad; but Bernard overrules his objection by coldly saying:

"C'est une association que je viens proposer à la maison Fourchambault. Elle n'a point d'obligation à moi; c'est une affaire que je traite, qui sera, je l'espère, avantageuse et pour elle et pour moi."

The domestic affairs of Fourchambault, however, need to be set in order as much as his business does, and his wife is told that she must put an end to her extravagance. Indignant at first, she sulkily acquiesces in the inevitable, not without some admiration for the strong will of the new partner. "Le brutal!" she exclaims. "C'est pourtant un mari comme celui-là qu'il m'aurait fallu." Like all weak people, from one extreme she flies to another. She proclaims that "Les privations seront désormais mon luxe;" she will emulate Penelope, who "restait chez elle, et portait de la laine," and she is not even angry with the Préfet, whose advice is as sound as it is gallant, "Vous étiez la mère des Grâces, devenez celle des Gracques."

The fourth act is chiefly devoted to the affairs of Blanche, who, thanks to Bernard's influence with her father and the excellent ideas instilled into her own silly little head by him and Marie, is induced to reject the young Baron, and recall Victor Chauvet. Meanwhile the flirtation between Marie and Leopold has progressed, and when he hears that she has obtained a situation as governess in England, and is about to leave them, he suggests to her in terms that cannot be mistaken, that she should remain as his mistress. Her refusal is full of noble indignation, but so far mingled with pity that, as she hurries out of his presence, she lets fall the riding-whip she had raised to strike him.

The fifth act is a very fine piece of dramatic writing. The reputation of Marie had been compromised by the silly chatter of M. de Fourchambault, repeated from mouth to mouth, and her English employers decline her services. Thus the situation of Bernard's mother is in part repeated. He seeks an interview with Leopold, which furnishes the principal scene of the whole piece. The author has made the ill-feeling of Bernard and Leopold for each other evident from the beginning. Bernard loves Marie; Leopold does not, but still is jealous of the interest that Bernard feels for her. Consequently he resents every word that the latter utters in her defence; while Bernard in his turn is not slow to see that Leopold's conduct might have led to such a disaster as that which ruined his mother's life. The discussion becomes more and more excited; and when Leopold suggests that the position of a governess is essentially a false one, and that every young lady so placed must accept the responsibility of it, Bernard indignantly exclaims:—

"Ah! je reconnais bien dans ce raisonnement le petit-fils de l'homme qui a calomnié une honnête femme pour empêcher son fils d'épouser celle qu'il avait déshonorée. Cela est dans le sang dont vous sortez! Votre grand-père aussi était un calomniateur."

"Ne répétez pas cela!"

"Si. Je le répète. Votre grand-père était un calomniateur!"

Leopold's answer is to strike Bernard across the face with his glove. The latter makes a forward movement of anger, then draws himself up, and says, "Ah! comme il est heureux que tu sois mon frère." Even this revelation is not enough to calm the fury of Leopold; but at last, on learning the long devotion of Bernard's mother to his father; how she had kept the secret, watched over his fortunes, and finally saved him, he begs his brother's forgiveness; who, pointing to the place on his cheek where the glove had struck, exclaims, "Eh! ça!" and takes his brother to his heart in a long embrace. The rest may be told in a sentence; Leopold proposes honourable marriage to Marie, who refuses him; and he, not to be outdone in nobility of sentiment, tells her of his brother's love, and smooths the way for their marriage.

Such is the story of this agreeable piece. It is charming to see, and will no doubt be equally so to read. It may, however, be doubted whether it will add to the literary reputation of its author. The types of character are neither new nor particularly interesting; a hundred different pieces have presented to us the good-natured banker ruined by a silly wife; the foppish son; the daughter who feebly reflects her mother. Bernard again, bluff and honest, with a fresh sea-smell pervading the atmosphere in which he moves, is as familiar, and it may be added, as unnatural a type as is his mother, the resigned and dignified victim of a scoundrel.

To say that it is admirably acted is only to repeat that it has been produced at the Comédie Française. From this general level of praise, however, I must except M. Got, who as Bernard has risen to a higher level than even he had before reached. So complete is his identification with the character that he has not merely divested himself of various little eccentricities of gesture, but his voice even is scarcely the same; while a reddish beard, slightly grizzled, completely changes his face. He plays the part with studied self-restraint; the quiet steadiness of a nature not given to outward manifestations, but of which the latent power is felt in every word that is uttered; a nature, moreover, which can flame into terrible anger against wickedness or wrong. The whole piece depends upon him; and if the present enthusiasm, which is partly due to a reaction against other pieces of a less wholesome character, should settle down into a durable success, it will be due as much to the interpretation of the artist as the creation of the author. A word of special praise must also be given to Mlle. Agar, whose dignified presence gives reality to the author's conception of the haughty, self-reliant woman who had borne her trouble so nobly; and furnishes an admirable contrast to the weak flightiness of the banker's wife. She has been specially recalled to the Théâtre Français, where she used to act occasionally some years ago, in order to play this part; and if she remains will greatly strengthen the company, as was seen the other night when she appeared as Athalie in Racine's frigid tragedy, and impersonated that wicked queen with great power and dignity.

JOHN WILLIS CLARK.

RECENT PLAYS.

WHEN the drama entitled *Une Cause Célèbre*, by MM. D'Ennery and Cormon, was produced at the Ambigu-Comique in December last, it was observed by the French critics that its reception afforded an evidence of the fallacy of the common notion that the taste for melodrama is in a declining way. It is quite true that since these dramatists first thrilled the breasts of Parisian playgoers—somewhere in the early days of the reign of Louis Philippe—some dramatic fashions have disappeared, and some new ones have gained a firm footing. Neat in construction, well defined in purpose, and sprightly in dialogue as are the vaudevilles and comedies of the prolific Scribe, not even the shoulder-of-mutton sleeves and gigantic reticules of 1836 could be more out of date in these days than are most of those once popular productions. But that the public have in any degree lost the faculty of enjoying a good melodrama is so far from being true that it is the very reverse of the truth. There is no doubt a class of melodramas that were at one time received with a certain amount of favour which they are destined probably never more to enjoy. These were of the type which sought to excite the imagination chiefly with vulgar terrors, and to overawe the ignorant with pompous speeches. Specimens of these pieces, some of English growth, others of French and German origin, may still be found in old collections of the acting drama, where the curious may read them, and easily satisfy themselves that the simple-

minded folk whom they moved to terror and to pity have passed away and left no representatives of themselves in our time. Mr. Chatterton, a few years ago, endeavoured to revive one of these productions, famous in its day as *The Cataract of the Ganges*, but its torrent of real water which so delighted our grandmothers was found to have lost its charm, and the pompous declamation of its leading personages excited only irreverent laughter. Matthew Lewis's *Castle Spectre* and *Wood Demon* were once scarcely less popular pieces, yet the manager who should think of reviving them would certainly not be well advised. A still more famous example is Kotzebue's *Pizarro*, which received the honour of being adapted by Sheridan. All these pieces belong to the class referred to; and, so far, it is perfectly correct to say that melodrama is no longer in demand. But the taste for dramatic works of this sort has too long been extinct to give any point to the remark that melodrama is declining.

Melodramas of the type with which the names of MM. D'Ennery and Cormon are chiefly associated—the only kind in fact which have been popular in France in recent times—are really works of a very different stamp. They belong, no doubt, to the same class, because their aim is to move the feelings and excite the imagination by a prevailing exaggeration both of incident and of sentiment, and because they invite the spectator to contemplate a state of existence which is of an ideal kind, and yet is not strictly poetical; but their distinguishing characteristic is that they unfold a story which is generally of a pathetic nature. Such pieces, if they lack more or less the truth and moderation that are essential to true art, have nevertheless a power to interest which is by no means limited to the uneducated among audiences. There is, indeed, no better test of a robust appetite for dramatic performances, as distinguished from that fastidiousness of taste which is often only another name for comparative indifference towards entertainments of the stage, than the capacity for enjoying a good specimen of works of this description. Such a piece is *Une Cause Célèbre*, which has been adapted without any essential modification by Mr. Burnand, and produced at the Adelphi Theatre under the not very attractive title of *Proof, or a Celebrated Case*. The germ of the story of this play is understood to have been the incident of a little child being admitted to give evidence at a criminal trial, and thus, unconscious of the nature of its act, causing the conviction of her father on a charge of murder. It will be felt at once, that pathetic in its nature as this incident is, it would be apt on the stage to shock the feelings of an audience. Hence the authors have been careful to subdue the painful nature of the trial scene, and invest the whole with a degree of moral beauty which renders it, not revolting, but touching in a high degree. The accused is a brave and honest soldier in the French army; he has just been rewarded by his commanding officer for his gallantry in a skirmish on the eve of the battle of Fontenoy, when he is overwhelmed by the news that his wife, from whom he had affectionately parted only a few hours before, has been murdered, and that he himself is accused of the act on the testimony of his little daughter. Pierre Lorange—such is the name of the hero in the English play—has been absent without leave; and, unfortunately, when questioned on the point, he has prevaricated and has hesitated to confess the fact. The child knows that he has been at his cottage; more than that, she had been alarmed by the noise of the scuffle between her mother and the assassin in an adjacent room; and she states that at this time she heard her mother's voice bidding her not to be alarmed, as her father was there. The charge made by the senechal is heard only in a sort of preliminary enquiry before the Count d'Aubeterre, Lorange's commanding officer; but when it is complete it is felt that, though the soldier is perfectly innocent, his condemnation is

inevitable. Beatrice Cenci's beautiful exhortation—

"For thine own sake be constant to the love
Thou bearest us; and to the faith that I,
Though wrapt in a strange cloud of crime and
shame,
Lived ever holy and unstained,"

is hardly more affecting than the rough, honest soldier's tender farewell of the little child, bidding her, if these things should still linger in her memory, to believe in his innocence and his entire forgiveness. Few incidents indeed on the stage in recent times have so powerfully moved an audience; and when, after a supposed interval of twelve years, the daughter, reared in affluence by wealthy benefactors, detects the speaker of these words among a gang of convicts, heavily chained, who are permitted to rest on their long march within the grounds of the *château* in which she lives, the scene is hardly less affecting. With this simple notion, MM. D'Ennery and Cormon have associated a complex and ingenious story, of which no outline even could be given within reasonable limits. They have not wholly escaped the tediousness which generally attaches to investigations of any kind upon the stage; and there are some clumsy repetitions which, as they are not likely to have been gratuitously inserted by the adaptor, are probably due to too conscientious a regard for the original text. And unfortunately, where the acting at the Adelphi is weak, it is just where the actor's art is required to redeem defects of this kind. Mr. Bandmann's performance of the part of the hero is characterised by a great deal of true tenderness, and by a degree of dignity and self-restraint which is equally valuable; and Miss Pateman's florid method does not wholly prevent her from touching the feelings of the audience. On the whole, the Adelphi company is remarkably efficient, though it is unfortunately without a satisfactory representative of villainy of the thorough-paced and plausible kind. The performance introduces us to at least one really fine piece of acting in the case of a minor but not unimportant part, which is played by Mrs. Arthur Stirling with an appropriately noble and graceful bearing, as rare as her delicately varied delivery of words and perfect sincerity of utterance.

Mr. Wills's beautiful play, *Olivia*, at the Court Theatre, is a work of a far different kind. This is neither a drama nor a comedy, but a happy blending of both these forms. Poetical in conception, and singularly delicate in its treatment of the story, this piece will live—or will at least deserve to live—when probably few plays of our time will have escaped oblivion. It is remarkable that though Goldsmith's immortal story furnishes the theme of this work, its originality is scarcely affected by that circumstance. This is not merely because the dialogue is almost entirely of Mr. Wills's invention, but also because he has cast the whole in a powerful dramatic form, rejecting what was unsuited to his purpose, adding, though in no irreverent spirit, where effect upon the stage required it, both characters and incidents, and excluding all incongruous elements with a poetical and dramatic instinct akin to the highest creative power. Those who are willing to interrupt for that purpose the pleasure which is to be gained by lending the imagination to the unfolding of the story would find it interesting to study the skill with which the dramatist has softened what might strike an audience as harsh or repulsive. It must be remembered that the descriptive means of the story-writer are denied to the writer for the stage, who, apart from such aid as the scenic artist and the actor's interpretative arts can lend, is limited in the development of his plan to the mere dialogue of his personages. Yet many of the new passages in the play may well take their stand upon the ground of their own intrinsic beauty and dramatic strength. There is, for example, the touching and beautiful incident of Olivia's distribution of little *souvenirs* among her brothers and

sisters before her flight: and the intensely dramatic and affecting interview between Olivia and her father at the old inn.

The heartlessness of Olivia's disappearance is also mitigated by many skilful touches. The interview in the vicarage between her and young Thornhill goes far in this direction, from the subtlety of the arts by which he is seen to play in turns upon her pride, her love, and even on her affection for the home-circle, in order to induce her to elope; and meanwhile the pure simple courtship of Sophia and Burchell stands in admirable contrast. At the end of the play Mr. Wills contrives, with excellent judgment, to represent Thornhill as rudely rejecting his uncle's patronage and promised favour, while yet eager to humble himself before the woman he has so cruelly betrayed. Thus the suspicion of a false repentance for the sake only of propitiating his powerful relative is removed, and the audience is enabled to sympathise with the final prospect of a forgiveness which on Olivia's part is still withheld. It would be difficult to overpraise the homely strength of the dialogue where passionate feeling is involved, which, no less than the somewhat courtly and sententious style where ceremony is to be observed, is thoroughly in the spirit of the time. There are few utterances assigned to Olivia which do not convey some indication of character. Beautiful is her intense anxiety for news from home; her haunting dread of being forgotten or, what is worse, harshly judged by the little circle; her innocent joy over the least significant details of the daily life of those who are still so dear to her. And by that faculty of turning all to account which is one of the dramatist's most precious gifts, the spectator is meanwhile made to feel how alien is all this from the sympathies of the town-bred rake, how certain to increase the feeling of satiety which has already set in. It is impossible to do more than touch on some of the manifold beauties of this play; which runs, perhaps, some risk of being undervalued, because the attention is naturally attracted both to the high merits of the acting, and the beauty and appropriateness of the scenery and accessories which the unrivalled taste of Mr. Hare has provided. Fortunate indeed is the author in a representative of Olivia so tender and graceful, so skilful to suggest both lightness of heart and depth of feeling and passion, so habitually sweet in manner yet so terrible in just resentment, as Miss Ellen Terry. Nothing so fine has been seen on our stage in recent times as her sudden change from innocent unsuspecting joy and love to horror and loathing, as the deception of which she has been the victim is cynically, but not without some approach to shame and reluctance, revealed by her profligate lover. Of other merits in this memorable performance I have already spoken. That the play has attained a popularity which promises to be of an enduring kind is a satisfactory token of the readiness of the public to recognise sterling merit on the stage. It ought to be an answer to those who believe that nothing short of a State subvention can release our managers from the debasing influences of an alleged necessity for pandering to low tastes.

The production of *Madelaine Morel* at the Queen's Theatre, and of the drama entitled *Jealousy* at the Olympic, are events of little significance from the point of view of dramatic art. *Madelaine Morel* is an adaptation from the German of Mosenthal, and the adaptor is Herr Bandmann, whose alleged violent conduct towards Mrs. Rousby is nightly proclaimed by that lady, not merely by carrying her arm in a sling—which may, for aught that is publicly known, be a necessary condition of the healing process—but by exposing the bruised and discoloured skin to the eyes of the audience in a way which seems not to serve any purpose save that of associating prosaic proceedings in the adjacent Police Court with the romantic threads of Herr Mosenthal's story. As it is, Mrs. Rousby's grievously disfigured arm necessarily assumes an almost overwhelming pro-

minence in a piece in which it is still an irrelevant feature. Further grounds of regret may be suggested to some minds arising from the reflection that, after all the mischief done or alleged to be done, to a charming and accomplished lady, Herr Bandmann so signally failed in his efforts to withdraw his play from public cognisance. The subject of *Madelaine Morel* is the old theme of the difficulty in the way of a woman's regaining in society a position which she has once forfeited by profligate courses. The author has endeavoured to secure sympathy for his heroine not only by her genuine repentance and sincere attachment to a worthy lover, but by the circumstance that she has been exposed to peculiar temptation through being left an orphan at an early age; and, further to satisfy poetical justice, it is at the hands of the family of the worthy lover that her father had suffered, though innocently on their part, the injustice which had finally broken his heart and caused his death. Though the story bears a considerable resemblance to that of M. Dumas' *Dame aux Camélias*, there is some novelty and some dramatic force in the situation of affairs when the hero, who has long been seeking for the persecuted steward and his daughter in order to make them tardy amends, suddenly discovers the latter in the person of a lady for whom he has conceived an ardent attachment, and at the same moment learns the fact that Madelaine's associates are women of loose morals, and Madelaine herself not free from stain. But the treatment of the subject is of a feeble and hesitating kind. From certain speeches of a lofty and sententious nature, introduced here and there, it would seem that Herr Mosenthal's intention was to teach a wholesome lesson to a pharisaical world. But Madelaine, when introduced by her aristocratic lover to his own home circle, is really treated with much kindness. In the end she abandons her engagement, returns to Paris, and there dies; but this change of mind is not on account of any persecution she has suffered on the ground of her antecedents, but merely because she has learnt that under the terms of a will—if I have rightly understood the dialogue—her intended husband's worldly interests would be injured by a *mésalliance*. The play has, on the whole, no great merits. The treatment of the subject wants delicacy of touch; above all, in the earlier scenes, in which the vulgarities of Madelaine's Parisian associates are more than sufficient for illustrative purposes, and are not in themselves pleasing to contemplate. There is really no art worth mentioning in the acting of this play; though Mrs. Rousby speaks her words very prettily, and where needful very plaintively, and also moves as gracefully as is perhaps practicable under the distressing circumstances of the case.

Jealousy is an adaptation by Mr. Charles Reade of a comedy entitled *Andrea*, by M. Sardou, which was originally produced in Paris about seven years ago, and is now almost forgotten. It tells the story of a weak-minded Austrian nobleman who, neglecting a charming and devoted wife with no perceptible excuse, makes passionate love to a popular dancer who is ostentatiously heartless and indifferent, but nevertheless promises to elope with him to St. Petersburg if he will only desert his lawful spouse. Having promised to do all this, the Count de Beudoz adds an additional touch of meanness to his character by privately resolving to desert the popular dancer after a brief spell of her society in the Russian capital. Then, unconscious that his wife has, by gaining admission on a plausible pretext to the dancer's dressing-room, heard the whole of this compact from behind a screen, the Count increases the total of his enormities by falsely assuring her that he is merely going away on urgent business. Finally, as if to forfeit all possibility of gaining the respect of the audience, he is rendered by certain circumstances intensely jealous of the wife whom he has neglected, and much excited on the subject of his honour as a

husband, and this on grounds which turn out to be entirely fallacious. The part of this contemptible personage is played by Mr. Henry Neville, with head erect, and with the proudly gallant bearing and emotional style of utterance of a hero of romantic drama. In point of fact, there is no other hero, and when the curtain falls upon the spectacle of husband and wife reunited, there seems to be a mute appeal to the audience to rejoice over the happy termination of long and unmerited persecution and distress. If it is permissible at any time to interpolate nearly a whole act of a boisterously farcical kind in the midst of a serious play, it would perhaps be in the case of a serious play which excites so little serious interest as this. Any way, M. Sardou has thought proper to have his hero conveyed by the connivance of his offended wife to a private lunatic asylum, where he amuses himself by dexterously avoiding jets of cold water from a syringe, by lying half undressed in bed, and bobbing from time to time under the bedclothes, and does other strange and ludicrous things. Somehow, the comedy element of the original appears to have evaporated in the English play, while the incongruities in which M. Sardou takes a curious delight flourish in increased luxuriance.

MOY THOMAS.

MUSIC.

THE interest of last Saturday's concert at the Crystal Palace centred in the performance of Beethoven's Violin Concerto by Señor Sarasate. The Spanish violinist's reading of this great work, which may be said to form the highest test of a player's ability, had several points of individuality. Señor Sarasate has not the immense vigour nor the impassioned mode of utterance that characterise Herr Joachim, but his style is eminently refined, and any lack of power is compensated by a marvellous beauty of tone, especially in the higher register, and by singularly truthful intonation. These qualities were fully manifested in the first movement, but less so in the Rondo, which suffered to some extent by the want of animation in the executant. A short orchestral piece entitled *In Memoriam*, by Herr Reinecke, and a romance for violin by Herr Max Bruch, were the novelties of the day, but neither proved of any great importance. The former consists of an Introduction and Fugue in D minor, in the course of which the familiar chorale, "O Haupt voll Blut und Wunden" is utilised. The occasion for which the piece was written was not mentioned in the programme, and notwithstanding its effective scoring it will scarcely advance the reputation of the Leipzig Kapellmeister as a composer. The vocalists were Mdles. Redeker and Friedländer, the lady first named introducing an interesting cycle of songs entitled "Thüringer Waldblumen," by Herr Henschel.

THE second concert of the Bach Choir will take place at St. James's Hall on Monday evening, when Bach's *Magnificat*, with Franz's additional accompaniments, Mendelssohn's *Walpurgis Night*, an anthem by Purcell, and a selection from Palestrina's *Missa Papae Marcelli* will be given. The programme will also include Schumann's *New Year's Song*, which, in consequence of its success at the last concert, will be repeated.

THE official concerts at the Paris Exhibition are to commence on June 1. The ten symphonic concerts, under the direction of M. Colonne, will take place at irregular intervals; but the sixteen quartett concerts are fixed for every Wednesday from June 5. The concerts will commence at three, and finish at five. It is now stated that several foreign musical societies, both choral and orchestral, which had announced their intention of coming to Paris, have abandoned the idea in view of the probable heavy expenses. Among these we note with regret Hans Richter's celebrated band from Vienna.

THE important library of the late Julius Rietz will be sold by auction next week at Dresden. The catalogue contains over 3,000 lots, including more than a thousand lots of music alone—certainly one of the most valuable musical collections offered for sale for many years past.

ARRANGEMENTS have been made for the production of the whole of Wagner's *Ring des Nibelungen* at Cologne. The *Walküre* is to be the first portion produced, and is to be given in May, 1879, at the close of the regular operatic season.

WILHELM SPEYER, well known in Germany as a composer of part-songs for male voices, died on the 5th inst., at Frankfort-on-Main, in the eighty-eighth year of his age.

A FORMERLY distinguished German violinist, bearing the illustrious name of Franz Schubert, has lately died in Dresden, in which city he was for thirty years a member of the Royal orchestra.

NEW PUBLICATIONS.

André (G. G.), Descriptive Treatise on Mining Machinery, vol. II., 4to	(Spon)	86/0
Aveling (S. T.), Carpentry and Joinery, 12mo	(Warne)	1/6
Baedeker (K.), London and Environs; Handbook for Travellers, 18mo	(Dulan)	5/0
Balog (D.), Inspiration of Holy Scripture, 18mo	(Hatchards)	1/6
Baird (J.), The Living Saviour, 12mo	(Nisbet)	2/6
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Caplin (R. A.), Women in the Reign of Queen Victoria, or 8vo	(Dean)	5/0
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Cornish (W. F.), Short Studies on Collects, Epistles, and Gospels, sq	(Bell & Sons)	1/6
Dyer (T. F. F.), British Popular Customs, Present and Past, 12mo	(Bell & Sons)	5/0
Fleming (W.), Index to our Railway System, pt. 2, roy 8vo	(McCorquodale)	2/6
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James (A. M.), The Life of Fellowship, 12mo (Hatchards)		2/6
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New History of the British Empire, edited by J. M. D. Meiklejohn, or 8vo	(Stewart)	3/0
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Perowne (J. J. S.), Book of Psalms, vol. I., 4th ed., 8vo	(Bell & Sons)	18/0
Roece (H. E.), Lessons on Elementary Chemistry, new ed., 12mo	(Macmillan)	4/6
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TABLE OF CONTENTS.

	PAGE
WILSON'S RESOURCES OF MODERN COUNTRIES, by C. M. KENNEDY	359
COLQUHOUN'S THE MOOR AND THE LOCH, by the Rev. M. G. WATKINS	360
QUINET'S LETTERS TO HIS MOTHER, by A. LANG	361
RAE'S COLUMBIA AND CANADA, by Dr. W. B. CHEADLE	362
RECORDS OF ENGLISH CATHOLICS UNDER THE PENAL LAWS, L., by the Rev. Dr. JESSOPP	363
SKEAT AND BELL'S CHAUCER, by F. J. FURNIVALL	365
NEW NOVELS, by W. E. HENLEY	365
CURRENT LITERATURE	366
NOTES AND NEWS	367
NOTES OF TRAVEL	369
THE ENDOWMENT OF STUDY, by J. S. COTTON	369
MAGAZINES AND REVIEWS	369
RECENT CHINESE BOOKS, by the Rev. Dr. EDKINS	371
SELECTED BOOKS	371
CORRESPONDENCE:—	
Old Devonshire Names, by Prince L. L. Bonaparte; Mr. Troughton's Nina Sforza, by B. Hannah	371
APPOINTMENTS FOR NEXT WEEK	371
HOMMEL'S EDITION OF THE ETHIOPIAN TRANSLATION OF THE PHYSIOLOGUS, by P. LE PAGE RENOUF	372
OBITUARY: The Rev. JAMES BOOTH, by B. TUCKER	372
SCIENCE NOTES (PHYSICS, PHILOLOGY)	373
MEETINGS OF SOCIETIES	374
FERGUSON'S TEMPLES OF THE JEWS, by W. SIMPSON	376
PLAN FOR THE REMOVAL OF THE APSE OF THE LATERN, by J. T. MICKLETHWAITE	377
NOTES ON ART AND ARCHAEOLOGY	378
"LES FOURCHAMBAULT," by J. WILLIS CLARK	379
RECENT PLAYS, by MOY THOMAS	380
MUSIC NOTES, NEW PUBLICATIONS	381-2

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LITERATURE.

The Russians of To-day. By the Author of "The Member for Paris." (London: Smith, Elder & Co., 1878.)

THIS is an amusing book, and some parts of it testify to a close acquaintance, on the part of the author or of the persons from whom he derives his information, with the political and social life of those contemporary Russians whom it describes. Of course it must not be gravely quoted as an authority, its caricatures must not be accepted as faithful portraits. And in those parts of the book which neither are, nor make any pretence to be, amusing, its statements, as will be seen presently, do not always inspire confidence.

By far the best portions of the book are those which are meant to be amusing, and decidedly are so. The Prince Wiskoff, the "Squire among many," who has spent all his money, and has nothing to do, is very well described. And in the accounts of "An Emancipated Village" and "A Co-operative Village," there is much that must be admitted to be sufficiently true in many instances, though it would be absurd to suppose that all villages are in the unfortunate position occupied by those of which the misfortunes are here made patent. The chapter on "The Temperance Question" deals with one of Russia's greatest evils—one, however, with which we are unfortunately too well acquainted at home. To the eye of the stranger who comes from any of the sober countries of Europe, Russian intemperance must needs seem something not only terrible, but almost incredible; but to the Briton, who is aware of what is going on in his native land, and knows to what fearful crimes of violence his countrymen are driven under the instigation of drink, there will be nothing new in the drunkenness which he may witness in Russia, except the good humour which generally accompanies it. The chapter headed "Through the Streets" is smartly written, but far too much stress is laid on the power and inclination of the police to annoy. The account of their behaviour may be correct as regards the police of Odessa a score of years ago, but is absurdly exaggerated as regards the police in an ordinary Russian town at the present day. And the same may be said of the author's remarks about how absolutely necessary it is for a stranger always to have his passport about him. They apply to a time which is past and gone. At present, unless a change has taken place recently, the tourist in the interior of Russia is very little troubled with en-

quiries after that document. The account of Simon Iscariotovich, the "prosperous merchant" of Odessa, is very good, but it is only in South and West Russia that Jews of his class thrive and grow fat. Elsewhere they are unknown. The chapter on "Judicial Business" describes the state of things which prevailed in the reign of Nicholas; as when we are told that "a judge of first instance, commonly a tschinovnik, is paid 40*l.* a year, and has bought his office secretly for about 4,000*l.*" We might suppose that the writer had never heard of the immense reforms which have been effected in judicial business were it not for his remarks about juries, which are confined to the repetition of a few old jokes about their behaviour. We need not travel beyond the limits of our own island to meet with many a merry jest at the expense of jurors' intelligence. Many an Englishman who has suffered from long sitting in a jury box, stifled by the horrible atmosphere peculiar to our courts of law, will be inclined to sympathise with the fugitives of whom the following story is told. "Once when a jury had been locked up three hours, an impatient judge sent an usher to see what they were doing, and it was found that they had all escaped through a window, to avoid giving a verdict." Nearer to the truth than this account of the legal proceedings which have been so greatly altered during the last few years, are the military sketches entitled "The Briskatstartine Hussars," and "A Victorious General," for in military matters there is much room left for improvement, and a foreigner can scarcely speak more severely than natives are accustomed to do of the sufferings of the private soldier, the incapacity of generals who owe their rank to female influence or Court favour. The chapter on "Orders of Knighthood," also, is sufficiently correct as well as amusing. The skit entitled "A Bookseller and Publisher" is really humorous, and it may possibly be not an unfair representation of an Ekaterinoslaf bibliopole. But it would be absurd to look upon it as in any way doing justice to the publishers in the large Russian cities. In fact almost all the chapters which are written in a lively vein, whether the author amuses himself with "Marriage Customs," or sketches imaginary political lady-helps, or dwells on the horrors of travelling in the interior, are at least readable if not always entirely to be depended upon. In those in which he gravely descants on the Turkestan and the Siberia of which he evidently has no personal knowledge, merely repeating what has been said so often before, he does not appear to the same advantage. They will, of course, please those readers who are already of his opinion, but to an impartial investigator they will not appear worthy of attention.

One thing, at all events, is certain. Whatever the writer may know of *The Russians of To-Day*, he is singularly ignorant of all that concerns the Russians of olden days. Reasons best known to himself have induced him to prefix to his very lively and amusing sketches, which show, as has been said, considerable acquaintance with Russian life and thought, a very dull "Intro-

duction," full of the most extraordinary mistakes.

First of all he must needs talk about "the Slavs, who were the primitive inhabitants of Northern Russia," and who, it seems, "invaded Sarmatia and Scythia, and conquered all its tribes one by one." These Slavs, he goes on to inform us, "had Indian blood in their veins, and were settled on the western shores of the Volga fifteen centuries before the Christian era." Not only were their manners Oriental, but "their religion was a mixture of Brahmanism and of the forest worship of the Germans." All this is remarkable enough. But there is more to come. After informing us that the name of Russia is "derived from Rurik," decidedly a piece of information, he goes on to tell how the Russians threatened Constantinople "under Jaroslav, in 1020," but that "Jaroslav was unable to conquer the Turks." As we have just been told that "then as now religious zeal was pleaded as the excuse for coveting the Byzantine city," we must suppose that the author imagined that the Turks were in possession of Constantinople in the eleventh century. After that we need not be surprised at hearing that "Christianity having organised Russia on the feudal system of Western Europe," as soon as "Jaroslav was dead" feudal wars commenced and raged intermittently during the next four centuries. The truth being, as "every schoolboy" knows, that nothing at all resembling the feudal system ever got a footing in Russia. Almost equally astounding is the statement that "Novgorod freed itself from the Moscovite connexion, and set up an independent republic under the protection of the Mongols." The fact being that Novgorod had been to a certain degree republican long before what the author pleases to call "the Moscovite connexion" was dreamt of, and that it was Moscow which made use of the "protection of the Mongols" in order to subjugate the rest of Russia, Novgorod included. After this we are not surprised to find that the author accepts as a genuine document Peter the Great's "famous will, which has become, so to say, the charter of Russian Imperialism."

W. R. S. RALSTON.

A Chronicle of England during the Reigns of the Tudors. From A.D. 1485 to 1559. By Charles Wriothesley, Windsor Herald. Edited by William Douglas Hamilton, F.S.A. Volume II. (Camden Society, 1877.)

SOME time has elapsed since the publication of the first volume of the *Chronicle of England during the Reigns of the Tudors*. We may refer our readers to the notice of it which appeared in the ACADEMY, July 10, 1875. We are a little disappointed in the size of this second and concluding instalment, which scarcely extends to 150 pages. The two parts might well have been issued in a single volume, or, if it is thought necessary to publish a certain number of volumes in return for the subscription to the Camden Society, it would be convenient to continue the paging, which does not extend to 400 pages, through the second volume. This would enable the historical enquirer to refer

to a single volume, and likewise save him some trouble in consulting the index, in which it is not always easy to distinguish vol. i. from vol. ii.

We are also a little disappointed in the amount of new information contained in the *Chronicle*, which is in parts very meagre, and this especially applies to the first two years of the reign of Edward VI., the notices of which extend only to six pages. There is scarcely anything narrated which has not appeared before in some of the chronicles of the period. The notice of the ceremonial practised at the keeping of the anniversary of Henry VIII. at Westminster is, we believe, altogether new, and it is of some importance as indicating the intention of the Government to proceed systematically but gradually with the changes of worship and ritual. According to the new Communion Book which had been issued by the king's authority two months before, the Canon of the Mass was to be said in Latin as formerly, but this particular Mass was "sung all in English with the consecration of the sacrament said also in English, the priest leaving out all the Canon after the Creed save the Pater Noster." It is a curious fact, because, as there was no English translation authorised, the words used in the Canon must have been according to the fancy of the individual priest who was celebrating. It seems, however, from another memorandum that the same unauthorised practice had been introduced as early as May 1548 into the cathedral church of St. Paul's, London. Who was the Mr. Tong or Doctor Tonge, the King's chaplain, who preached twice about this time, once on May 12 and once on Whit Monday, we do not know. No such name occurs in any list of the King's chaplains that we have seen. Perhaps he is the same as the Roger Tongue whose name appears among the King's Visitors in the north. There is a similar instance of anticipating the law in the following year, in which the author records that in St. Paul's and divers other churches in London and elsewhere the new Prayer Book of 1549, which was ordered to be used on and after Whit Sunday, June 9, was voluntarily adopted at the beginning of Lent, just three months earlier.

From this time till the end of the reign the *Chronicle* is much more full of details, and adds something to our knowledge of what was going on in London, more than can be gathered from the histories and other chronicles of the period. Thus we have two or three instances of prosecutions of Anabaptists which ought to have been, but have not been, recorded in Cranmer's register at Lambeth. It is a striking fact that whereas Bonner's register for London is most accurately kept, Cranmer's at Lambeth should have been so neglected through his carelessness in not entering processes which came before him.

There is an illustration of the practice of the day as regards the celebration of Holy Communion, Cranmer officiating in a cope and not using the chasuble, according to the rubric of the first Prayer Book, which allows the choice of a cope or a chasuble. The intention was to make the use of the chasuble optional, with a view to getting rid

of it altogether, as was done in the second Prayer Book of Edward VI.'s reign. It is to be regretted that the editor of this volume does not seem to be adequately acquainted with the nature of the important ecclesiastical changes which the Protector, with the assistance of Cranmer and Goodrich, was persistently carrying through. He more than once seems to confuse the first Prayer Book of the reign with the second, though the tone of the two books is as distinct from each other as that of both of them is from that of the Book of Common Prayer at present in use, which is certainly not "the same, excepting a few alterations, with that of 1549." We should have thought also that the last-published edition of the *History of the Reformation* would have effectually prevented anyone from appealing to Burnet as an authority, especially as regards the conduct of a bishop of the Old Learning. There is really something ludicrous in being told on Burnet's authority that Bonner, at his illegal deprivation by Cranmer, "behaved before the judges more like a madman than a bishop."

There is a change observable in this volume in the tone of the chronicler, who seems to acquiesce more readily in the new state of things introduced by the Reformers. The diary seems to have been written almost from day to day, and so after the death of Edward VI. we have a new heading, "Johannae Reginae Anno 1^o," under which is duly entered the proclamation on July 10, 1553, of "Jane, Quene of England, Fraunce, and Ireland, Defender of the Fayth, and of the Church of England and Ireland the supreme head." But nine days afterwards he speaks as if he entirely sympathised in the general delight felt in London at the proclamation of Mary, and mentions that on the very next day Cranmer and Goodrich, who had consented to the exclusion of the Princess Mary from the succession, were present at the Lord Mayor's dinner given in commemoration of the event. How Goodrich managed to escape a traitor's or heretic's death does not appear. The *Chronicle* gives no additional information as to the few remaining months of his life. He died a natural death in May, 1554.

The entries in the *Chronicle* extend to September 8, 1559—that is to say, not quite to the end of the first year of Elizabeth. On that day the obsequy was kept for Henry II. of France. Before that time the change of religion in the Protestant direction had been adopted, the entry of May 14, 1559, being "Whit Sunday, the service began in English in divers parishes in London after the last book of service of Common Prayer used in the time of King Edward the VI." This is important because it falls in with the report that Elizabeth caused the book to be used in her own chapel on May 12, which latter date is probably a mistake for May 14, the book being authorised for use on and after June 24, 1559. Wriothesley has noticed the first public indication of the coming change as happening on Sunday, January 1, 1559, on which day, he says, the Mayor's commandment to read the epistle and gospel in the English tongue, according to her Majesty's proclamation, was observed in most parishes in the city.

We cannot say much in praise of the editorial work. So far as we can judge without having seen the transcript from which it has been produced, we should suppose it was fairly well executed, and the Index is all that could be desired. But as regards the notes, they are neither as numerous nor as copious as those added to the first part of the *Chronicle*, while some of them contain mistakes similar to those noticed in our previous review of the earlier part. Neither has the editor taken the trouble in all instances to point out the mistakes of the writer or the transcriber of the MS., whichever of the two may be fairly credited with them. We observe, for instance, at page 134, the entry, apparently under the head of Monday, April 27, 1556, after the notice that six Essex men were sent out of Newgate to be burnt in divers places in Essex, "also three women burnt in Smithfield." It ought to have been noticed that the six men were all burnt at Colchester, and that the other part of the notice was a subsequent addition to the diary, the three women alluded to having suffered death on May 16, 1556. Again, in the entry of Sunday, March 24 (p. 127), that Thomas Hikbye, with others, was delivered to the sheriffs of Essex to be burned, the explanation in the note is altogether wrong. The person alluded to is not, as the editor suggests, Thomas Hawkes, who was burned three months afterwards at Coggeshall, but Thomas Higbed, who suffered at Hornden-on-the-hill two days afterwards, on March 26. In the very next line we have "the 4th of April, being Easter Day." But Easter Day fell in that year on April 14. The mistake is the more palpable because a few lines lower down we have correctly "the 17th of April, being Wednesday in Easter week." The *Chronicle*, we may observe, affords some corrections of dates with regard to the days on which other heretics were burnt. While we are on the subject of variations of dates between this chronicle and other histories, we may notice that the proclamation of Queen Elizabeth about reading the epistle and gospel in English was issued, not as Wriothesley narrates, on December 30, but on December 27. We have noticed a few errors, but we should scarcely be doing justice to the editor if we did not add that it is very difficult in such a work entirely to avoid mistakes. But we have not the same excuse to make for the extremely Protestant prejudice exhibited by the editor in many of his notes. Though the Camden Society are not answerable for the opinions or observations of their editors, we think it would be wise to let the volumes as nearly as possible tell their own story, the notes to be added being simply explanatory of matters of fact. NICHOLAS POOCK.

The Litany of the English Church, considered in its History, its Plan, and the Manner in which it is Intended to be Used. By the Rev. W. H. Karlslake, M.A. (London: Pickering.)

THERE is no manual of devotion in the world which has had such a number of glosses, comments, dissertations, and illustrative matter devoted to it as the English Book of Common Prayer. Works on the Greek offices may almost be counted on the fingers of one

hand, for when Symeon of Thessalonica, Gabriel of Philadelphia, Habert, Goar, King, and Neale have been named, there is little else of importance to add; nor are there more than a few really valuable treatises on the Breviaries of the Latin Church. The Missal has been, doubtless, far more copiously illustrated; but even beginning with Durand, Sicard, and Micrologus in the thirteenth century, and coming down to the very latest text-books, such as those of Guéranger, Lüft, and Probst, it has not had a third of the pains bestowed on it which has gone to the discussion of the Anglican rite; so that anyone with a merely external or book-seller's knowledge of the bibliography of the latter subject might very reasonably suppose it exhausted, and that all future books can be little save old materials rearranged.

The reason of this copiousness of illustration is due to the unequalled position held by the English Prayer-Book as a lay volume. The Oriental and Roman offices are in dead languages, or, at best, in archaic and unfamiliar dialects of still living tongues, and are practically not in lay hands at all. They are the heritage of a professional body, and not that of the people at large, and are not customarily used by any save the clergy, either in public or private. Consequently, the area of literary interest in their contents, viewed from the historical, or even from the doctrinal, point of view, is necessarily restricted to a narrow area of readers, the tiny minority of learned ecclesiastics, and no demand exists to induce a continuous supply of fresh comment, such as our ecclesiastical literature can boast; whereas the fact that both the Latin and English rites have a common origin makes some of the more recent books produced here, such as Mr. Scudamore's *Notitia Eucharistica*, wellnigh as valuable to Roman as to Anglican students. As to the question of freshness, of course in a field which has been worked so sedulously (not having been neglected here since the revival of theological study under the influence of Andrewes and Laud, even in the slacker times of the eighteenth century, till it was laid aside for a time while the unlettered and emotional revival of Venn, Newton, and Romaine, but little interested in liturgical or, indeed, strictly theological learning, continued to dominate) it is impracticable to be very original. But the far minuter study of Biblical and early Christian archaeology and the adoption of the comparative method which mark modern scholarship have not been sufficiently long introduced among us to have finally done their work in this direction, and there is abundant room still for erudite monographs on detached portions of the Anglican formularies. Such is the treatise before us, in which Mr. Karslake has done a great deal more than merely reproduce the matter already made *publici juris* by Sir William Palmer and Professor Bright. He has distributed the subject into thirteen chapters, of which seven deal with the English Litany as it stands, inclusive of a survey of the origin and use of similar forms in the ancient Church; while the last six are devoted to an enquiry into the sources whence our rite has been compiled, and to a tabulation of the most striking examples found

in Eastern and Western Christendom, from the quasi-Apostolic forms embedded in the earliest Oriental Liturgies down to the latest of those newer modes of supplicatory prayer to which Mamertus of Vienne appears to have given the first impetus. This latter portion of the volume, as dealing more directly with questions of pure scholarship, is that which has the chief interest for the readers of the ACADEMY, and to it, therefore, the subjoined remarks will be confined; though matter of a similar kind—such as the relation of the curious survival among us of beating parish bounds at Ascension-tide to the ancient Rogation “gang-days”—will be found abundantly sprinkled through the earlier part likewise.

At the outset, there is one curious omission to be pointed out. Mr. Karslake, like Archdeacon Freeman before him, had given attention to the Eucharistic relation of the Litany—that is to say, not only its earliest traceable Christian use as the “Great Intercession” of the primitive Missals, but its subsequent employment, as in the Milanese rite and our own, for saying in connexion with the Communion office, there as an integral part of it, here as a preparation. But he has not attempted to trace it any higher. The Clementine Liturgy, embedded in the Apostolical Constitutions, is most probably, as it now stands, the most ancient Christian rite extant; since the fact, which may almost be taken as proved, that it never was in actual use anywhere, but merely stood as a literary norm for local adaptation, has preserved it from the mutilations and interpolations which have affected those other extremely early forms which bear the names of St. Mark, St. James, and SS. Adaeus and Maris. Nothing is easier than to show how the Clementine *Synapte* or *Ectene* could be broken up into portions by intercalated responses; nay, how it actually has been done in the Milanese Lenten litanies of the Ambrosian Missal, and its subsequent adaptation in Anglican Portiforia and Primers. But a deeper enquiry is not even touched on. Whence did the Clementine Liturgy get it? or, for that matter, the Palestinian and Egyptian liturgies either? Such elaborate forms as they unquestionably are do not spring to existence at once in full completeness under the conditions of an infant and comparatively obscure religious society, whatever may be its fervour. There is a minuteness of detail and a finish of form about these very ancient Missal Litanies which, if we did not know for certain that they are, in part at least, ante-Nicene, would lead us naturally to ascribe them to a late and settled period of ecclesiastical history, as the ultimate outcome of long use and adaptation. The answer is extremely simple, and indicates a great field of enquiry, which has not yet been so much as surveyed, not to say worked—namely, that the devotions of the primitive Church, like much of its theology and polity, come straight from the synagogues of the Pharisees and Essenes. Archdeacon Freeman did see this truth, and lightly touched on it in his *Principles of Divine Service*, but he stopped short at the liturgical provisions of the Pentateuch, and did not carry his investigations suffi-

ciently far down. In fact the only treatise with which I am personally acquainted which goes into the question of the later Hebrew ritual is Professor Gustav Bickell's *Messe und Pascha* (Mainz, 1872), in which the liturgical relations between the Missal and the Jewish Passover rite are traced with considerable ingenuity, though perhaps not with entire dispassionateness. It is the more curious that Mr. Karslake should have omitted this investigation, because in a scholarly volume on the Lord's Prayer which he published about sixteen years ago he went freely into the Jewish origin of its petitions. Now, the *Te rogamus, audi nos*, of the Western Litanies is found almost textually in the modern Order of the Hallel as recited by the German and Polish Jews, for they twice repeat near its close the forms אָנָּה וְהַלְלָתָהּ אָנָּה וְהַלְלָתָהּ אָנָּה וְהַלְלָתָהּ, and a still more remarkable, because true, Litany of considerable length occurs in the office of Sanctification for New Year's Day, extending to forty-four suffrages, which, I apprehend, had more anciently an intercalated response, and shows by its form what I take to have been the earliest mode of publicly reciting the Clementine *Synapte*, though its actual literary shape is that of an unbroken supplication of considerable length. There is a third Litany of Deprecation, which also seems to have lost most of its responses—albeit there are three to its fifty-two suffrages—recited on the Great Day of Atonement; while the germ of a fourth, probably the most ancient of all, may be found in the Passover Service. Here, then, is a whole mine of almost unworked material, to which Mr. Karslake would do well to have recourse whenever his book reaches a new edition, and which, indeed, deserves the attention of all liturgical students.

In the ninth chapter of the book before us, the author takes each clause of the Litany in turn, printing just enough of it to guide the eye and memory, and appends a few words as to its certain or probable source, an arrangement which is incomparably more convenient than a separate dissertation would be, as it emphasises the facts bearing on every paragraph. And there is a very interesting collection of Litanies and quasi-Litanies, forming an appendix to the book. There are, however, four very serious omissions under this head—to wit, the Armenian Missal Litany, the very curious Mozarabic *Preces* after the *Psallendo*, the farced *Kyries* of the Sarum and unreformed Roman Missal, and the metrical Litanies of Salzburg and Münster, printed by Martene. These should also find a place in any revised issue of Mr. Karslake's useful and interesting treatise.

RICHARD F. LITLEDAL.

The Monuments of Upper Egypt; a Translation of the “Itinéraire de la Haute Egypte” of Auguste Mariette-Bey. By Alphonse Mariette. (Alexandria and Cairo: A. Mourès; London: Trübner & Co., 1877.)

For the benefit of such as do not read French easily, M. Alphonse Mariette (himself a Frenchman) has, under the above

title, translated into choice and fluent English his brother's *Itinéraire de la Haute Egypte*; a little book which for the last few years has been the delight and instruction of travellers on the Nile. Setting aside the way in which the translation is done—and it could scarcely be better done—M. Alphonse Mariette has performed a good work in throwing open these sources of delight and instruction to a wider circle of readers. For the *Itinéraire* stands alone in its way. It is neither a guide-book, nor an archaeological treatise, nor a popular essay for library circulation. It is simply what under its new and better title it professes to be—namely, a descriptive account of the Monuments of Upper Egypt, written by the one man who for more than eight-and-twenty years has made that district the principal field of his labours, and who knows more about its antiquities than any other Egyptologist in or out of Europe.

Of Mariette-Bey's magnificent and costly works on Abydos, Denderah, Karnak, &c., &c., the majority of even highly-cultivated readers know little or nothing. Such books are for the scientific few, and, although they constitute the corner-stone of his fame, do little to popularise the name of their author. But even the unarchaeological world, which cares little for Egyptology and not at all for hieroglyphic literature, is by this time alive to the extent of Mariette-Bey's renown as creator of the famous museum at Boolak, and discoverer of the long-lost Serapeum, or burial-place of Apis, described in the seventeenth book of Strabo. The splendid folio in which he has recorded the history of this last achievement is not to be found in many private libraries; but in that division of the *Itinéraire* which treats of excursions near Cairo, enough is told, and delightfully told, of the way in which the discovery was made, to satisfy the curiosity of most readers. As with the Serapeum, so with the scenes of Mariette-Bey's other labours. Lightly but firmly, with such subdued enthusiasm and in such modest language as befits a great explorer reciting the story of his own successes, he sketches each in turn, holding us no less by the charm of his literary style than by the interest of the facts with which he deals. Take, for instance, his descriptions of Denderah and Edfoo. He found these two temples half buried in the compact *débris* of countless crude brick towns, Arab, Copt, and Egyptian; each superimposed, like geological strata, on the crumbled ruins of its predecessor. The inner chambers of both were choked to within a few feet of their ceilings. There were the ruins of a deserted village on the roof of Denderah; and there was an inhabited village swarming with human and animal life on the roof of Edfoo. All these foul incumbrances Mariette-Bey swept away. All those pillared halls, all those side-chambers and corridors covered with sculptures which are the marvel of the traveller and the inexhaustible storehouse of the student, he caused to be cleared out from basement to cornice. Of the inscriptions with which they are covered—crabbed and corrupt because dating from Ptolemaic times—he can read every line. He has copied thousands of them with his own hand. He knows the history of every

part of the building; the additions made to it by each successive monarch; the uses of every chamber in it. He has the lists of endowments, the Kalendar of fast-days and feast-days, the very order of religious ceremonial, at his fingers' ends. Yet he never bores you with too much learning. In words few but picturesque, he tells you precisely what you would best like to know; but contrives to give you at the same time a passing glimpse of the most philosophic religion and the most elaborate ritual of antiquity. By this door, he tells you, the king was wont to enter the sacred precincts; in yonder oratory he underwent the ceremony of purification; in these chambers he consecrated certain offerings. Here, crossing the threshold of the holy of holies, he opened the shrine of the god, and, according to immemorial tradition, unveiled and perfumed the sacred emblem. Finally, placing himself at the head of a long and splendid procession, he made the circuit of the building, the roof, and the consecrated grove by which the temple was originally surrounded. In the prayers which were recited on these occasions by the king and the priests, and in the nature of the offerings placed on the altars of each divinity, Mariette-Bey traces a hidden symbolism derived from the Platonic schools then flourishing at Alexandria; and shows how the entire decoration of a Ptolemaic temple was composed "with a view to summing up synthetically, under the imagery of local divinities and their attributes, the three fundamental parts of that philosophy—the Beautiful, the True, and the Good." Told in this way, archaeology reads like romance.

Of the new matter incorporated with this present issue, the most valuable and important part is that which treats of the latest excavations at Karnak. Setting aside Mariette-Bey's own great folio on this subject, and the late Vicomte E. de Rougé's elaborate "Étude des Monuments du Massif de Karnak" (*Mélanges d'Archéologie Égyptienne et Assyrienne*, Paris, 1875-6-7), both of which are obviously too recondite for the use of ordinary readers; setting aside also the five or six unsatisfactory pages given to the subject in Murray's *Handbook*, this is really the first and only intelligible clue to the great Karnak group which has yet been placed in the hands of English travellers in Egypt. It is illustrated, moreover, with a ground-plan of the great temple, for which it is impossible to be too grateful. For it is not simply the best, but it is the only good plan of portable size yet given to the public. The scale is about forty-five mètres to the inch, and it takes in both the sacred lake of Thothmes III. and the pylons leading to the temple of Maut. Beginning this section with a sketch of the history of Thebes, Mariette-Bey takes his reader from Luxor to Karnak; tells him in what order to see the ruins; and in thirty pages of lucid explanation points out the principal objects of interest by the way. Here, for the first time in popular form, we find some account of the two hundred and thirty hieroglyphed scutcheons (each scutcheon suspended to the neck of a captive), sculptured on the western front of the fifth and last pylon of the great temple; a series at

least as interesting to the Biblical student as that of Shishak, in which Champollion believed that he had found the portrait of King Jeroboam. These scutcheons, containing the names of conquered cities, record the victories of Thothmes III. in Ethiopia, Libya, Arabia Felix, and the land of Canaan. Among the last appear Kadesh, Megiddo, Damascus, Beyrout, Nain, Jaffa, &c., &c. "In fact," says Mariette-Bey, "this list is nothing less than a synoptical table of the Promised Land, made 270 years before the Exodus" (p. 176).

It is to be observed, while on the subject of Karnak, that our author corrects the generally received proportions of the great obelisk of Queen Hatasu, which according to Murray measures 92 feet in height, but which is now shown to stand 108 feet 10 inches in the shaft, so exceeding the obelisk of St. John Lateran in Rome by three feet and four inches. Of the granite sanctuary, or what has hitherto been universally accepted as the sanctuary, of the great temple, constructed by Thothmes III. and restored by Philip Aridaeus, Mariette-Bey enunciates a new and startling opinion.

"It is a mistake," he says, "to consider the granite chamber as the actual sanctuary of the great temple of Karnak. The sanctuary of the great temple was anterior to Philip, anterior even to Thothmes; it ranked among the oldest edifices in Egypt, since it dated from the second king of the twelfth dynasty. It was built of sandstone, and stood in the centre of the large court to the east. Its renown, its antiquity, and probably also its riches, had the effect of attracting, more than any other part of the temple, the attention of every conqueror who invaded Thebes, and it has disappeared to its very foundations" (pp. 177-8).

That the most ancient part of the great temple was begun by Usertasen I. was pointed out long since by Sir Gardner Wilkinson; but Egyptologists, I believe, have hitherto taken it for granted that the structure of Thothmes III. was not only a later sanctuary, but that it covered the original site of whatever may have been the earliest sanctuary. De Rougé, at all events, seems never to have doubted its identity.

In the section on "Language and Writing" more space is now given to the subject of hieroglyphic signs, and some examples of syllabic, alphabetic, and ideographic characters are added. A short description of the temple of Khons is also given for the first time; and many new and interesting remarks are scattered up and down the book. Among these we find that the ancient necropolis of Drah-Aboo'l-Neggah, at Thebes, has yielded evidence of the very curious fact that a large proportion of the inhabitants of that part of the Nile valley at the time of the eleventh dynasty were negroes.

It is a pity that this charming little book has not been brought up in all points to the latest level of information. Since the discovery of the remains of a palace of Rameses III. at Tel-el-Yahoodah in 1870, for instance, it can no longer be said that the so-called pavilion at Medinet Haboo is "the only example of civil architecture which we possess." Neither, in view of Dr. Birch's learned paper on "Le Roi Rhampsinite et le Jeu des Dames," contributed to the *Revue Archéologique* (vol. xii., Nouvelle

Série, 1865), is it any longer possible to accept the symbolical sculptures on the upper storeys of these pavilion towers as representations of Rameses III. "surrounded by his family." Those flower-crowned maidens, with one of whom the king plays at draughts, are not his daughters. They are the goddesses of the upper and lower world; and that mystic game (one of the recreations promised in the Ritual to the justified dead) is played in Hades.

With regard to M. Alphonse Mariette's share in *The Monuments of Upper Egypt*, his translation is so easy and idiomatic that one never even recognises the hand of a foreigner. If in dealing with the proper names of kings and gods he had always adopted the Egyptian spelling instead of the Greek, he would have left nothing to be desired. It is time that we had done with the Amenophis and Imouthes of the old school.

AMELIA B. EDWARDS.

The Cottage Hospital: its Origin, Progress, Management, and Work. By H. C. Burdett. (London: J. & A. Churchill, 1877.)

WITHIN the last seven years the increase of Cottage Hospitals, until then a novelty in Great Britain, has been considerable, if not uniform; and it appears that the impetus given to the movement by Dr. Horace Swete's book in 1870 accounts for not a few of the more recent undertakings of the kind. As, however, Dr. Swete, now widely known as a public analyst, has no leisure to prepare for the press a second edition of a work which was soon out of print, a gentleman of long experience in hospital administration, Mr. Burdett, has gathered into the handy volume before us a history of the Cottage Hospital Movement, its progress and results, designed to show that there is room for it alongside and in supplement of the public hospitals and infirmaries. Without possessing the attractive pen of Dr. Swete, he deserves the credit of having brought a shrewd judgment to his task; and in most of the debateable questions connected with his subject-matter we suspect that his views will command the suffrages of the intelligent reader.

Only five English counties are now without one or more of these excellent institutions, which in their primitive and best type—i.e. the Cranleigh pattern—aim at bringing home to the small town or rural district, amid fresh air and out of the dust and turmoil of crowded thoroughfares, those advantages of medical advice and trained nursing which till recently were limited to the general, and comparatively monster, hospitals. It is found, where they have taken root—i.e. in above one hundred probably of the 160 Cottage Hospitals of which returns have been obtained—that the cheaper and simpler institutions are more economical than the best managed of the public and general. For example, while at the General Hospital, Birmingham, each bed occupied in 1875 cost 53*l.*, and at the Royal Hospital, Bedford, 56*l.*, the average cost per bed in the Cottage Hospitals is calculated to be 12*l.* and 9*l.* per bed less than in these—and this, too, though a small rural institution cannot get large discounts, and has to pay retail prices.

Indeed, it would seem that the sense of a narrow margin sharpens vigilance in the careful balancing of accounts, for clearly the income question is equally satisfactory, in 100 cottage hospitals reaching to 350*l.* in round numbers, or 10*l.* per annum above average expenditure. One great recommendation of the movement is its good in a provident sense, which is greater far than the general hospitals have ever aimed at, a large portion of income coming from annual subscriptions—indeed, nearly half of the whole income of this class of charity. Mr. Burdett is no advocate, by the way, for funding reserve capital, but would have the promoters of a Cottage Hospital, if in a condition to do so, first purchase their freehold, then provide all appliances and comforts, and then, after keeping in hand a very moderate reserve, consider the remuneration of the medical staff, whose work is too much suffered to be gratuitous, even where the Cottage Hospital has a surplus of invested savings. Large investments are a drawback, as encouraging reckless expenditure, and there is no point which Mr. Burdett makes more clear than that part-payment of medical assistance should be a normal mode of keeping such investments within a moderate and wholesome margin. The principle of patients' contributions according to their means, which in a rural area there is no difficulty in ascertaining, has the double advantage of teaching independence and self-help, and of enabling a portion at least of the medical aid rendered to be in some degree remunerative. The system of payment by the guardians for paupers admitted to a Cottage Hospital is worthy of all imitation, and should be adopted by our great general hospitals; and, in truth, the "Cottage Hospital system" may fairly claim as its *raison d'être* a mission to introduce *provident* medical relief in lieu of *elemosynary*.

It is needless to reiterate the arguments devoted by Mr. Burdett to the removal of a prejudice against a movement really ancillary to the county and general hospitals, or to enhance the advantage likely to accrue to the medical men of a district in economy of time and labour, in means of conference, mutual intercourse, and experience. A Cottage Hospital feeds the county hospital, besides furnishing a previous history of each patient, and hints as to habits and treatment. The briefest rules for internal management are found to be most satisfactory, and it would seem that a small ladies'-committee, or even, where it can be arranged, a really working lady-superintendent, answers best. Our author naturally attaches great weight to exact tabular statements of cases under treatment at each Cottage Hospital, particularly as to severe accidents (which are above the average at general hospitals), and thinks that every establishment should have its fixed scale of diet. These dietaries are given on page 60. For the avoidance of all possible jealousy between the hospital staff and (say) the poor-law medical officers, committees should guard against such a case as is quoted at Boston, on page 68, where the Cottage Hospital "did" the Union doctor out of the fee, when a broken limb was taken to it from the Union.

It is in vain, also, to do more than note

two or three of the chief hints to be gleaned from Mr. Burdett's pages. His experience leads him to advocate the widening the scope of these institutions from eight to as many as twenty, or, in mining districts, twenty-five beds—a very convenient number, as is shown by certain clear statistics. Where the maximum number allows of wards of ten beds in each, there is an economy of day and night nursing, though of course in small rural districts a less extensive ward is required. The vital questions of ventilation and warming are carefully discussed in chapter iii., and the not less vital one of the disposal of *excreta*—touching which the author commends water-closets, if the supply of water is good, and there is a system of sewerage; although he regards earth-closets as generally the best, cheapest, and most easily managed plan. It should be borne in mind, however, that this involves the presence of an *odd-man* on the premises, to look, among other out-door duties, to the drying and removing of the earth, which it will not do to leave, as in a case cited in the *Lancet* (October, 1867), unshifted for three months!

As regards attendants—whom the author thinks the Cottage Hospitals must train for themselves—the absolute requirement is, as nearly as possible, a trained nurse for matron, with an assistant-nurse in training under her, and it is pointed out that as these institutions increase, much may be done in this way to supply vacant situations by duly trained young persons of the tradesman and farmer class. In some Cottage Hospitals—e.g., at Cranleigh—one feature of the hospital is a second nurse for use in home cases, at need. The "Fowey" scheme, which allows the patients either to board themselves or to be boarded by the nurse, seems alike impracticable and unpractical. There is much to be admired in the late Baron Hambro's noble institution at Milton Abbas, but here also the plan of allowing the nurse to board the patient must be regarded as wrong. It simply ends in a lax rule of self-pleasing as to food, time of food, and payment for food. The Scarborough Cottage Hospital is an example of success arising from the principle of one sole manager. The founder, Mrs. Wright, has no committee, no chaplain, no house-surgeon: but she is a strong-minded woman, and has studied medicine and hospitals at home and abroad. The Boston Cottage Hospital promises to be one of the best in the kingdom. Mr. Burdett is in favour, we are glad to see, of abolishing all restrictions on admission of friends to see the patients from two to five o'clock daily, and would also do away the system of tickets of admission to patients. He recommends, too, the admission of cases of enteric or typhoid fever, and placing these in the same wards with other cases; but midwifery cases he thinks could not possibly be taken, unless a special and distinct ward (and perhaps staff) were provided for the reception of such. Many very interesting questions are treated of in this volume, which would assist intending promoters of Cottage Hospitals, but which space fails us to discuss. We cordially recommend *The Cottage Hospital* to all such.

JAMES DAVIES.

Thukydides und sein Geschichtswerk. Ein Beitrag zur Geschichte der Historiographie. Von Heinrich Welzhofer. (Munich, 1878.)

THE author of this treatise has gone laboriously and exhaustively over the well-trodden ground which is covered by K. O. Müller's admirable chapter on the political historiography of Thucydides. His conclusions are mostly identical with the views of that illustrious scholar, whom, strange to say, he never once mentions. One of his suggestions indeed is new, but is hardly true. Herr Welzhofer has persuaded himself that the Thucydidean speeches are literal reproductions, and just as genuine as the orations of Demosthenes. The first obstacle to such a theory is, of course, the statement of Thucydides himself (i., 22). Our author wholly ignores the admission of the historian, that he worked up each address in the mode which seemed best adapted for the occasion. (So the words are fairly paraphrased by Mure.) He is equally oblivious of other difficulties, such as the plurality of the speakers (several of the speeches are put into the mouths of deputations), the prophetic allusions (e.g. where Archidamus at the outset of the war anticipates the alliance between Sparta and Persia), and the fact that some speeches, such as those of the Corinthian envoys in the first book, are designed to answer others which the speakers could not have heard. The most fatal objection, however, is that arising from the similarity of style throughout the work. The narrative, it is true, is nearly free from the rhetorical mannerism which disfigures the speeches. Still in rhetorical passages, such as that relating to the Corcyrean massacre, the likeness is glaringly manifested; and it is not less striking throughout the speeches themselves, in spite of the difference of tone and spirit which is so well preserved. The characteristics of the speakers are certainly brought out with a force wholly beyond the reach of rhetorical art; and there is no trace of any formal method in the composition of the speeches—a conclusion which Niebuhr supported. But it is idle to maintain that the prose of Thucydides represents the oratorical style of the period; which, according to our author, was still too new to admit of much variety. Was every orator afflicted with that absurd antithesis of "words" and "deeds," which is said to recur not less than eighty times?

But the basis of this singular theory is an assumption (for which no evidence is offered) that at Athens and elsewhere political speeches were officially reported and preserved. Assuredly the Athenian "Hansard" would deserve a prominent place in the army of martyrs, if he ever existed elsewhere than in the consciousness of our author! The Greeks were not a reading people, notwithstanding that nearly all possessed the necessary instruction. There were, doubtless, reports of celebrated speeches made from memory; and Herr Welzhofer's evidence serves at least to prove that Thucydides made the utmost use of all available materials. He rightly observes that the historian often refers back to the speeches

as part and parcel of the history which he is writing. He also points out various undesigned coincidences, e.g., i., 144—where Pericles undertakes to prove a point in a subsequent speech (cf. ii., 61). With regard to the omission of speeches in the eighth book, from which Cratippus gratuitously inferred that Thucydides altered his plan in deference to his critics, we are justly reminded that the history was originally divided by years, and there is only one completed year (viz. the twentieth) which has no directly reported speeches, while it contains several indirectly quoted.

Several chapters, in which Herr Welzhofer lauds the originality of Thucydides, his accuracy and impartiality, his practical genius, the realism of his political philosophy, &c., are interesting and generally judicious. He is carried too far, however, by his unbounded admiration of the historian. It is surprising that he should so implicitly accept the contemptuous estimate of Herodotus which Thucydides implies by tacitly classing him with the *logographi*. Thucydides was wedded to his own political topic, and the gulf was wide indeed between his rational analysis of the quarrel raging around him and Herodotus's simple sympathetic description of men and manners. What is still more surprising, he goes beyond Thucydides himself in magnifying the importance of the Peloponnesian war, and applies the strong but somewhat vague epithet "Hellenomanen" to all who venture to attach superior significance to the great victory over Persia. The latter saved the intellectual work of Greece from destruction; but, according to our author, that destruction would have been less disastrous than was the political eclipse of Athens which dispelled the dream of an empire of culture. Such a vision seems to have dawned anew on the professorial zealots of the "Culturkampf." The history of Greece might teach them that there is one form of government which will never be successful—Pedantocracy. GEORGE C. WARR.

NEW NOVELS.

Love Strong as Death. By Rose Burrowes. (London: Remington, 1878.)

Angus Gray. By E. S. Maine. (London: Smith & Elder, 1878.)

Love Lost but Honour Won. By Theodore R. Monro. (London: Samuel Tinsley & Co., 1878.)

A Maddening Blow. By Mrs. Alexander Fraser. (London: Hurst & Blackett, 1878.)

My Heart's in the Highlands. By the Author of "The Sunmaid." (London: R. Bentley & Son, 1878.)

It is a pity that Miss Burrowes has jeopardised the success of a novel which shows considerable narrative power and some skill in description, first by adopting the abominable present tense, and secondly by the wild impossibility of the *dénouement*. The heroine is engaged to one of two brothers who are very like each other. When she first sees Lawrence, the "other one," she mistakes him for Leonard, her betrothed, though she immediately finds out the mis-

take. Lawrence conceives an unholy passion for her; and, as Leonard falls violently ill in Demerara, whither the two brothers are obliged to go before the marriage, he forms the ingenious idea of returning to Europe and personating him. This we are asked to believe he succeeds in doing, and the girl never finds out in three weeks' love-making the mistake she had formerly discovered in three minutes. Lawrence, being a scrupulous gentleman, signs the register merely with an L. We are not told how he had got over the previous difficulty of "I, Leonard, take thee Hesba," and when the ceremony is over the real Leonard appears. Hesba charitably regards herself as Lawrence's wife, and though at first she will have nothing to do with him, she at length, after nursing her luckless lover to his death, forgives the other "for his sake." Certainly English notions of matrimony and morality lead to eccentric entanglements sometimes.

There are no eccentricities of this sort in *Angus Gray*. It is a very steady-going book in the main, though it indirectly raises an interesting question for casuists in manners and morals. When a perfect gentleman can only conceal something not unlike a crime of his own by raising disagreeable suspicions about a lady, which should he do—confess and raise the suspicions, or not confess and hide them? Perhaps it ought to be added that the lady is his daughter, though this adds rather to the temptation than to the excuse for concealment. The story of *Angus Gray* is one of those which recount the good fortunes of a squire of low degree. Its drawback is that though the squire in question, Angus Gray himself, is a very honest and manly fellow, it does not appear that he was at all a suitable husband for the heroine, Nell Eveleigh, nor is any cause shown why she should have fallen in love with him except his mere physical beauty. Now, doubtless for contemptible reasons, the idea of a young lady marrying a man out of her own class for his good looks is rather a repulsive one, though it may be suspected that "the lady of the Strachey" was not instigated by any very different motive. Ralph Curgenwen, too, the gentleman suitor, is, as Mr. Eveleigh justly calls him, a "cad," without any cause being shown that he should be so. His keeping his sister out of her rights by working on her feelings is quite consistent with his alleged gentleness of birth and breeding and society; his "caddishness" of language and manners is not. Harold Eveleigh himself is well-enough drawn, with his *dilettante* selfishness and laziness, which, however, do not prevent his being honourable enough as honour goes. But the rest of the characters are too much talked about and not enough set going.

Mr. Monro—though *Love Lost but Honour Won* is not his first novel—has fallen into an error more common in first books than in any others, the error of having too many personages and distributing the interest too much. At the close of this book we are treated to no less than seven weddings, and there has been an eighth just before. This gives us sixteen persons in whose fortunes we are expected to take an interest, and there are four others who are also personages

of the first rank, though they do not succeed in pairing appropriately. Now there are very few novelists indeed who can keep so many balls going satisfactorily. Moreover, the author is too fond of large people. Four at least of his heroes and two of his heroines are magnificent animals, planned on the most extensive scale, and their physical dimensions are impressed upon the reader so frequently that he feels very much like Gulliver on the table in Brobdingnag. These faults are the more to be regretted because there is really some interest in *Love Lost but Honour Won*, if only it were more concentrated. The book contains an excellent and novel receipt for the reclaiming of drunkards, and there is a description of a fancy ball which has a good deal of life and movement.

In *A Maddening Blow* Mrs. Alexander Fraser has entered on a new class of subjects. She has hitherto, in such novels of hers as we have come across, given rather a sunshiny set of pictures. In this book the sun cannot be said to shine at all. The heroine, Ursula Pierce, is a girl whose ruling passion is a love of luxury and excitement, and whose unscrupulousness in gratifying her tastes brings at last a terrible retribution upon her. The less guilty characters of the book are also treated rather roughly on the whole, and the general effect is decidedly gloomy. There is, however, more power in it than there was in *A Thing of Beauty*, and with a little more pains spent upon Ursula Pierce, she might have been made very good indeed. But, considering that it is not more than six months since we reviewed Mrs. Fraser's last novel, we do not think it is unfair to presume that no very great amount of time has been spent over this one. Mrs. Fraser would probably tell us that as it is her readers read her once, and that if she took twice as much time and trouble they would not read her twice. Certain it is that the reader is not guiltless in this matter, but we do not know that his guilt involves the novelist's innocence. We should notice, before quitting *A Maddening Blow*, that it contains a capital child-character—the little damsel Nell Weston, who keeps her father and brother and other people too going by dint of her shrewdness and good offices. We must notice also that Mrs. Fraser, in common with a good many other novelists of both sexes, appears to have very odd notions about special licenses. These conveniences are not obtainable by everybody at a moment's notice all over the United Kingdom.

My Heart's in the Highlands is a pleasant book enough, especially in February and March, when the August delights it celebrates have the additional attractions of distance and contrast. Its affectation of a rollicking and sportsmanlike tone, which may be described as by Captain Hawley Smart out of Major Whyte Melville, with a Guy Livingstone strain, is gently ludicrous, and its astounding misprints of the foreign words which are occasionally indulged in somewhat provoke the carping critic. But it tells its story well and spiritedly, the good people are rewarded and the machinations of the wicked defeated in a thoroughly satisfactory manner, and the decisive scenes

between the heroine and her unworthy lover are really good. The Highland part is good too, though since the publication of *Fair to See* novelists have had a dangerous and arduous task in drawing the humours of Scotch shooting. The writer's love for her scene is evidently as little affected as that of her heroine, and this gives a genuine air which seldom fails to add to the attractiveness of a book.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Two books on Turkey have just been added to the extensive crop produced by the Eastern Question. The first of these, *Constantinople: how we got there*, by an Engineer (Remington and Co.), is a short narrative of a journey in October 1874, by land from Odessa, where the writer was residing, to Bucharest, Rustchuk and Varna, and from thence by sea to Constantinople, a few of the sights of which city are superficially described. It is devoid of interest, and its sole merit consists in its being grammatically written, and colourless as regards politics. If it had taken the form of a letter to friends, it might perhaps have pleased them, hotel-bills, familiarities and all, but it is wholly unsuited for publication. When the author gets beyond commonplaces, he is especially unfortunate; witness the following:—"A little quotation will, perchance, be excused here, if I inform the forbearing reader that the word Bosphorus is really the same as our most ancient university, signifying the ford for oxen—though where oxen were forded over remains a mystery to me—ferried, I should think, they must have been." We have failed to discover which part of this passage is the "quotation."

THE second of the two books, *The Cross above the Crescent: a Romance of Constantinople*, by the Right Rev. Horatio Southgate (Philadelphia and London: Lippincott), is a strange, and certainly a clever, novel, which, the writer impresses on us, is as much a reality as a romance, for "many of its characters are real persons," and "the greater part of its events really occurred." The scene is laid on the shores of the Bosphorus, and the period it embraces is the twenty years preceding the Crimean War. It is the story of the abduction of a Greek Christian child of low parentage, to be adopted and educated by a wealthy, but childless, Turkish pair; afterwards, when a hue-and-cry is raised, and ambassadors are expected to interfere, the boy is transferred to the house of a Turkish official of high position, where he grows up, and is destined to be the husband of his patron's daughter, a beautiful girl, who is also of Greek descent by the mother's side. In course of time he forgets what he once knew of Christianity, and makes profession of Mohammedanism, after which the marriage is celebrated. Ultimately he is reconverted, and makes his escape to Greece, together with his wife, who also embraces the religion of her forefathers. The principal agent, both in the conversion and the escape, is a travelling Englishman, whose acquaintance we make for a moment early in the story, when his views of life are changed by an interview with a hermit on the Bithynian Olympus, who had formerly been a corsair—a situation not unworthy of *Tancred*. He is the good genius of the story; and not the least startling phenomenon is that, though there is but little sacerdotalism in the book generally, in the last chapters this personage and the hero reappear at Constantinople in the character of priests—the one of the Anglican, the other of the Greek Church. The outline of the tale is sensational enough; but the greater part of the narrative, describing the life of the boy and girl on the shores of the Bosphorus, is imbued with the repose, one might almost say the monotony, of Eastern life. The tone of the book is strongly anti-Mohammedan, while at the same time it gives

proof of a lively appreciation of the good side of the Mussulman character. The writer, who is an American, and describes himself as "formerly bishop at Constantinople," is evidently familiar with the East from the minuteness and accuracy of his descriptions of Oriental customs and ceremonies, which form a marked feature in the work. The scenery, also, both of the neighbourhood of Constantinople and of the old Ottoman capital of Brousa, is sketched with much graphic truth. Here and there, especially in the earlier part, the reader is prejudiced against the book by sallies of bad taste. This passage, for instance, can hardly be described otherwise than as "rubbish":—

"The sorrows of time march along the same pathway with ourselves; but in the reverse direction. They meet us. As soon as they have gone by they vanish into empty air; but each as it passes lays its load upon us; then it disappears—its mission and its life ended for ever."

And "vulgar" is not too strong an epithet for the following:—

"her real name being *Fatma*, which corresponded better, in English, with her physical condition; for her proportions were of rather uncomfortable magnitude, and she waddled as she walked."

On the other hand, what can be better than this description of the stillness of Eastern towns and villages? We wish we had room for the whole passage:—

"It is this death-like repose, hovering like a spell over the charmed land, which everywhere in Turkey offers to the Western traveller the most striking contrast with the homes which he has left. It is in its outward aspect the token of gentle and peaceful decay. But within and at closer view it is disease at the heart, consuming the vital functions and crippling all the active issues of life."

This inequality of treatment is the peculiarity of the book, but much of it is very gracefully written, and, in particular, the story of the hero's visit to his family as a Mohammedan of rank, when he had not seen them since his childhood, is told with a simplicity and tenderness which are a proof of great skill.

The Life of Alexander Lycurgus, Archbishop of the Cyclades, by F. M. F. Skene, is an interesting account of a man whose single-mindedness and elevation of character would be remarkable in any age and country, but are so especially in Eastern Europe at the present day. The lives of such men are of value, among other reasons, because they enable us to see below the surface of their times, and to form a juster estimate of the society in which they lived—as Neander, with his profoundly sympathetic historical insight, has amply shown in his *History of the Church*. No one who is acquainted with the Eastern Church will deny that there is a large element of formalism and superstition in that communion; but on the other hand, if evidence is wanted that vital religion is to be found there, it may be seen in the existence of characters like Archbishop Lycurgus. Such persons, though they may tower above their contemporaries, never stand wholly alone. Where one comes prominently into view, we may be sure that there are many others, unknown or undeveloped, in whom the same qualities would be found in smaller measure; and the soil which produces these cannot be wholly barren. The father of Alexander Lycurgus, George Lycurgus Logothetes, was a Greek of important station in Samos, by profession a physician, who, before the Greek War of Independence, devoted himself to ameliorating the condition of his countrymen in that island, and afterwards fought bravely for the cause of Greece. During the latter part of his unselfish and religious life, he frequently endeavoured to inspire a spirit of patriotism into his youthful son by recounting to him the stirring passages of his life; and the feeling thus generated, acting on a mind which from early years was deeply religious, produced a passionate devotion to the cause of God and the Church, which, as his biographer remarks, was the best service he could render to his

country. In particular he conceived a strong desire to abolish the ignorance of the clergy, and this object he kept in view throughout his life. His great abilities were discovered at an early age, and after studying some time at Athens he removed to Germany, where he spent seven years at various universities, and obtained the esteem of several eminent teachers. Returning to Athens, he was appointed in 1861 Assistant Professor of Divinity in that university, and in the following year received his ordination in Palestine, whither he had gone on a sort of pilgrimage. At Athens he subsequently combined the duties of professor with those of preacher, but he avoided the office of parish priest, as marriage is indispensable in the Eastern Church for that position. In 1866 he was made Archbishop of the Cyclades, an office for which he was specially fitted, not only by his learning, zeal, and piety, but by his knowledge of the world—an element rarely found in Greek bishops, as they are usually selected from the monasteries. There is an interesting account of his discharge of these functions, of his powers as a preacher, his wisdom in dealing with superstitious practices, and above all, his tolerant spirit. This last element was an important qualification for his position, as the Greek islands, owing to their long occupation by the Venetians, contain a much larger Roman Catholic population than any other part of Greece; and it is pleasing to find him not only quelling the animosities which had previously existed between the rival Churches, but even contracting a friendship with the Roman Catholic bishop. Of course, his visit to England in 1870 is narrated in some detail, and the letters which he wrote to friends in Greece, describing his impressions of the country and the English Church, and his reception by the Queen and other eminent personages, are very interesting. His views on the much debated question of the intercommunion of the two Churches are sensible enough. He says:—"I do not believe that the union can be the work of the present day; for the present, in order to prepare for this work of union, a friendly approximation of the two Churches in the spirit of mutual love is both possible and desirable." The affection which he conceived for this country during his stay is very remarkable. He writes to his favourite sister from Paris:—"On sailing from England I raised my arms to heaven, and blessed the land, praying from my heart that it may ever be covered by the all-powerful right hand of the Lord." Perhaps, after all, the most attractive point in the man's character was his thorough domesticity and the warmth of his family affection.

St. Petersburg to Plevna. By Francis Stanley, Special War Correspondent of the "Golos of Russia," "Manchester Guardian" &c. (Bentley.) *St. Petersburg to Plevna* is light reading; Mr. Stanley gossips pleasantly of the "confidences," if such they can be called, extended to him by Russian diplomatists and soldiers, and of his personal experiences at the seat of war, but his contributions to the history of the campaign are small and his remarks have but little "direct bearing on the great questions of the hour." Mr. Stanley has no very high opinion of the Bulgarians and Roumanians; the former are a "prosperous white-livered set of curs," mean, selfish, cowardly, and treacherous, and they are credited with all the atrocities committed on Russians, Turks, and Bulgars; the character of the latter is composed as a whole "of a complete forgetfulness of all the ten commandments, added to a double dose of profligacy and covetousness." The Grand Duke and his staff are most unsparingly criticised, and the former is accused, rather unfairly, we think, of something very like want of personal courage (p. 185), in retiring to Radenica before the attack on Plevna. Mr. Stanley charges Levitski, who planned the assault on Plevna on September 11, with never having visited his proposed field of attack, and with having forgotten his own dispositions while the battle was raging. He

also states that on the day of the assault the general staff, impressed with the value of the lives of staff officers, remained at Radenica, fifteen miles to the rear. Perhaps the most amusing incident in the book is that in which Colonel Tickenmanyeff, chief of the staff of the 16th Division, and Mr. Stanley, on the evening of September 8, ride off into the darkness at the head of 2,000 men, and losing their way run against the Turks; a sharp fire is at once opened on both sides, the result being that Tickenmanyeff and the "Golos special" bolt in one direction, the men they were leading in another; the former after sundry adventures reach Skobelev in safety, the fate of the latter is not mentioned. Mr. Stanley is not always quite fair in his remarks on the action of the Russian generals, and his comments on the celebrated raid of General Ghourko across the Balkans, at the commencement of the war, will hardly meet with the approval of military men. A melancholy picture is drawn of the needless suffering entailed on the wounded, after the failure of the last assault on Plevna, by Russian carelessness and want of forethought; and Mr. Stanley writes in just indignation of the terrible scenes which followed the capitulation of Osman Pacha. For three days the sick and wounded remained unfed and untended; then the burial of the dead, and too often of the living, was carried out "with the greatest possible amount of indignity." These scenes were allowed "to go on for weeks;" and, coupled with "the miserable fate of the prisoners, who were bivouacked in a starving condition for days on the plain west of the Vid, and then marched off, without food, to perish in the snow, will for ever remain a monument of eternal disgrace to the Russian name."

Notes on Cavalry Tactics, Organisation, &c. By a Cavalry Officer. (C. Kegan Paul and Co.) The author lays down the following principles for the action of cavalry in battle: that infantry and artillery should be assailed in extended order; that the normal formation of cavalry should be in "rank entire"; and that the attack and preliminary advance should be as rapid as possible. Formation in "rank entire" has so often been advocated by high and competent military authority, and seems so necessary a sequel to the introduction of breech-loaders, that it is not easy to see why it has not been adopted, unless, indeed, cavalry officers are "of all classes of military men that most opposed to change." Speed has now become more essential than ever, and it would be well if more attention were paid to the maxim of Marshal Saxe, that "a squadron that cannot charge 2,000 paces at full speed is unfit for service." After discussing the employment of cavalry on the field of battle, the author devotes a chapter to fighting on foot and minor tactics, and concludes with some suggestions for the improvement of the arms, equipment, and organisation of our cavalry, which, if not altogether new, are by no means wanting in value. The Cavalry Officer has evidently given much time and attention to the subject on which he writes, and we hope that his book may be the means of removing some of that "dead weight of professional opposition and apathy" of which he complains.

Tactical Examples. Vol. II. By Hugo Helvig, Major of the Royal Bavarian Staff. Translated by Colonel Sir Lunley Graham. (C. Kegan Paul and Co.) The second volume of Major Helvig's *Tactical Examples* treats of the "Regiment and the Brigade," and is a fitting sequel to its predecessor, which dealt with the "Battalion." The examples are carefully worked out, and their value as a means of tactical instruction can scarcely be over-estimated. In a preface to his translation Sir Lunley Graham replies to some recent remarks by Sir Garnet Wolseley adverse to the system of four company battalions adopted in most of the continental armies, and brings forward several strong arguments in its favour. The four company battalion is in many respects superior to

the eight company battalion, and its advocates are increasing in number and influence, but the system will probably not be introduced into the British army until the rude teaching of war has shown it to be necessary.

NOTES AND NEWS.

MR. O. W. A. TAIT, of Olifton College, has prepared an *Analysis of Green's Short History of the English People*. It will be published immediately by Messrs. Macmillan and Co., with the sanction of Mr. Green, and should prove useful in schools.

DR. W. WAGNER, the compiler of the *Carmina Graeca mediæ ævi*, has just returned to Hamburg after a visit to England of some weeks' duration, mostly spent in examining the Mediaeval Greek MSS. in the British Museum. Among other discoveries he has found an "Alphabet of Love," or collection of short lyrical pieces in early Romain. Judging from the words *τὴν κόρην τὴν ἐφιλόσα* 'σ τὴν Ῥόδον τὴν ἐφῆκα, it would seem to have been written at Rhodes, and as the words ἐσύ 'σαι κίονον πορφύρον ποῦ στέκει 'στὸ παλάτιον οὐοῦ κουμπίζει ὁ Βασίλεὺς καὶ κρίνει ὁ λογοθέτης would naturally suggest, before the overthrow of the Byzantine empire. There can be little doubt that this is the earliest collection of popular Greek poetry that exists. It amounts to about 700 lines. Some of the poems are of very great beauty, and for the happy marriage of southern warmth of expression with the picturesque colour of the Byzantine element, is even poetically superior to the MSS. from the Library at Vienna lately brought to light by M. Emile Legrand. Dr. Wagner is now preparing his transcript for the press, and will accompany it with a short Glossary.

The Librarian of Congress has issued his Report for 1877, from which we learn that the Library now possesses 331,118 volumes, and about 110,000 pamphlets. The separate books deposited under the copyright laws during the year were 4,476, beside a still greater number of periodicals. The library has begun the printing of its catalogue, which has long been ready for the press, and which will be brought down to 1877, arranged in a single alphabet by author's names. Mr. Spofford says that this will include a larger collection of English and American literature than has ever been embraced by any printed catalogue in a single alphabet. As, however, two copies of every publication are deposited under the copyright law, the Library probably possesses an unusual proportion of duplicates. The Library is also completely indexing the documents, debates, and laws of Congress; and the Boston Public Library has offered it its manuscript index of documents, assumed to be approximately complete. Why should not such co-operation be widely extended?

WE have received the seventh *Library Bulletin* from Harvard University, which, beside the usual list of the more important accessions for the previous quarter, concludes the selection of authorities on American history to accompany the Syllabus to Dr. Lodge's Lectures, with brief but exceedingly useful notes. There are also similar notes on the authorities for the earlier Puritan history, for the question of Gold and Silver, and for the history of the Empire and the Papacy 1056-1122. The *Bulletin* ends with an account of the notable books in the Summer collection, and the first instalment of Prof. Norton's descriptive notes on the principal works on Michelangelo. The administration of Mr. Justin Winsor seems likely to prove an admirable commentary on his own text, "Make all the use you can of the college librarian. It is his business to advise you."

MESSRS. MACMILLAN AND Co. have just ready a new and rewritten edition of Mr. W. Robinson's *Parks and Gardens of Paris*. It forms a handsome

octavo volume, and contains more than 350 illustrations.

THE French Academy has made the following awards for four of the chief competitions of 1878:—Gobert prize (1) M. R. Chantelaure, for his work *Le Cardinal de Retz et l'affaire du chapeau*; (2) M. L. Perigaud, author of *Les Saulx-Tavannes* and *Correspondance des Saulx-Tavannes au XVI^e Siècle*. Théroutanne prize (1) M. H. Forneron for a work on *Les Ducs de Guise et leur époque*; (2) *Alain le Grand*, by M. A. Luchaire, and *La Fronde Angevine*, by M. A. Debidour. Bordin prize (1) M. Gustave Marlet, author of a *Tableau de la littérature française, 1800 à 1815*; (2) M. le Comte de Gobineau, for his work on the Renaissance. Marcelin-Guérin prize (1) M. A. Rambaud, author of an *Histoire de la Russie, depuis ses origines jusqu'à l'année 1877*; (2) M. Hippeau for his *L'Instruction publique dans les Etats du Nord*; M. H. Jouin for a Study on David d'Angers; M. Rambosson for a scientific treatise on *Les Harmonies du son et les instruments de musique*.

AN eighth edition of Eduard von Hartmann's *Philosophy of the Unconscious* has just been issued in Germany, showing how large is the demand among German readers for pessimistic literature. The author has accompanied this edition with a Preface, in which he gives (1) directions as to the proper study of his writings, (2) a list of works that have been written on his own, (3) a short characterisation of his own and his disciples' apologetical writings, and (4) a list of those of his writings which have been translated—altogether a by no means over-modest performance.

THE *Rivista Settimanale* states that on the occasion of the festival which is to take place next June at Ravenna, at the inauguration of the monument to Luigi Carlo Farini, a Life of Farini will be published from the pen of Giuseppe Badiali, and also a selection of Farini's unpublished correspondence, with a preface by Adolfo Borgognoni.

THE interesting little polyglot *Journal of Comparative Literature*, published weekly in Transylvania, brings, in its last number, a Schopenhauer relic communicated by Dr. Gwinner, Schopenhauer's friend, biographer, and executor. It is a translation of Milton's Ode "On Time," and is so admirable, exact, and powerful that we would gladly reproduce it here to show that Schopenhauer could lay claims to be a poet also. We are, however, deterred by an earnest appeal from the above-named journal against such a reprint. It is their intention to publish it themselves in *facsimile*, and the profits accruing are to be devoted to the erection of a colossal bust of Schopenhauer on the centenary of his birth, February 22, 1833. Dr. Gwinner judges from the handwriting that the poem was translated when Schopenhauer was still a clerk at Hamburg.

SINCE the close of the late war a praiseworthy literary activity has sprung up in the Spanish Basque provinces. We lately noticed the publication of the *Concionero Vasco* at St. Sebastian, and we now draw attention to the "Asociacion Euzkara de Navarra," which has its seat at Pampeluna, and the *Revista Euzkara*, a monthly publication in Basque and Spanish, for its literary organ. Dryden thought he said a good deal when he wrote "Thrice he routed all his foes, and thrice he slew the slain;" but a literary error needs a deal more slaying ere it finally disappears. We are astonished to see at pp. 28-29 of the No. for April, the "Canto de Altobiscar" still treated as authentic by Basques. Not only did M. d'Abbadie, on its publication by Fr. Michel, in *Le Pays Basque*, write to the *Gentleman's Magazine*, March 1869, p. 226, declaring that he knew when, and in what language it was first written (a statement which he has frequently repeated to the present writer), not only M. Bladé (whose opinions are here combated) in 1866, but a much more competent writer in *L'Imparcial de Bayonne*, in 1873, in

detailed criticism, has proved the essentially modern character both of this and of the so-called, but older, "Chant des Cantabres."

THE *Nuova Antologia* for April 15 has an article by Signor La Lumia on the life of the Macaronic poet Teofilo Folengo (Merlino Occcai), especially on his later days, which were spent in the monastery of San Martino, near Palermo. There he wrote a poem *La Palermimana o humilità di Cristo*, which was dramatised into a sacred play and was known as *Atto della Pinta*. Of this curious play Signor La Lumia gives a full account.

IN the *Rivista Europea* Signor Bartolotti publishes some valuable documents illustrative of the Florentine diplomacy at Rome when Cosimo I., Duke of Tuscany, was maturing his schemes for seizing the Republic of Siena. Signor Modona publishes an instalment of a work on which he is engaged on the Ario-Semitic Solar Myths. In his paper he discusses the legend of Sappho and Phaon, which he reduces to a solar myth, and concludes that this early myth gathered round it stories of profligacy, and that in later times the myth and its attendant stories were transferred to a poetess, of whom nothing was known save the name, which happened to be the same as that of the heroine of the myth. The real poetess was therefore credited with the qualities of her mythical homonym. Signor Ademollo finds a flaw in Goethe's *Italienische Reise*, where, in his description of the Carnival in 1783, he mocks at the Pretender, Charles Edward Duke of Albany, for being the only noble who insisted on using his privilege of driving along the Corso in the Carnival week, "adding to the general mummery the special mummery of his own kingly pretensions." This, Signor Ademollo points out, is unhistorical, as the Duke of Albany died on January 30, 1788, and therefore could not have been present at the Carnival in that year. Signor Ademollo attributes Goethe's mistake to an unworthy desire to have a fling at the fallen, through a courtier's sympathy with the powerful House of Hanover.

THE *Deutsche Revue* for April has a suggestive article by Brugsch-Bey on the "Mysteries of the Ancient Egyptians," founded on personal investigation of the Egyptian temples and hieroglyphics. The *Revue* also begins the publication of a series of letters of Liebig addressed to Prof. Wöhler, beginning in the year 1829; only such parts of the letters are published as are of general interest in showing the course of chemical studies, without going into the details of experiments.

THE *Cape Monthly Magazine* for April contains an interesting, but tantalisingly short, article on Malagasy Folk-lore. It consists of three tales translated by Miss Cameron from a work entitled *Specimens of Malagasy Folk-lore*, edited by the Rev. L. Dahle, of the Norwegian mission in Madagascar, and published at Antananarivo last year. Like so much of South African folk-lore, the three tales are largely concerned with animals. Thus the first explains "why the rats are devoured by the cats." The rat and the cat, it seems, once went out hunting together, the rat having previously taken the precaution of making a hole in the ground. They brought back with them a fattened ox, the bones and skin of which alone were given to the rat, while the cat seized all the flesh. What he could not eat at once was salted and hung up in a basket. While the cat was away the rat nibbled a way through the basket and devoured the flesh inside, and when chased by the cat upon its return fled into the hole it had made and so escaped. The second tale describes a certain Ravazimba, who belonged to the race of the Azimba, "small of stature and with small heads." After catching the Seven-headed Hydra, he sent the serpent called "Lord of the Water" to tell his parents: "I am gone down below the water, and I send to bid you good-bye; send, therefore, the blood of some living creature, with its feet, its fur, and its fat, and if ye do this ye shall be blessed." A small blue bird called the Vintay

was afterwards despatched with a similar message, and in return Ravazimba said to it:—

"Because you have been diligent and wise, I bestow honour upon you; I will place upon your head a crown of glory, and I will array you in blue day and night. When you have young, I will rear them; and those who seek to kill you I will slay in their youth."

Hence it is that the Vintay builds its nest close to the water's edge, and, like the serpent called "Lord of the Water," is not killed. The Vazimba are frequently promised gifts of sheep, fowls, and the like, in return for restoration to health, general prosperity, &c. The third tale narrates some stories of the Songomby, a fabulous animal, large and fleet-footed, about the size of an ox, which devours human beings. This creature is supposed to live in caves, and on the African side of the Straits to have formerly been trapped by placing a crying child, bound, near its den, and then to have been used as a horse.

WE noticed in our last number some new and old literary journals published in Germany. This week brings us a new advertisement of the *Deutsche Literaturblatt*, issued by the old-established firm of Perthes in Gotha, and edited by Prof. Herbst. Its special object is, as usual, to counteract the fatal influence of "dishonesty and dilettantism," now so prevalent in the critical papers of Germany. All reviews are to be written by well-known authorities, and will contain both "a picture and a judgment" of each book. The books to be reviewed are chiefly to be those which may be called popular, or not exclusively technical. "Popular," however, has a wide sense in German, and when applied to such works as the Greek and Roman histories by Curtius and Mommsen, or Helmholtz's *Tonempfindungen*, means really what is thoroughly natural, digested, and artistically finished, as distinguished from the raw and crude materials occasionally poured out in the ponderous volumes of learned but lazy writers. The Review is to appear at first fortnightly, and is strongly recommended to that large class of Germans who are living abroad in every part of the world.

A FRENCH translation of the English novel *Marmorne* is now appearing in the *Temps* newspaper. It will afterwards be reprinted as a volume in Messrs. Hachette's "Bibliothèque des Meilleurs Romans Etrangers."

OBITUARY.

PROF. HEINRICH LEO, the celebrated historian and philologist, whose death is announced by the German papers, presents a singular instance of the mutability of human opinions. He started in life as an advanced Liberal after the fashion of Ludwig Jahn and as a staunch disciple of Hegel's philosophy, and died one of the most fanatical upholders of Conservative and orthodox principles. The story of his life is soon told. He was born at Rudolstadt in 1799, and at the age of seventeen went to the University of Breslau to study medicine. Soon, however, the more congenial disciplines of history and philology attracted him, and after having visited Italy he wrote his first important work, on the *Constitution of the Cities of Lombardy* (1827), in continuation of a smaller book on the same subject published four years previously. After having held various positions in the Universities of Berlin, Dorpat, and Jena, he obtained in 1830 the Professorship of History at Halle. In the meantime the change in his political and religious opinions above indicated had taken place, and in his *Studies and Sketches on the Natural History of Government* (1833) he finally broke with the principles of modern progress, and preached reaction pure and simple. His numerous polemical writings do not concern us here. More important and of lasting value are his purely scientific works, his *Altäussische und angelsächsische Sprachproben* (1838), his *Beowulf* (1839), and his *Vorlesungen über die Geschichte des*

deutschen Volkes und Reiches (1854-1866). Since 1863 Prof. Leo was a member of the Upper House of the Prussian Diet.

SWITZERLAND has lost one of her most industrious and promising historical scholars in Traugott Probst, Canon of Solothurn, who has just died in that city at the age of 35. He published a number of original articles upon the history of his fatherland, principally in the successive volumes of the *Archiv der Schweizer-Geschichtsforschenden Gesellschaft*. Perhaps the most valuable of these is an exhaustive enquiry into the relations between the Swiss Confederacy and the Empire up to the year 1490, in which he brought much new light to bear upon the causes of the Swabian War. Since the year 1870, Probst has been the painstaking editor of the *Anzeiger für Schweizerische Geschichte*.

THE death is announced of M. Gustave de Wailly, at the age of 74. He was the author of several dramas, and of a translation of the first four books of the *Aeneid*.

NOTES OF TRAVEL.

WE have received a copy of the Annual Address of Chief Justice Daly, LL.D., President of the American Geographical Society of New York, which contains an excellent review of the geographical work of the world in 1877. One of its most interesting paragraphs refers to a new light which has been thrown on the probable fate of part of Sir John Franklin's expedition. It will be remembered that in 1872 Captain Potter, master of a New Bedford whaler, obtained a few spoons and other relics of the ill-fated expedition of Sir John Franklin, from two Esquimaux of the Netchelli tribe, who told him that the articles had belonged to a party of white men who came a long time before to the place, in the Gulf of Boothia, where the Netchelli were then wintering, and all of whom they said had died there during the winter. This information did not at the time attract much attention, as it appeared improbable that the survivors had gone in the north-eastern direction to which this pointed, when it was known from their own record, found by Sir Leopold McClintock at Point Victory, on the north-west coast of King William's Island, that they were compelled to abandon their ships, and were to start on April 26, 1848, from that point (105 souls, under command of Captain Crozier, Sir John Franklin being then dead), for Back's Great Fish River to the south: and that they did so was confirmed by information afterwards received by Dr. Rae from the Esquimaux. During the present year, however, Thomas F. Barry, second mate of the *A. Houghton*, a whaling vessel which was stranded last year on the north-eastern shore of Hudson's Bay, and who was with Captain Potter in 1872, brought back the intelligence that while his vessel was wintering last year at Marble I. in the upper part of Hudson's Bay, he obtained from some other Netchelli Esquimaux a silver spoon with Franklin's crest on it, and that upon conversing with these natives they told him exactly the same story respecting the party of white men that he had heard at Repulse Bay five years before. A chart had been laid open before the Netchelli at that time, and they were asked if they could point out where these white men died and were buried. The Netchellis followed up the outline of Melville peninsula very carefully till they came to Cape Englefield, the north-west point of that peninsula, when they looked for an island in the west, in the Gulf of Boothia, and were disappointed at not finding it on the chart. As Barry understood them, it was upon this island, or in its vicinity, that the white men were buried, and they gave the direction of the place by pointing to the north-west from Cape Englefield. The Esquimaux, Joe Ebberbing, told Dr. Daly that he saw this island when he was with Hall, and he fixes it upon the chart in about

70° N. and 87° W. long. in the Gulf of Boothia. Dr. Daly thinks it probable that one or other of the parties under Captain Crozier, going towards the Great Fish River, may have changed their course to make for Victory Harbour, on the south-eastern shore of Boothia Felix, where Sir John Ross abandoned his vessel, the *Victoria*, in 1832, and where it was known that a large depôt of provisions had been left.

In addition to its *Bolletino*, the Italian Geographical Society has begun the publication of a journal entitled *Memorie della Società Geografica Italiana*, the first part of which opens with a lecture on Scientific Geography by the president, Cristoforo Negri. We find here also the commencement of a valuable series of instructions for travellers in scientific work by various authors, and an account of the famous planisphere of Bartolomeo Pareto of 1455, which was believed to be irreparably lost after the death of its last known possessor, Padre Giovanni Andrea, but which has found its way to the Biblioteca Vittorio Emanuele in Rome.

INFORMATION has been received by the Italian Geographical Society through Gordon Pasha at Khartum that the members of the Matteucci-Gessi expedition had reached Fadasi, the first station in the Galla country and the limit point as yet of exploration in the direction from the Nile valley, in excellent health. According to Col. Gordon, the part on which the travellers are now entering, the thirty days' march through hostile tribes between Fadasi and the country of Kaffa south of Abyssinia, centres in itself all the dangers of the proposed route. Col. Gordon had formed a plan of establishing a chain of Egyptian military stations between Fadasi and Kaffa, but the scheme is not realisable at present on account of its cost.

CAPTAIN MARTINI, one of the members of the Marchese Antinori's expedition, has returned to Rome from East Africa, bringing with him presents for the Pope from King Menelik of Shoa.

As the result of his recent observations in New Guinea, the Rev. S. Macfarlane states that the people of Kerepunu and Hula are by far the finest-looking natives he has seen in the island, and the most industrious he has met with throughout the South Seas. Their villages are unusually neat and clean, their houses and canoes well-built, and their plantations like well-cultivated gardens in England. Mr. Macfarlane saw the work in its different stages. The land is turned over, as if it had been ploughed, by rows of men with pointed sticks, which they simultaneously plunge into the soil and use as levers. It is then broken and neatly levelled by the women, after which bananas, sugar-cane, yams, &c., are planted in lines. Mr. Macfarlane saw several square miles of these gardens, all neatly fenced in and thoroughly weeded, with bananas and vegetables planted in rows as straight as an arrow. The people observe a regular system of working two days and resting one, and they are very systematic in their work, some devoting themselves to agriculture and others to fishing.

THE Rev. W. Wyatt Gill, whose return to the South Seas we recorded the year before last, was engaged for some weeks during the past summer in making a tour among the islands of the Hervey Group in the South Pacific.

HIMALAYAN EXPLORATIONS.

IN our last issue we briefly alluded to some important geographical work which has been performed on our northern Trans-Indus frontier by one of the trained explorers attached to the Great Trigonometrical Survey of India. The Mullah, the explorer in question, has made a survey of the course of the river Indus, from the point where it enters the plains above Attok to that where it is joined by the river of Gilghit, which portion has hitherto remained unexplored.

Here the great river traverses a distance of some 220 miles, descending from a height of about 5,000 feet to 1,200 feet above the sea-level, and its course winds tortuously through great mountain ranges, whose peaks are rarely less than 15,000 feet high, and culminate in the Nanga Parbat, the well-known mountain, whose height (26,650 feet) is only exceeded by a very few of the great Himalayan peaks. No European has ever yet penetrated into this region, which is very difficult of access from all sides, and is inhabited by hill tribes, independent and suspicious of one another. Each community elects its own ruler, and has little intercourse with its neighbours, and with the outer world it only communicates through a few individuals who are privileged to travel over the country as traders. The Mullah possesses this privilege, and thus, in the double capacity of trader and explorer, was able to travel along the Indus and through some of the lateral valleys, leaving the rest for future exploration. He afterwards proceeded, as directed, to Yassin, through the Gilghit Valley, which has been already surveyed. From Yassin he surveyed the southern route to Mastuj, through the Ghizar and Sar Laspur valleys, and has furnished an important rectification of a route hitherto very erroneously laid down from conjecture. From Mastuj the explorer proceeded along the route leading towards the Baroghil Pass, as far as the junction of the Gazan with the Yarkhun river, and then along the northern road from Mastuj to Yassin. This road turns up the Gazan Valley, crosses the Tui or Moshabar Pass, which is thought to be not less than 16,000 ft. above the sea, and, after traversing a deep crevassed glacier for some eight miles, reaches the point where the Tui river issues in great volume from the glacier; the road then follows the course of the river down to its junction with the Warchagan near Yassin. Returning to Sar Laspur, the Mullah next surveyed the route to the south-west, up the valley leading to the Tal Pass, which is situated on a plateau of the range connecting the mountains on the west of the Indus Valley with those on the east of the valley of Chitral, a region generally known by the people of the country as the Kohistan. The Swat and Panjkora rivers, and most of their principal affluents, are found to take their rise here. The most commanding peaks of the range have already been fixed, but of the general lie of the valleys relatively to the peaks nothing was known before the Mullah's visit, and he has done much to elucidate the geography of this region. After crossing the Tal plateau, he descended into the valley of the Panjkora, and traversed its entire length down to Dodbah at the junction of the Dir river. He was prevented from following the Panjkora to its junction with the Swat river, and therefore travelled along the Havildar's 1868 route to Miankalai. Thence he surveyed the road to Nawagai and on to Pashat in the valley of Kunar; and, last of all, he surveyed the road from Nawagai down to the British fort of Abazai. The explorations of the Mullah have thus filled up a considerable gap in the map of the country on our northern Trans-Indus frontier, where the Survey propose to carry out further explorations as soon as possible.

STATEMENT OF THE OXFORD UNIVERSITY COMMISSIONERS.

THE work of the Oxford University Commission has advanced one stage. The Commissioners were required by their Act of Parliament, before approving any scheme submitted to them by the colleges, to publish a Statement defining the main purposes relating to the University for which in their opinion provision should be made, the sources from which funds for those purposes should be obtained, and the principles on which payments from the colleges should be contributed. This preliminary statement the Commissioners have now issued in a somewhat lengthy docu-

ment, which has been elsewhere inaccurately described as a "Report." It is important to bear in mind the origin and scope of the document, in order to appreciate it at its proper value. The Commissioners have scrupulously limited themselves to the duty imposed upon them. It may be regretted that they did not take a wider view of their instructions. A prudent lawyer will never volunteer his opinion beyond the facts on which he is expressly consulted. But we might have expected from a body of men so eminent as the Oxford Commissioners something like a general review of the subject of academical reform. It would be a matter of more than common interest to learn their considered opinions on such fundamental questions as the relation of the professoriate to the working staff of college tutors, the continued existence of the colleges as overgrown boarding houses, or the methods of encouraging study and research outside the trammels of the examination system. On these points they have preferred by their silence to disarm opposition rather than arouse enthusiasm. Their Statement deals with details and not with principles. It merely formulates suggestions that have long been the common property of most academical reformers. It is addressed to resident teachers and college bursars rather than to the general public. The parties that desire the reorganisation of the faculty of medicine, or the establishment of an Indian Institute, equally with the advocates of the endowment of research, will receive from it but scanty encouragement. It is marked throughout by an excess of cautiousness, finding a fit expression in the laboured sentences and saving clauses which seem to betray the professional hand of the chairman. Those who are familiar with the Report of the Hebdomadal Council, published in March of last year, will have no difficulty in recognising the proximate source of inspiration. In fact, the present Statement may be described as an authoritative promulgation of that Report, supplemented by an indication of the financial demands involved.

The subjects of which the Commissioners treat may be arranged under four headings: (1) the augmentation and better endowment of the teaching staff of the University; (2) the erection of University buildings and their maintenance in a state of efficiency; (3) the consideration of certain miscellaneous wants of the University, to be satisfied for the most part out of a common fund contributed by the colleges; (4) suggestions with regard to the manner and the proportion in which the colleges shall furnish such contributions. Under the first heading it is proposed to fix the stipends of twenty-five chief professorships, including three chairs to be newly founded, at a value ranging between 700*l.* and 900*l.* a year; to fix the stipends of twelve minor professorships, also including three new chairs, at a value ranging between 400*l.* and 500*l.*; and to found about a dozen readerships, each with a salary of 400*l.* The proposal to divide professorships into two classes is open to criticism; and it may be urged that the wife of every professor will consider her husband an ill-used man if he is not awarded the maximum salary of his class. It is also of doubtful expediency to abolish the Corpus chair of jurisprudence, and apportion its subject matter between constitutional and international law. The entire faculty of theology and several other chairs, such as those of Sanskrit and Fine Arts, are altogether omitted from consideration. The reason for this omission is obvious; but the result is that it is difficult to estimate the financial consequences of the changes proposed. Assuming, however, for each professor the average stipend between the two extremes, it may be calculated that the total annual sum required for the fifty University teachers in the above list will be about 30,000*l.* Owing to the existence of certain special sources of endowment, the whole of this sum will not fall upon the colleges; but the Commissioners propose that the Colleges shall henceforth take upon themselves to meet that

portion of the professors' salaries now defrayed from the University chest. According to the Report of the Duke of Cleveland's Commission of Enquiry, the professorships corresponding to those now under discussion received in 1871 about 2,500*l.* from special endowments, 4,500*l.* from the University chest, and 6,500*l.* from the colleges: total, 13,500*l.* To make up 30,000*l.*, therefore, the colleges will now have to furnish no less than 27,500*l.*, or more than fourfold their present contribution, making full allowance for some increase since 1871. We may remark that the total income of all the professors and readers in that year from all sources, including fees, amounted to only 25,000*l.*, of which the five chief theological chairs absorbed 7,500*l.*

In regard to University buildings and their maintenance, the Commissioners suggest that all capital expenditure should be provided by the University from its own corporate funds by means of borrowing. In 1871 the corporate income of the University was 32,000*l.*; and it is argued that this income will be ample for all purposes, when augmented by increased profits from the Clarendon Press, and relieved by the transfer of other charges to the colleges. On the other hand, it is proposed that the colleges should contribute an annual sum of 3,000*l.* toward the general needs of the Bodleian Library, in addition to the present endowment of 6,500*l.*; and also an annual sum of 500*l.* for the proper maintenance of the Archaeological Museum which it is intended to establish. The third class of recommendations is of a miscellaneous nature. They comprise retiring pensions for professors; additional provision for unattached students and certain examining boards (both of which departments ought certainly to be made self-supporting); and the three following objects, which we quote at length because of their intrinsic importance, and also to illustrate the pseudo-legal circumlocutions in which the Commissioners have enveloped their meaning:—

"The foundation and endowment of scholarships or exhibitions tenable after a certain fixed period of residence in the University, for students in any special branches of study (including subjects which do not fall within the ordinary University course, such for example as medicine), which may be usefully promoted by such encouragement, under conditions properly adapted to make their enjoyment dependent upon the *bonâ fide* prosecution of such studies.

"The encouragement of research, by the employment of properly qualified persons, under the direction of some University authority, in doing some definite work, or conducting some prescribed course of investigation, in any branch of literature or science; or by offering prizes or rewards for such work or investigation.

"The appointment and remuneration, from time to time, by the University authorities, of extraordinary professors or occasional lecturers in any subjects, either represented or not on the ordinary teaching staff of the University."

The concluding portion of the Statement, indicating the principles according to which contributions should be levied from the colleges, is characteristic of the spirit of permissive reform which animates the entire document. All educational and other wants of the colleges themselves are to be liberally provided for, before the most pressing necessities of the University are taken into consideration. Prize-fellowships are to be retained pretty nearly in their present form. As a first step, the contribution of every college towards the stipends of the new University readers is approximately fixed at $1\frac{1}{2}$ per cent. on the amount of the ordinary revenue. Then the charges for the professoriate, the Bodleian Library, and the Archaeological Museum, are to be apportioned among those corporations best able to bear the burden. Finally, after the lapse of some years, "such of the colleges as may from time to time have a further disposable surplus," not sunk in bricks and mortar, or divided among the teaching staff, are expected to contribute to a common University fund from which the class of miscel-

laneous wants is to be met. There is perhaps but little harm in thus postponing the endowment of research to a future epoch, when the meaning of the phrase shall be better understood.

JAS. S. COTTON.

M. RENAN'S "CALIBAN."

THE curiosity which was felt about M. Renan's *Caliban* before its publication has in one way hardly been satisfied by the result. The interest of the little piece is much more political than literary, and thus one feels that a rather unjustifiable liberty has been taken with Shakspeare. It is perhaps no wonder that the Republican party in France should have been bitterly annoyed at it, but we cannot avoid a slight feeling of surprise that M. Renan should have taken the trouble thus to annoy them. The first act shows us Prospero restored to Milan, but living very much in retirement, and still practising his magic arts. As he has not drowned his books deeper than ever plummet sounded, so also he has parted neither with Caliban nor Ariel. The latter still executes his hests, the former is kept as a kind of tame monster, but is allowed free access to the cellar. Here we find him in the condition which might be expected. The wine makes him moralise, for he has advanced considerably in civilisation. He is still, however, very angry with Prospero, by whom he considers himself *exploité*. Ariel appears and remonstrates, but, of course, with no effect. Then follows a theosophic dialogue between Prospero and Ariel of very little interest, but fortunately short. Act the second shows us a *fête* at Milan where Prospero regales his subjects with the same shows which we knew of old in the Isle. Groups of citizens wander about and converse: some signs of a popular conspiracy being visible. Prospero is warned of this but despises the warning, trusting to his art, and once more retires to his study at Pavia. In the third act something like an *émeute* begins, and Caliban is active in it. He becomes suddenly eloquent, addresses the people on their wrongs, and they salute him as *Le Grand Citoyen Caliban*. Finally they carry him to the palace and enthroned him. Short as is the time, the capable brute has gone through another metamorphosis. Being in power he preaches moderation, and bids them go home and crown their victory by respect for property. In the last scene he soliloquises—decides that *le Gouvernement doit résister*, and that he will be a patron of arts and letters, even of Prospero himself. In the fourth act Prospero receives the news, and naturally cannot believe it. He is convinced at length, and bids Ariel with his art restore order. The tricky sprite flies to execute his bidding, but returns beaten—"against the people spells are powerless." Prospero feels himself vanquished; and when a deputation arrives from Milan announcing the gracious intentions of Caliban, he gives way at once, especially when he finds that the new Government will not give him up to the Inquisition, which on his downfall is prompt to seize on the magician. Then in the fifth act we have the coronation of Caliban and the prodigality with which the Church lavishes her favours upon him. Even Prospero consents in his turn to be *exploité*, and to throw the lustre of his scientific knowledge and discoveries over the reign of the new Duke. Only Ariel does not understand this facility; he cannot change his allegiance; the complaisance of Prospero is his death-warrant; he is resolved into the elements.

The chief drawback of the piece may be apparent even from this slight sketch. The metamorphoses of Caliban are too rapid. From his stage of drunken revolt to that of conspiracy is of course no unnatural transition; but thereafter he becomes revolutionary leader, is struck with a respect for property, lays aside his sanguinary projects, and starts saviour of society in little more than a few minutes. The transition from

Danton to Napoleon III. is legitimate enough and full of points for satire; but it needs broader canvas to work it out upon. Another fault is that Prospero's aerial police seems to have lost not merely its authority but also its intelligence, and that the magician himself has become a very singular sort of dotard. But of course M. Renan's main design was to complete his sketch of Caliban himself: to show the readiness of democracy to admit any leader, and the readiness of the leader to cool down in his revolutionary ardour when he is once arrived. This object he has fulfilled happily enough, and at the same time he has gratified Voltaireans by a most stinging picture of the sycophancy of the clergy. *Caliban* will remind some people a little of *Rabagas*, and others a little of *A Soul's Tragedy*. But it will, we think, seem to most readers a pity that a grand subject which, treated as M. Renan has in parts treated it, somewhat on the plan of the second part of *Faust*, might have been made a whole satiric drama of modern society, should have been thus insufficiently handled. Shakspeare's characters are not exactly *publica materies*, to be turned to such slight uses. The following soliloquy of the Carthusian prior during Caliban's enthronisation is as good a key-note of the tone adopted as any other:—

“Réflexions du prieur des Chartreux, assis dans sa stalle et récitant son bréviaire.

“Le monde, que j'ai bien fait de quitter, est une illusion éternelle, une comédie composée d'actes sans fin. Ce qui vient d'arriver prouve ce que j'avais entrevu et ce que personne ne voulait croire, c'est que Caliban était susceptible de faire des progrès. Oui, toute civilisation est l'œuvre des aristocrates. C'est l'aristocratie qui a créé le langage grammatical (que de coups de bâton il a fallu pour rendre la grammaire obligatoire!), les lois, la morale, la raison. C'est elle qui a discipliné les races inférieures, soit en les assujettissant aux traitements les plus durs, soit en les terrorisant par des croyances superstitieuses. Les races inférieures, comme le nègre émancipé, montrent d'abord une monstrueuse ingratitude envers leurs civilisateurs. Quand elles réussissent à secouer leur joug, elles les traitent de tyrans, d'exploiteurs, d'imposteurs. Les conservateurs étroits rêvent des tentatives pour ressaisir le pouvoir qui leur a échappé. Les hommes plus éclairés acceptent le nouveau régime, sans se réserver autre chose que le droit de quelques plaisanteries sans conséquence.

Au fond, l'éternelle raison se fait jour par les moyens les plus opposés en apparence. Le budget de Caliban vaudra peut-être mieux pour des gens d'esprit que le budget de Mécène. Bien peigné, bien lavé, Caliban deviendra fort présentable. Il y aura peut-être un jour des médailles *A Caliban, protecteur des sciences, des lettres et des arts*. Prospero peut vivre, au moins quelque temps, sous un pareil régime, et il a même chance d'en ressaisir la direction. Il faut pour cela de la prudence; car la démocratie est jalouse et soupçonneuse. Mais, en étant modeste et en cachant son jeu, on fait bien des choses. Quant à l'extrême délicatesse des âmes tendres, mues par un sentiment personnel de fidélité, elle n'a plus de place dans un tel état du monde. Ces âmes-là n'ont plus qu'à mourir: ‘J'ai aimé la justice et j'ai haï l'iniquité,’ disait un grand pape. On peut toujours aimer la justice; mais haïr l'iniquité!... c'est plus facile à dire qu'à faire. Où est l'iniquité? Les meilleurs esprits s'exténuent à la trouver et, en définitive, sont fort embarrassés.”

G. SAINTSBURY.

MAGAZINES AND REVIEWS.

MAY, that “season delituous,” is the month in which literature, like Nature, is most full of bloom and voice; and the magazines of the month seem rich and copious. Mr. Goldwin Smith, the *Diva triformis* of the periodical press, shows his austere countenance in each of the three chief Reviews, attacking the Crisis in one and the Jews in another, while in the third he deals with the greatness of the Romans. This is a considerable feat; but one cannot help regarding such multifarious writings as one regards the speeches of

statesmen that are heard every week, as ruinous to their own efficiency. The *Fortnightly* contains many other articles than Mr. Goldwin Smith's on which it would be pleasant to dwell, such as Mr. Saintsbury's “Anniversary,” a temperate and fully-informed article on the commemoration of Rousseau and Voltaire; or Mr. Myers's second paper on Mazzini, as fervid as might be thought likely *a priori* by those who have felt the Mazzinian inspiration and know the other writings of Mr. Myers. The Editor prints another chapter from his forthcoming “Diderot,” dwelling this time upon the experiences of that strange being (“that unique man,” as Voltaire called him) at St. Petersburg, on his relations with Catherine II. and her court, “a hotbed of corruption, intrigue, jealousy, violence, hatred,” and his return to the Hague and to France. Not the least interesting parts of these lively pages are the lines in which Mr. Morley describes the Galitzins and their house in the little city which was even then, as it had been for two centuries, the capital of western freedom. Mr. H. Nettleship's ten pages on Catullus do not pretend to be more than a slight, though very graceful, study of the great poet, to whom the labours of Munro, Ellis, and Baehrens have lately redirected attention. Readers who have not followed the writings of these scholars will note with great interest what Mr. Nettleship borrows from Mr. Munro and Mr. Ellis; i.e. the extremely acute *rationale* of Roman indecency given by the one, and the translations of the other, as great a *tour de force* as Mr. Tennyson's own hendecasyllables, and adding to the “dainty metre” complete literalness of rendering. The most interesting of Mr. Nettleship's own remarks are those in which “on a reconsideration of the evidence” he asserts his agreement with those who identify Lesbia with Clodia, the sister of P. Clodius, the enemy of Cicero; and those where he supports this assumption by chronological arguments drawn from the shifting relations of Cicero with the democratic party. It need not be added that the background of the essay, so to speak, is filled in as firmly and truly as might be expected from a scholar of Mr. Nettleship's eminence.

THE *Nineteenth Century* for this month is certainly a strong number, and ought to appeal with effect to very various interests. Dr. Stanley's paper on the “Eucharist” is a characteristic piece of work, and will probably draw more readers than anything else in the number. We are not, however, concerned with it, nor with Prof. Goldwin Smith's answer to Dr. Adler on the subject of “Can Jews be patriots?”—an answer conceived, we venture to think, in a tone and spirit not altogether worthy of Prof. Smith. The only articles, indeed, which seem to fall within the scope of these notices are “Méryon and Méryon's Paris,” by Mr. Wedmore, and the fresh instalment of “A Modern Symposium,” which heads the number. This last is an extremely readable discussion of the relative justice of “the popular judgment and of the judgment of the higher orders” in political matters. Which show most political capacity and insight in the long run, the masses, or the cultivated classes? Is Mr. Gladstone right in thinking that the whole history of the country since 1815 is made up of a series of instances of the general superiority of the popular judgment to that of rich and cultivated people in matters of practical politics? Lord Arthur Russell opens the discussion, and it need scarcely be said that in a literary conversation of this kind, where for the most part only one utterance is allowed, the first speaker is at a disadvantage. Mr. Hutton has no difficulty in pointing out his predecessor's omissions, and then goes on to develop Mr. Gladstone's assertion as to the history of the country since 1815. The history of the reform of the criminal law, of the abolition of slavery and the slave trade, of Catholic emancipation, is dwelt upon in turn as evidence of the general soundness of the popular judgment,

and of the slow apprehension of the privileged or cultured classes. Lord Arthur Russell's conclusion is that “the uneducated masses are only in the right when led by right-minded leaders,” which leaders, apparently, must always come, however, from the upper classes. Mr. Hutton agrees that the leadership must come first—the “minority of the minority” must pronounce—but he then proceeds to dwell on the *teachableness* of the masses, as compared with the slow reception by the cultivated classes of ideas that touch interests or long-established prejudices. Mr. Grant Duff follows in the same strain, endeavouring at the same time to convince the two previous speakers that substantially there is no difference between them. “The whole art of politics,” he says, “worthy of the name, in our day appears to be to try to get the ideas of the ‘minority of the minority’ stamped as deep as possible on, and spread as wide as possible among, the masses.” How, indeed, should “society” be right in politics? Our boys are badly educated, our girls rather better, but still insufficiently; out of such conditions the true culture cannot grow, while a hundred warping influences of tradition and self-interest hinder the free ingress of ideas. “We are in the midst of a bad decade of the century—a decade marked by the triumph of falsehood and charlatanism in politics.” The cultivated intelligence of the country must try to make the next decade better by appealing to those classes which being brought more in contact with the sterner realities of life are more inclined to seriousness than “the roses and nightingales” of society. Mr. Frederic Harrison winds up the discussion with his usual ability and directness, and as might be expected puts in—beyond and above the plea for the general soundness and teachableness of the masses when properly led—a plea for the individual working man. An illiterate collier could not, of course, administer the Foreign Office by the light of nature, but there are born leaders in the working classes as well as in what we call the cultivated classes. A course of Eton and of general literature does not secure political training. “Working-men may talk ungrammatically, and may never have heard of Mr. Ruskin, and yet may be trained politicians. True political leaders are formed in all kinds of ways and out of all sorts of grades.” Mr. Wedmore's paper on “Méryon and Méryon's Paris” is a clever, appreciative, but rather over-emphasised study of the great French etcher. It certainly brings Méryon and Méryon's art clearly before those who know not Méryon, and in point of judgment and interpretation will probably win the assent of those who do. But the writer's touch wants breadth, wants ease. And this ought to be amended, for Mr. Wedmore has a great deal to say, and in the main says it with crispness and individuality. A little more repose in narrative—the courage to be quite simple when the facts are simple—something more in these directions would, we think, bring out the elaborate passages of criticism and description into the relief which imaginative writing of any kind, whether prose or poetry, must somehow get for itself. Mr. Wedmore might borrow something in these respects from Mr. Hamerton. His general picture of Méryon is, however, a more delicate piece of work than that given in *Etching and Etchers*, and wants only what an etcher would call some “quiet spaces” to rank as a really good bit of critical writing.

VICTOR HUGO'S NEW POEM.

Paris: April 30, 1878.

Victor Hugo's new volume of verse, *Le Pape* (Calmann Lévy), will prove to the majority of readers a surprise approaching to disappointment. When it was known that the poet of *Les Châtiments* was about to publish a book entitled *Le Pape*, it was generally supposed that we should be treated to a series of virulent satires against the Papacy and against the Church, in the style of the verses which appeared a few years ago, when the

chassepots of Mentana had just "done wonders," and in which Victor Hugo said to Pius IX. :—

"Ce qui plaît à ton cœur et ce que tu bénis
C'est un fusil tuant douze hommes par minute."

Far from it. *Le Pape* is a book, noble, pleasing, calm, and religious in style, and in tone genuinely pastoral and pontifical. It certainly is a satire, but a satire of a very peculiar kind, in which the poet only criticises the Papacy by tracing a noble picture of what it should have been, while leaving to the reader the task of comparing its actual state with its ideal.

The first scene (for the poem assumes a semi-dramatic form) shows us the Pope asleep. The poet sets forth his dream. He begins by repulsing scornfully the Kings who boast before him of their power; he leaves the Vatican and all his wealth to resume the sackcloth and sandals of the monks, and to go out into the world preaching love and peace. At the Synod of the Eastern Bishops, he preaches poverty and liberty; he anathematises, to the great scandal of all present, the social injustices and the unnumbered evils engendered by theocracy and monarchy; he makes the poor man who denies God believe in His existence by acts of charity; he protests in the name of God, who alone is infallible, against those who are fain to attribute infallibility to a man; he weeps over the sorrows of the poor, sheep shorn by the rich; he reminds the Archbishop who combines in his church all the splendours of wealth and of art, that it must, before all else, offer an asylum to the unfortunate; he proclaims the sanctity of life, fulminates his anathemas against war between peoples, against civil war, against the penalty of death; he blesses little children. Finally, his task accomplished, he makes his triumphal entry into Jerusalem, which he chooses for his dwelling place instead of Rome, after establishing upon earth the reign of justice and fraternity :—

"Peuples, aimez-vous. Paix à tous.

LES HOMMES. Sois béni, père.
DIEU. Fils, sois béni."

At this moment the Pope awakes, crying :—

"Quel rêve affreux je viens de faire !"

It is impossible to deny the grand and original character of this conception, the nobility of this new form of satire. Victor Hugo has recognised, with his profound poetical sense, that whatever may have been the defects, the weaknesses, even the crimes of the Papacy, it is yet too deeply rooted in the conscience and the heart of men—it is bound up with a past too glorious, it represents in the eyes of vast numbers too ideal things, for it to be possible to employ against it irony and invective of an ordinary type. He would have run the risk of offending many sentiments worthy of all respect, and even the taste of unbelievers might have been shocked. But the stumbling-block of the form of satire adopted by Victor Hugo is a peculiar monotony; he has avoided all allusion to real, modern facts; he has confined himself to generalities, always noble, always lofty, which yet lack variety, and which have a tendency to glide off into subjects already treated by the poet. He runs the risk likewise of scoffers saying that this book should really have been entitled "What I should do and say if I were Pope;" that Victor Hugo in his pride has dreamed this strange and sublime dream; that the Pope's dream really consists in his believing himself transformed into Victor Hugo, which appears to him, as may be well imagined, "un rêve affreux."

Despite these criticisms, and despite what may, as in all Victor Hugo's works, cause a smile, there will remain of this book a fine conception, and some passages which reach the sublime. One of the finest is the episode of the woman who is

condemned to death, but whose execution is stayed because she is with child :—

"L'enfant, si le ciel l'eût fait parler, eût dit,
Tu commences, ô loi, par me tuer ma mère.
O triste loi sans yeux, dans cette angoisse amère,
La malheureuse a beau trembler, frémir, prier,
Tu charges son enfant d'être son meurtrier;
Son sang teint mon berceau, déjà sombre, encor vide,
Et de moi, l'innocent, tu fais un parricide.
Tu me fais faire un crime, à moi qui ne suis pas.
Je nais, je tue."

The dialogue on the scaffold is also strikingly beautiful :—

"LE PAPE (à l'assassin). Toi qui donnas la mort,
sais-tu ce que c'est ?
L'ASSASSIN. Non.
LE PAPE (au bourreau). Toi qui vas la donner, le
sais-tu ?
LE BOURREAU. Je l'ignore.
LE PAPE (au juge). Et toi, sais-tu, devant ce ciel
qu'emplit l'aurore,
Ce que c'est que la mort, juge ?
LE JUGE. Je ne sais pas.
LE PAPE. O deuil !
LE JUGE. Qu'importe !
LE PAPE. Ainsi vous touchez au trépas,
Vous touchez à la hache, à la tombe, au peut-être !
Ainsi vous maniez la mort sans la connaître !"

Never has Victor Hugo's thought attained a loftier serenity, a more religious accent. The materialistic radicals who are his ordinary admirers will be a little embarrassed in presence of this book, which preaches God and Jesus Christ at every page; and the Catholics, too, will find a difficulty in taxing with impiety a book which only preaches the love of God and man.

G. MONOD.

SELECTED BOOKS.

General Literature.

- BURTON, R. F. The Gold Mines of Midian and the Ruined Midianite Cities. C. Kegan Paul & Co. 18s.
CRACE, F. Catalogue of the Maps, Plans, and Views of London. Ed. J. G. Crace, 38 Wigmore Street, W. 21s.
FALKENSTEIN, J. P. v. Johann, König v. Sachsen. Ein Charakterbild. Dresden: Baensch. 8 M. 50 Pf.
HAYWARD, A. Goethe. ("Foreign Classics for English Readers.") Blackwood. 2s. 6d.
HUGO, Victor. Le Pape. Paris: Calmann Lévy. 4 fr.
MEIGNAN, V. Aux Antilles. Paris: Plon. 4 fr.
ROCHE, Harriet A. On trek in the Transvaal. Sampson Low. 10s. 6d.
WAKEFIELD, W. Our Life and Travels in India. Sampson Low. 15s.

History.

- BESOLT, G. Die Lakedaimonier u. ihre Bundesgenossen. 1. Bd. Leipzig: Teubner. 12 M.
COLLECTION de Documents relatifs à l'histoire de la Russie. T. XXII. Pétersbourg: Devrient. 10s.
DENIS, E. Huss et la guerre des hussites. Paris: Leroux.
GENZ, H. Das patricische Rom. Berlin: Grote. 2 M. 50 Pf.
GRAVES, T. Roll of Proceedings of the King's Council in Ireland, 1392-3. Rolls Series. Longmans. 10s.
MOERIKOFER, J. C. Histoire des réfugiés de la réforme en Suisse. Neuchâtel: Sandoz. 6 M.
PESSL, H. v. Das chronologische System Manetho's. Leipzig: Hinrichs. 6 M.
ROBERTSON, J. C. Materials for the History of Thomas Becket. Vol. III. Rolls Series. Longmans. 10s.
SISMONDI, Lettres inédites de, écrites pendant les Cent jours. Paris.

Physical Science, &c.

- CLIFFORD, W. K. The Elements of Dynamic. Part I. Macmillan. 7s. 6d.
DIETRICH, F. Der Darwinismus im 10. u. 19. Jahrh. Leipzig: Hinrichs. 3 M.
FATIO, V. Etat de la question phylloxérique en Europe en 1877. Basel: Georg. 5 M.

Philology.

- MIKLOSICH, F. Ueber den Ursprung der Worte v. der Form slav. Trêt u. Trät. Wien: Gerold's Sohn. 4 M. 40 Pf.

CORRESPONDENCE.

PROF. STANLEY JEVONS AND MR. MILL.

Hampstead: April 27, 1878.

The writer of articles such as those upon "John Stuart Mill's Philosophy," which I have contributed to the *Contemporary Review*, cannot complain of criticism, unless that criticism involve misrepresentation, no doubt unintentional, but still criticism which represents me as having done what I

have not done. Now, in your issue of April 20, p. 346, I read as follows :—

"In a passage of the *Logic* which is conveniently overlooked by Mr. Jevons (Book III., ch. xxi., § 4). Mill says :—'The assertion, that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning, which supposes the universal truth, or major premise, in a ratiocination, to be the real proof of the particular truths which are ostensibly inferred from it.'"

Your critic cannot mean that I deliberately, that is *mala fide*, suppressed an explanation which I knew to have been given by Mill. He must mean that either I had not sufficiently read the book I was criticising, or that, with the bias common to too many minds, I unconsciously ignored what was against me. What, however, are the facts? Namely, that I had (*Contemporary Review*, April, 1878, p. 94) carefully traced the history of this passage, or of the place where it ought to have been, through all the editions of the *System of Logic*, with the exception of the sixth and eighth editions, which I did not possess. Your critic could not have been more unfortunate from his point of view than in thus drawing attention to the commencement of the fourth section of Book III., chapter xxi., because Mill here conspicuously displays his vacillation of thought. As will appear from the following extracts from my article in the *Contemporary Review* (April, 1878, p. 94), Mill twice altered the commencement of this section. In the third, fourth, and fifth editions he proposed to base the scientific upon the unscientific; but, having discovered how unsuitable a basis this is for a system of philosophy, he brought in the doctrine of the syllogism in the sixth edition.* The following is what I said :—

"This is Mill's position when driven to find a basis for his system. But then, why does Mill denounce this inductive process as loose, and uncertain, and insufficient, if it is really, as now appears, the basis of all certainty in induction? How can that be unscientific upon which all science rests? Why make the whole treatment paradoxical by such a sentence¹ as this :—'For the justification of the scientific method of induction as against the unscientific, notwithstanding that the scientific ultimately rests on the unscientific, the preceding considerations may suffice.'"

"Book III., chapter xxi., section 4. In revising this article I discover that this truly paradoxical statement does not appear in the earlier editions of the *System of Logic*, having been first introduced in the third edition. Later on it disappears again, and in the seventh and subsequent editions, the section commences as follows :—'The assertion, that our inductive processes assume the law of causation, while the law of causation is itself a case of induction, is a paradox, only on the old theory of reasoning, which supposes the universal truth, or major premise, in a ratiocination, to be the real proof of the particular truths which are ostensibly inferred from it.' Here Mill slides into a different position; but, did space admit, it could be made apparent that his theory of the syllogism quite excludes him from making the universal law of causation the warrant for inductive processes. According to Mill, the evidence for a general truth is resolvable into the particular ones on which it is founded, so that Mill's new position amounts to saying that certain past acts of induction are a warrant for future acts. But where was the warrant for the past acts. It is absolutely impossible to meet all Mill's arguments, because, as each new difficulty presents itself, he invents a new explanation, regardless, or rather oblivious, of consistency with his old ones."

Now I think I may submit to your readers whether I can be justly said to have "conveniently overlooked" an argument which I have thus quoted, and to which I have briefly but, in my opinion, effectually suggested an answer. It is true that the passage is quoted only in a footnote; but that is partly due to the fact that it was really an afterthought on the part of Mill,

* Since writing the article I have succeeded in obtaining the sixth edition.

and was not to be found in the fifth edition, which I formerly worked upon because it was the latest edition published when I first purchased Mill's *Logic*. Can I be said "conveniently" to have overlooked a passage when I really traced the history of the commencement of the section to which your critic refers through all the editions I could procure?

Although I have clearly indicated the line of my answer to the passage in question, it would not be suitable to argue the matter out at full length until I come to Mill's "Theory of the Syllogism," the intricate fallacies of which will demand such minute and prolonged analysis that my criticism can hardly be published in a monthly review, and must probably be postponed until I can complete my contemplated work.

W. STANLEY JEVONS.

April 30, 1878.

Mr. Jevons is right in supposing that by the expression "conveniently overlooked" I meant that the omission arose less from deliberate intention than from bias. I could hardly suppose, after all Mr. Jevons had said about his many years' study of Mill's *Logic*, that he had not read the passages referred to, inviting attention at the beginning of a section. Moreover, the general tone of Mr. Jevons's criticism was strongly suggestive of such an unconscious omission of an awkward passage. I now find that I was wrong in supposing that Mr. Jevons had overlooked this quotation, and I shall be very happy to substitute for the words "conveniently overlooked," the words "conveniently put away in a foot-note as an unimportant after-thought." Mr. Jevons will, I imagine, hardly dispute that this action was consciously performed. I can only add that to me this conscious neglect of a passage which gives the real clue to Mill's doctrine of causation in its relation to induction seems somewhat worse than a simple inadvertence. Every student of Mill who reads him in another spirit than that of minute textual criticism knows that his theory of the inductive processes hangs closely together with his doctrine of Syllogism or deductive reasoning, and cannot be dealt with apart from this. In the foregoing letter Prof. Jevons appears dimly to recognise this dependence, though he tells us that his criticism of the Syllogism is to form no part of the present series of magazine articles. To this I can only say, so much the worse for the effect of the magazine articles on every intelligent reader of Mill's *Logic*. To criticise Mill's version of the relation of premise to conclusion in the particular instance of inductive reasoning before examining his general theory of proof is, to say the least, so much waste of time. I beg to add that I am no blind admirer of Mill, and have long recognised most of the difficulties pointed out by Mr. Jevons. I only object, as I believe every thoughtful student must object, to Mr. Jevons's way of talking about his "discoveries" as though they were new, and to the spirit of his criticism—the very opposite to that of Mill himself, as exemplified in his *Examination of Sir W. Hamilton's Philosophy*—which excludes the possibility of reconciling apparent discrepancies by help of a wide interpretation of the writer's fundamental ideas.

THE WRITER OF THE NOTE ON MR.
JEVONS'S ARTICLE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 6.—2 P.M. Royal Institution: General Monthly Meeting.
5 P.M. Musical Association: "On a practical Method for reading Harmony," by A. Rhodes.
8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
8 P.M. British Architects: Annual General Meeting.
8 P.M. Victoria Institute: "Physical Geography of the East," by Prof. J. L. Porter.
TUESDAY, May 7.—3 P.M. Royal Institution: "Vegetable Morphology," by W. T. Thirlston Dyer.
8 P.M. Civil Engineers: Discussion on "The Ravi, Alexandra and Jhelum Bridges, P. N. S. Railway."

- 8 P.M. Photographic.
8.30 P.M. Zoological: "On Additions to the Menagerie in April, 1878," by the Secretary; "Note on the stridulating Organ of *Pantopus vulgaris*," by T. Jeffrey Parker; "Contributions to a Knowledge of the Hemipterous Fauna of St. Helena," by Dr. F. Buchanan White.
8.30 P.M. Biblical Archaeology: "Kurdish Folk-Lore in the Kurdo-Jewish Dialect," by the Rev. A. Löwy.
WEDNESDAY, May 8.—8 P.M. Society of Arts: "The Phonograph," by W. H. Preece.
8 P.M. Geological.
THURSDAY, May 9.—3 P.M. Royal Institution: "On Colours," by Lord Rayleigh.
8 P.M. Society of Arts: "Recent Improvements connected with Alkali Manufacture," by J. Maclear.
8 P.M. Mathematical: "Ueber die Transformation der elliptischen Functionen," by Dr. F. Klein; "Notes on the Solution of Statical Problems connected with Link-works and other plane Mechanisms," by Prof. Kennedy; "On the Theory of Groups," by Prof. Cayley; "Generalised Form of Certain Series," by J. W. L. Glaisher.
8 P.M. Historical: "Transition from Heathen to Christian Civilisation," by the Rev. Prebendary Irons; "Early Bills of Mortality," by C. Walford; "Historical Memorials of the Abbey of Cupar-Angus," by the Rev. Dr. Rogers.
8.30 P.M. Royal.
8.30 P.M. Antiquaries.
FRIDAY, May 10.—3 P.M. Quekett.
8 P.M. Astronomical.
8 P.M. New Shakspeare Society: "On the Devils in Shakspeare," by T. A. Spalding.
9 P.M. Royal Institution: "Effects of Stress on Magnetisation of Iron, Nickel, and Cobalt," by Sir W. Thomson.
SATURDAY, May 11.—3 P.M. Physical.
8 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.
3.45 P.M. Botanic.

SCIENCE.

Botany (Morphology and Physiology). By William Ramsay McNab, M.D., F.L.S. (London Science Class Books.) (London: Longmans, 1878.)

Elementary Botany. By W. Bland. (Bemrose's School Manuals.) (London: Bemrose, 1877.)

SINCE the publication of the English edition of Sachs' *Lehrbuch*, which supplied the more advanced students in this country with a text-book where physiology received part of that attention given in former manuals almost entirely to systematic botany, the want has been felt among junior students of a corresponding class-book which should give them the outlines at least of Sachs' book. Prof. McNab has taken the matter in hand, and the first part of his work, devoted to morphology and physiology, has now appeared. The plan of the manual follows that of Sachs' *Lehrbuch*, from which also the illustrations are copied, and these not being reduced in size are out of proportion to the dimensions of the present book. It was perhaps technically unavoidable, and they are certainly better so than smaller and more indistinct. The plan of the morphological part is synthetical, beginning with a description of the structure and nature of the vegetable cell, followed by that of the tissues, and lastly of the external conformation of plants. The physiological portion begins like its model with the processes of nutrition of plants—their general conditions of life; their growth; their movements of variation; and their reproduction. The last chapter, which might have been deferred to the promised second part (to contain the outlines of classification), is occupied with a sketch of the classification of the vegetable kingdom.

In view of the class of student for whom the book is intended, it might perhaps be urged that Prof. McNab has given too much of detail. This, I venture to think, is the result of its having been prepared to suit the requirements of examinations, for which

purpose it would undoubtedly be of much use; but at the same time it must be a matter for regret that it is practically of little value as *preparatory* to such books as Sachs' *Lehrbuch*, which object it professes to serve. It is in most places quite as "advanced," and in others more difficult to understand from the excessively-condensed style of description, which has, as might be expected, led often to the omission of the relations in which one mass of facts stands to another, and occasionally a poverty of detail on important points. It may be satisfactory to the student who has to pass an examination to be told that "the composition of chlorophyll is unknown" (p. 19), but such is nevertheless scarcely in accordance with facts, and in any case is a very rapid way of disposing of a subject of the very first importance in vegetable physiology.

It must, however, be mentioned that the book is remarkably free from errors of any kind, and that on almost every point the latest authorities have been consulted. The mistake has been rather in the plan of the relation of the details than in the details themselves. As a manual containing perhaps everything that a student will require for an examination, it will be found convenient; but for teaching purposes, I venture to think it will scarcely serve its object.

Mr. Bland's manual of *Elementary Botany* has one feature in common with Prof. McNab's; it is divided into two parts. After this, similarity ceases. The first part is occupied with systematic and descriptive botany, and the second with morphology and physiology. The text is illustrated by woodcuts which have not already seen service in other manuals, and bear the mark of originality. Many of them have indeed never been seen before, and it is to be hoped will never be seen again. The information to be found in the text is often quite as new and surprising as that to be gained by a study of the illustrations. Indexes are not often chosen as the vehicle for conveying fresh information, and are usually rather dull reading, but the student of Mr. Bland's index (Part II.) will be surprised to find how interesting such literature may be made. He tells us there (among many new things) that an *antheridium* is so called because it is "like a flower;" and after *archegonium* the words "chief female" are added as an explanation. Such errors, it is only fair to add, do not occur so frequently in the body of the book, where they are usually introduced in the form of some quite superfluous statement. The omission of the paragraphs headed "Microscopic experiments" would rid the book of many of these. In the examination of *Spirogyra* the following instruction is given to the pupil:—

"Crush the plant by placing a few strips of blotting-paper on the cover-glass, and then pressing smartly down with the end of a lead pencil: observe the broken spiral bands and the cell-contents which have been ejected."

It is of course well known now that there is scarcely a more false method than the once fashionable "lichenological" one of microscopic examination, and to find it recur in a book professing to teach the young in con-

action with so transparent an object as *Spirogyra* must be a matter of regret to biologists.

GEORGE MURRAY.

Criticisms and Elucidations of Catullus. By H. A. J. Munro. (Cambridge: University Press, 1878.)

THIS interesting and lively volume is in part a reprint of articles contributed by its learned author to the *Journal of Philology*, partly a series of criticisms suggested by the publication of my commentary. Munro, I may say at once, has my work in view throughout, and thoroughly to appreciate the critique presupposes at least some acquaintance with the work criticised, the more so as the controverted points are and must remain so doubtful. The book will hardly fail to give additional impulse to a study which my discovery of the Oxford codex (1867) and my subsequently published commentary (1876) have placed, after an interval of nearly forty years, on a completely new footing.

The author's great learning and his wide knowledge of everything connected with Latin philology entitle his expressed opinion to all the deference which he deserves and has long received. More especially in the domain of grammar or orthography he claims in England an acknowledged mastery to which I for one am most ready to bow. Thus on Munro's showing the strange word *lecticulo* for *lectulo*, which Bährens, on the authority of the Oxford MS., introduced into lvii. 7, may be right, since *lectus* appears to have been sometimes a noun of the fourth declension, and might follow that declension in forming its diminutive in *-icul*, like *versiculus articulus quaesticulus*. And so again Munro's punctuation of x. 9-13, in which he places a full stop after *cohorti*, and begins a new sentence with *Cur quisquam caput unctius referret? Praesertim quibus esset i.* is, though certainly not convincing, so ingeniously defended by a number of passages from Caesar as to make one feel it ought to be true. Most instructive too is the long and learned discussion on xxii. 5-9, where Munro, following the MSS., retains *nembranae*, and begins the next sentence with *Derecta plumbo* instead of *Haec cum egas tu*, as had been done by all editors, including myself. Yet here too, in spite of the parallels from Lucretius, I confess that I cannot get over the difficulty of supposing these last words not to stand first in the sentence, a dislocation most unlike Catullus, and scarcely defended by lvi. 65.

One of Munro's most successful efforts—or no other word is adequate to describe the difficulty of the more obscure parts of Catullus—is his elucidation of the story contained in lxvii. This poem has baffled all editors alike. The new theory supposes an elder Caecilius Balbus and a younger of the same name, each of whom successively occupied a house at Verona; the younger Caecilius Balbus brought into it as his wife a woman who had committed incest with the father of her former husband. The weak point in his theory, is, I think, (1) that it gives hardly any force to v. 1, which, from the emphatic repetition of *invida*, has always

struck me as ironical; (2) that *uoto* is explained of the elder Balbus' dying vow, which seems arbitrary. More interesting to the general reader are the pages devoted to lxviii., but here I am in definite antagonism. There are two verses in this poem where much difficulty is removed by altering *-am* into *-ae*, 68 *Isque domum nobis, isque dedit dominam*, and 128 *Quamquam praecipue multivola est mulier*. Now the MSS. agree in *dominam*, *quamquam*, and I retain their reading, instead of altering to *dominae*, *quam quae*. Munro thus comments on this: "How any critic, after it has once been offered to him, can refuse *dominae* for *dominam*, a change so simple with MSS. like ours, I do not understand; 128 they have *Quamquam* for the unquestionably right *Quam quae*, though that too Ellis will not see." Why would I not see? Because I should have been returning to the facile and tempting emendation, after Lachmann had recalled the real, though difficult, tradition of the MSS. Corrupt as these MSS. may be, I hold no principle so inviolable as adhering to them so long as it is reasonably possible; and I do not think it will be denied that *dominam*, not *dominae*, is the natural sequence of *domum*, and that *Quamquam*, though harsh, is not without parallel.

This leads me to speak of the line adopted by my critic on the intricate question of the MSS. Starting from the fact that G and O (the Germanensis and the Canonicianus 30 in the Bodleian) are the only two extant copies made in the fourteenth century of the single original rediscovered about 1300 or somewhat later, Munro, like Bährens, discards all subsequent copies and holds G O to be the sole fountains of truth. Now G was written in 1375, O probably between 1370-1400, the Bolognese MS. 1411 (? 1412), and not much later probably, the first Laurentian; subsequent to these, in various degrees of integrity, the remaining MSS. Three of these, represented by the Datanus, which was not written till 1463, stand on a peculiar footing; though written very late, and in places presenting marks of interpolation, they bear in the general character of their readings a stamp of antiquity not found in any of the other MSS., not even in G or O. Hence the Datanus was accepted by Lachmann, and has been generally accepted since, as one of the best sources of information on the text of the poet. But Munro, following in the track of Bährens, part of whose theory it is to make G the parent of all fifteenth-century MSS. except O, prefers to regard the peculiarities of the Datanus, which he designates "strange and uncouth phenomena," as mere "figments and interpolations," and to consider the codex itself as "worthless." Now, either I am mistaken, or this whole conception of the relation of the MSS. to each other is wrong. The archetypal MS. was, as I said, brought to light early in the fourteenth century: a Veronese Anthology dated 1329 has three verses of c. xxii., no doubt extracted from it; seven citations occur in the *Compendium moralium notabilium* of Hieremias Index de Montagnone, whose death is stated to have been in 1300; about the middle of the same century Petrarch and William of Pastrengo quote from various

poems. It is not till 1375 that the Germanensis, presumably the earliest transcript still extant, was written. Are we to suppose that during this long period, at least fifty years and probably more, the rediscovered codex was not copied, and copied more than once? To suppose this would be to suppose that all the excerpts mentioned above were excerpts in the strict sense of the word—i.e., were jotted down in an isolated manner from the codex itself, without any complete copy being made; to suppose that the indefatigable Petrarch, the discoverer of Cicero's letters, the restless tracker of everything ancient, would be contented with a fragmentary knowledge of a poet whose whole works were within his reach. Yet nothing short of this hypothesis is presupposed by the Bährensian theory. For if even one copy was made of the original codex before 1375, it is impossible that the writer of the Germanensis could know, what he asserts, that he transcribed the only existing exemplar: that copy would inevitably be the parent of others, existing perhaps only in the libraries of the curious and for a long time not much known or even read. But it is in every way more likely that in the course of the fourteenth century several copies of the original were made; that in some of these the barbarous writing of many of the words still found in the Datanus was preserved intact, in others changed to a more modern form, as in the Germanensis. In one word, though, speaking generally, G O are the earliest and therefore the best conservators of the text of the rediscovered MS., there are cases where the nearest approach to the unaltered original seems to be made by one of the later MSS.

Once again, on the vexed question of the praenomen of the poet. Arguing in favour of Quintus, I quoted in the ACADEMY (March 24, 1877) the fact that Q. is found in the Cujacian MS., and I defended the integrity of the tradition by the similar case of Propertius, who is there styled Sextus Aurelius Propertius Nauta. By this I meant to say that if the Cujacian MS. has preserved in the case of Propertius a tradition which it must have got from an early source (for these names are found in most of the MSS. of Propertius, if not in all), it is as arbitrary to say that the Q. was taken from Pliny by scholars of the fifteenth century as to maintain that the two names Aurelius Nauta were forgeries of the same period. The tirade to which I have thus given occasion (p. 170) is, I venture to think, hardly called for; and even the learning of its distinguished author will hardly excuse its violence; on some readers it will almost have the effect of all dogmatism, doubt.

R. ELLIS.

SCIENCE NOTES.

GEOLOGY.

Geology of the Arctic Expedition.—Geological investigation in the Polar regions is beset with difficulties of so grave a character that very few collections have hitherto been brought home by Arctic explorers, and these have necessarily been meagre. It must be remembered, too, that most expeditions have been fitted out for purposes of search rather than with the view of making natural-history collections. During Sir George Nares's

Expedition, however, special attention was paid to geological observations wherever practicable, and Captain Feilden then contrived to collect more than two thousand specimens of rocks and fossils. He also had the good fortune to find his collections brought home in safety—a fact worth mentioning because some other fine collections have been lost to science through the mishaps incident to Arctic travelling. The recently-formed collections, and the results deduced from their study, were lately laid before the Geological Society. In working out the stratigraphical results Captain Feilden has had the benefit of Mr. de Rance's aid, and in the palaeontological department that of Mr. Etheridge. The fundamental rocks of the area under examination consist of gneiss which is probably of Laurentian age, the Canadian rocks extending into the Polar area. These are followed by unfossiliferous slates and grits, known as the Cape Rawson beds, which are evidently older than the fossil-bearing Upper Silurians. It is proved, indeed, by the recent expedition, that Lower Silurian rocks exist in Grinnell and Hall Lands, thus disproving Murchison's view that the Polar area was dry land during the Lower Silurian period. Sixty species of fossils have been determined by Mr. Etheridge, ranging from the Lower to the Upper Silurian, and including some characteristic forms of Llandeilo and Wenlock age. The cream-coloured dolomites found in abundance by some of the previous explorers are believed to represent the whole of the Silurian, and perhaps part of the Devonian period. True marine Devonians have been discovered for the first time in Grinnell Land. Here, too, the carboniferous limestone was found rising to a height of 2,000 feet. This formation extends to the most northern point yet reached, and probably strikes beneath the Polar Sea to Spitzbergen. About thirty species, chiefly Brachiopods and Polyzoa, were procured from the carboniferous limestone of Cape Joseph Henry, the most northerly of the twenty localities from which fossils were collected. Mr. Etheridge points out the greater resemblance of the Arctic palaeozoic fauna to that of America than to that of Europe. No Mesozoic rocks are known until we reach the Cretaceous strata, which are represented in Greenland by plant-bearing beds that indicate by their fossils a warm climate something like that of Egypt at the present day. The vegetation of the Miocene beds in the Arctic regions points to climatal conditions about thirty degrees warmer than those which at present prevail. The Miocene beds of Grinnell Land contain the common fir (*Pinus abies*), the birch, poplar, and other trees similar to those which occur in Spitzbergen. A seam of Miocene coal, thirty feet in thickness, was discovered by the expedition at Lady Franklin Sound.

Catalogues of Fossils in the Museum of Practical Geology.—For several years past the Catalogue of the great collection of British Fossils in the Jermyn Street Museum has been out of print. In view of arrangements for extending the palaeontological department which will involve serious alterations in some parts of the collection, it is the intention of the authorities to issue a new edition in separate parts, each forming a complete Catalogue of the fossils of a particular formation or group of formations. Three of these Inventories have lately been published. They have been drawn up, under Prof. Huxley's superintendence, by Mr. E. T. Newton, Assistant Naturalist; and the Invertebrata have been named by Mr. Etheridge, the Palaeontologist to the Survey. One Catalogue is devoted to the Cambrian and Silurian Collections, which have been much enlarged since the issue of the last edition; indeed we learn from Prof. Ramsay's preface that "there is probably no collection of Silurian fossils of any country more complete." Much of the growth of this department is due to the incorporation of the fine collection made by the late Lieut. Wyatt-Edgell, and presented to

the Museum on the decease of that young and promising geologist. The second of the new Catalogues includes the Cretaceous Fossils. With reference to the vexed question of the age of the "Blackdown beds," Prof. Ramsay remarks that, although the strata have lithologically an Upper-Greensand character, the palaeontological evidence points to their Lower Greensand age. The last of the three Catalogues enumerates all the Invertebrate Fossils of the Eocene, Miocene, Pliocene, and Post-Pliocene periods.

The Palaeontology of Victoria.—As palaeontologist to the Geological Survey of Victoria, Prof. McCoy has lately issued the Fifth Decade of the Survey publications. This is a series of ten plates, with text, illustrating some of the more interesting fossils which have lately come under the notice of the surveyors. One of the more noteworthy of the fossils here described and figured is a curious object resembling the calcareous axis of a large sea-pen living in Hobson's Bay, but considerably larger. It is believed that it can claim a place in the European Tertiary genus *Graphularia*, and is accordingly described as *G. Robinae*. In shape the fossil is conical below and quadrate above, while internally it exhibits on fracture a radiating crystalline structure. Its interest lies in its curious resemblance to a belemnite. Some time ago it was announced that a belemnite had been discovered in Tertiary rocks in Australia—an announcement which of course created much surprise, since it had previously been an article of geological faith that belemnites were exclusively Mesozoic fossils. Prof. McCoy now suggests that the fossil taken for a belemnite may have been the new *Graphularia* which he describes in the present Decade, or some other very similar fossil. Another notable Victorian fossil noticed here for the first time is an eared seal of Pleistocene age, to which the name of *Arctocephalus Williamsi* is given.

The Oldest American Land Plant.—Relics of terrestrial vegetation of extreme antiquity have been found in Ohio by Prof. Claypole, of Antioch College. During a geological excursion, one of his students called attention to a slab of fossiliferous limestone from the Clinton beds, which are of Upper Silurian age. This specimen is notable for presenting vegetable impressions which are strikingly suggestive of a *Lepidodendron* stem. In studying the character of the plant, Prof. Claypole has had the benefit of Dr. Dawson's advice. Probably it belongs to a new genus, closely related to *Lepidodendron*, for which the name *Glyptodendron* is suggested—a name which refers to the sculpturing of the stem. The interest of the discovery lies in the fact that indisputable traces of land-plants had not previously been found in America on so low a geological horizon. Nor indeed had remains of arborescent vegetation been found in strata of this age, either in the Old or in the New World.

METEOROLOGY.

The Temperature of Vienna.—Dr. Hann has published in the *Sitzungsberichte* of the Vienna Academy for November 16 a paper on the temperature of Vienna from one hundred years' observations—a work which had been commenced by Jelinek as a continuation of his previous paper referring to the ninety years (1775–1864) in the *Sitzungsberichte* for 1866. The general effect of the last ten years is to depress the mean by 0°·07 C. The most remarkable feature of the very latest years has been the extremely low temperature of the month of May in the years 1871–77, which are, on the mean, 2°·3 C. below the average. The investigation of the connexion between sunspots and temperature has not led to any very satisfactory result; so that no conclusions as to the probable temperature of coming seasons can be drawn, at least from Vienna, from the condition of the sun's surface. The order of succession of seasons has been very carefully treated

by Dr. Hann, and his results fully confirm those of Quetelet and Eisenlohr from Brussels and Carlsruhe respectively, which were based on much shorter periods. The general result is that if a season has a marked character, the succeeding season will deviate from the mean in the same sense. This tendency is weakest in the case of winter and spring. It is interesting to see that while in 70 per cent. of the cases a very warm, or a very cold, winter was followed by a warm or cold summer respectively, in only 45 per cent. of the cases did the winter show a deviation in the same sense as the summer which had preceded it.

The Range of Temperature in Sweden.—In the "Austrian Journal" for March 15, Prof. Rubenson gives an abstract of his recent paper in the *Transactions* of the Swedish Academy on this subject. He draws the following conclusions: The least variation occurs everywhere in December or January; the greatest in June or July, except in the west, where it takes place in May, and in the northern district, where a more strongly marked maximum is noticed in March. The climatic contrasts come out most emphatically in the summer. In winter the conditions of range are nearly uniform over the whole kingdom.

The Observatory at Pawlowsk.—Prof. Wild has published in the *Bulletins* of the Russian Academy a full account of the new Meteorological and Magnetic Central Observatory which has just been completed on land most generously given for the purpose by the Grand Duke Constantine. The whole establishment has been fitted out in the most complete manner, and several instruments procured by Kupffer years ago have now been brought into use. The existence of such an observatory had long been recognised as a necessity, for the old site in St. Petersburg, on which Kupffer had built his observatory, had become more and more deteriorated for magnetic purposes by the construction of wharves, &c., for the shipment of military stores. At the close of the paper Dr. Wild gives a preliminary comparison of the climates of Pawlowsk and St. Petersburg. The former is decidedly colder, and though it is further from the sea, the humidity is higher.

Instructions for Canadian Observers.—Dr. Kingston has just issued his "Instructions," which differ from all the others which have appeared, in that they contain a summary of the elementary principles of physics which are required for the prosecution of meteorology. In some respects the instructions appear to be too minute for European observers; but we must remember that, owing partly to the distances to be traversed, and partly to the insufficiency of funds, inspections cannot be carried out as frequently as is desirable, so that Dr. Kingston's observers must be furnished with ample directions to enable them to overcome all difficulties. The variety of instruments in use in Canada necessitates more varied notices than we require over here. The work contains very few tables.

The Weather Service of Iowa.—Dr. Hinrich's spirited exertions in the organisation of a State weather service have been repeatedly noticed in these columns. We have just received a broadsheet from him, entitled "A Few Facts about the Iowa Weather Service," accompanying the first part of his Weather Bulletin. This latter contains a number of special reports—e.g., On a Thunderstorm, and On an Earthquake, each with a map; with Rain-maps for the State for 1876 and 1877. The monthly sheets of "graphics" are most comprehensive, but, from their complexity, are hardly intelligible without much study. The whole is executed by the electric-pen, and is consequently very faint and in parts barely legible. In this respect, however, the Daily Weather Charts and the Hourly Readings issued by our own Meteorological Office are frequently almost undecipherable owing to bad lithography.

Curve of Pressure in Italy.—The "Austrian Journal" for March 15 contains a review of Prof. Ragona's *Andamento Annuale della Pressione Atmosferica* (*Meteorologia Italiana*, Supplement i., 1877), in which he has arrived at a remarkable result. On calculating by Bessel's formula, the curve of probable error of barometrical readings is identical with, but in the opposite sense to, that of the yearly march of temperature; while the curve of probable error of temperature is identical with, and in the same sense as, that of the yearly march of pressure. In addition to pressure and temperature, the behaviour of wind and of humidity is carefully treated.

Weather Telegraphy in Germany.—In *Petermann's Mittheilungen*, No. iii. for the present year, Dr. van Bebber gives a carefully drawn up summary of the system of the Deutsche Seewarte which has been now for some three years in full operation. He also gives a review of the other telegraphic systems of North-west Europe, in which, however, he strangely omits all mention of Holland, where storm warnings have been issued from the earliest times of electric telegraphy. He then takes instances of weather charts, and traces the history of some storms thereby. Such magazine articles would be very useful in this country as showing what our Meteorological Office really does.

The "Eurydice" Squall.—In Symons's *Meteorological Magazine* for April Mr. Clement Ley gives an interesting notice of this remarkably sudden and violent disturbance, based upon reports furnished by a number of observers throughout the country. The earliest notice of the occurrence he has procured has been from North Shields (9:35 A.M.), while the latest was Crowborough Beacon, Kent (about 5 P.M.). The lateral extent of the district affected was very great, for in the west of the county Limerick it was noticed about 11:30 A.M. Mr. Ley points out that during the squall the behaviour of the upper currents and the relation of the wind to the gradients was entirely different from what is usually noticed in storms. He adverts to the same fact of which Mr. Abercromby drew attention in *Nature*, that several secondary depressions existed over these islands on the day in question; and points out that no special warnings could have been issued for the storm from the information at the disposal of the Meteorological Office with its present expenditure on telegraphy. The moral Mr. Ley draws is that cloud study is a subject far too little prosecuted in practical meteorology at the present time.

The Motion of Storms.—In the *Comptes Rendus* of April 1 M. Faye returns to his old theories about the genesis and behaviour of cyclones, which he compares to eddies in a river, attributing their production to the interference of opposing currents in the upper strata, while their motion is that due to the upper currents. It is scarcely necessary to remind our readers that M. Faye believes that cyclones are connected with descending currents.

The Bulletin International.—On the 25th ult. the *Bulletin* of the Paris observatory has been altered, and now gives in addition to the ordinary chart of wind and barometric pressure, a chart showing the changes of temperature and the amount of rain fallen since the preceding morning. This additional information is of very considerable value.

MEETINGS OF SOCIETIES.

METEOROLOGICAL SOCIETY.—(Wednesday, April 17.) J. GREAVES, Esq., President, in the Chair. The discussion on "Waterspouts and Globular Lightning," which was adjourned from the last meeting, was resumed and concluded. The following papers were then read:—"On the application of Harmonic Analysis to the reduction of Meteorological Observations, and on the general methods of Meteorology," by the Hon. R. Abercromby. The meaning of

Harmonic Analysis is first shown, in reference to average barometric pressure, by tracing the geometrical and physical significance of every step from the barogram till the tabulated results are combined in a harmonic series. It is then shown that, whether we regard this series simply as an algebraic embodiment of a fact, or as a series of harmonic components, as suggested by Sir W. Thomson, it is simply a method of averages, and our estimate of its value must depend upon an estimate of the use of averages at all in meteorology. It is then pointed out where averages are useful, and their failure to make meteorology an exact science is traced to three causes. (1) That the process of averaging eliminates the variable effects of cyclones and anticyclones, on which all weather from day to day depends; and on this are based some general remarks on the use of synoptic charts not only in explaining and forecasting weather, but in attacking such problems as the influence of changes of the distribution of land and water on climate, and the cyclic recurrence of rain or cold. (2) That deductions from averages only give the facts, and not the causes, of any periodic phenomena. The position of diurnal and other periodic variations in the general scheme of meteorology is then pointed out, and it is shown that their causes can only be discovered by careful study of meteorograms from day to day. (3) That in taking averages, phenomena are often classed as identical, which have really only one common property. For instance, rain in this country is associated with at least three different conditions of atmospheric disturbance, and it is necessary to discriminate between these kinds before meteorology can be an exact science.—"On some peculiarities in the Migration of Birds in the Autumn and Winter of 1877-78," by J. Cordeaux.—Mr. Symons gave a verbal description of the recent heavy fall of rain, April 10 and 11, the greatest amount known to have been registered being 4.6 inches, at Haverstock Hill.

FINE ART.

EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB.

(First Notice.)

THE rise of the Dutch school of painting at the beginning of the seventeenth century, and its almost immediate attainment of complete mastery of the language of art, is a fact difficult to reconcile with the current theories of development. In the various schools of Italy, Flanders, and Germany we can generally trace a period of growth, of perfecting, and then of decline, but the Dutch masters crowd all together in one brilliant northern summer and then die out. Their art, indeed, may be said to have almost had its beginning and end within the lifetime of Rembrandt, for although there were several good masters born before his time, and several who came after, yet the great mass of the work of what we know as the distinctive Dutch school was accomplished during his life, and greatly under his influence, those few good artists who came after him existing merely by reason of survival after the true life of the school had been extinguished among the painters of pots and pans, poultry and cabbages, fruit and flowers, who finish the century.

The present exhibition of the Burlington Club does not, it need hardly be said, profess to give anything like a complete view of the widely-spread attainments of this very comprehensive school. All that has been attempted by the Committee has been to make such a collection of drawings as was possible from the resources at command, and these resources it would seem lay chiefly in the direction of Dutch landscape. Ruskin, as everyone knows, sums up the Dutch landscape artists in one sweeping condemnation as "painters of fat cattle and ditch-water," even enforcing his contempt of their "petty skill" by retailing the old notion of their having been a low, drunken, immoral set, whose unerring artistic knowledge and power of hand were qualities "bred in the fumes of the taverns of the North." Hitherto we have known these masters chiefly by their paintings, so that in gathering to-

gether for the first time in England a collection of their drawings, so valuable in studying the intimate thought and mode of work of a master, the Burlington Club has rendered an important service to the art student; a service that is considerably enhanced by the carefully prepared Catalogue, which, beside giving a full description of each work, states the collections from whence it was derived and the date of birth and death of each master.

A short study, or as he calls it, "A Note on Dutch Drawings," which is prefixed by Mr. Frederick Wedmore to the Catalogue, is also of great aid in the study of these drawings, for it is written with the appreciation that comes only with knowledge. It must be admitted that these Dutch drawings have none of the taking beauty of Italian works of the same kind, such as those which charmed us at the Grosvenor Gallery. They require patient study to be appreciated, but if this is given, it is surprising to find how much of interest and even of beauty they really offer.

Strange to say, we do not find among them many of those roughly recorded ideas, first notes for pictures, if we may so call them, that we so often meet with among drawings by Italian masters. If the Dutchmen made such they have not been preserved, or at all events are not exhibited, those collected being evidently intended by their artists, as Mr. Wedmore says, "not merely as studies for themselves, but possessions for their public just as expressive and interesting as work more prolonged and elaborate."

Perhaps the principal value of the Burlington Club's Exhibition is found in its showing us how much the Dutch accomplished in the way of finished water-colour, a branch of painting that we are apt to consider as almost exclusively English. We are forced to recognise here that long before Cozens, Sandby, and Girtin were laying the foundations of our English school of water-colour, the Dutch were using this medium with thorough knowledge and very excellent effect. Rembrandt, supreme in etching, probably cared little for water-colour; but there are a few coloured drawings assigned to him in different collections, and there is one here—*A City Gate in Amsterdam* (No. 20)—with his name attached, in which, though it is uncoloured, the effect is produced not by delicacy and truth of line, as is usual in his drawings, but by subtle gradations of shading in monochrome.

But whatever Rembrandt may have done, it is certain that other masters of the school practised water-colour not as an occasional means of rapid expression but as a method for deliberate and carefully-finished work. This is especially seen in the splendidly finished drawings by Adrian van Ostade which are undoubtedly the *chefs d'œuvre* of the collection. There are no fewer than six of these highly-interesting works exhibited, in which all the well-known qualities of Ostade's art are displayed with the most delightful effect of rich and luminous colour. Nos. 28, 29, and 30, lent, the first by Mr. Francis Cook, and the other two by Mr. Malcolm of Poltalloch, are most perfectly-preserved works, and are of a beauty of finish and delicate subtlety of colour that can scarcely be too highly praised. The first of this group, No. 28, represents a village festival, with all its accompaniments of drinking, smoking, and merrymaking. Somehow in this scene there is more lightness of heart observable than is usually to be found among Ostade's peasants, who for the most part take even their pleasure sadly, as if they could not quite forget the cares of their work-a-day existence. And also in the next, No. 29, the gem of the whole collection, which holds the place of honour over the chimney-piece, the children seem freer from care than Ostade generally makes them; or is it simply that they are free from work, to which he often condemns even the smallest members of his peasant families? The little boy in the foreground is blowing a long

bladder, and another boy and a funny little Dutch child dressed in blue and yellow are looking on with interest in their poor little ugly faces. These little folk stand outside a large and well-to-do cottage home, the wall of which is covered by a vine, which is about the only unsatisfactory piece of work in the drawing, it being easier to Ostade to express human life and its surroundings than the beauty and intricacy of summer foliage. The somewhat conglomerate mass of the light-green of the vine dominates too much, and to a certain extent spoils the pleasant harmony of the composition, which for the rest is a rich example of Ostade's power of making a beautiful picture out of the most commonplace material. The same may be seen in No. 32, lent by Mr. F. Locker, in which a hideous old woman, with one of the largest and most ill-formed noses that even Ostade, who would seem to have had a predilection for such noses, ever ventured on, sits making pancakes over a fire in a large dilapidated chamber, apparently fashioned among the ruins of some ancient church or monastery. An ill-looking man stands by the side, and a boy with a nose that proclaims him to be the son or grandson of the woman is also present. Nothing to relieve the dark monotony of poverty-stricken existence, except the artistic insight of the painter, who by his skilful management of light and shade, delicate perception of colour, and true feeling for pictorial effect, makes a charming little picture out of this unpromising subject. Ostade's exquisite refinement of colour is especially felt if we look at two similar drawings by Cornelius Dusart that hang on an opposite screen. These might command admiration if seen apart, but turning from Ostade's finely-balanced compositions we are jarred by the crude pinks and yellows of the later and inferior master.

M. M. HEATON.

MYCENAE, TROY, AND EPHEBUS.

THERE have been few scenes of great events in the world during the past quarter of a century that have not been visited and sketched by Mr. William Simpson; and there is perhaps no other man living with whom travellers generally have so many sympathies. As a rule, his sketches have come before the public through the medium of the *Illustrated London News*; but at various times, and in the leisure between expeditions, he has taken the most interesting of his drawings as subjects for pictures, and has exhibited these pictures, in this way showing the extraordinary artistic facility of which he is master. The exhibitions of his pictures from Jerusalem, China, and India are recent enough to be well remembered; and now we have Mycenae, Troy, and Ephesus, scenes to which a double interest attaches, from their ancient importance and from incidents of our own times. From Mycenae we have first of all a view of the Acropolis (No. 10), which, short of a visit to the spot, tells us better than anything else of the rocky wilderness, with its wonderful light and formation of hills. There is a slight indication of the diggings that were going on at the time; but, altogether, the feeling of the picture is that of an undisturbed scene. In the next picture (No. 11) the old serenity of the spot has been broken into, and a new interest pervades it. We have a view of Dr. Schliemann's excavations, Agora and all. Apart from its other merits, this painting is of importance to archaeology, since it gives a considerably different aspect of the scene from that in Dr. Schliemann's book on Mycenae. The other sketches from this locality represent the so-called Treasury of Atreus, ruins of other Treasuries, and the Gate of Lions. Then we have two views of Cyclopean masonry at Tiryns, and several other pictures which, though not strictly to be included under the general heading of the Exhibition, are yet nearly related to it. From Mycenae we pass to Hissarlik, the site of Troy as many have thought, and as, according to some,

Dr. Schliemann has proved by the use of the spade. Others have been, and are still, of opinion that there never was such a place except in the imagination of the poet. At any rate, we have here what Dr. Schliemann did find, and again the picture differs in important particulars from that presented by the excavator in his book on Troy. No. 24, showing the excavations, is delightful, and very interesting; also No. 26, *The Troad from Renkoi*; No. 34, *Tombs of Achilles and Patroclus*; and No. 36, *Ujek Tepe*, the tomb of Aesyetes. Thence we journey further south in Asia Minor, first to Epheus, with the scene of the excavations, No. 38; and with a very bold restoration of the temple and its surroundings, No. 42, in which, however, it must be confessed that great care has been taken not to overstep possibilities in the desire to make a picture. From the same neighbourhood we have No. 53, representing the ruined Aqueduct, one of the most picturesque features of Ephesus; and again, No. 45, a view from what is known as St. Paul's Prison. Nothing in the Exhibition, perhaps, is more characteristic of Mr. Simpson's rapidity of effect than No. 42, showing *The River Melas, Smyrna*. At Bin Tepé, near Sardis, we have *The Tomb of Alyattes*, No. 50, which now looks more like a natural hill than a mound made by the "merchants, artificers, and young women" of Lydia. No. 51 is the rude figure sculptured on the rocks at Nymphi, near Smyrna, which has been identified as that executed by order of Sesostris, according to Herodotus (ii., 106); and still more rude is the figure of Niobe on Mount Sipylus, No. 57. The drawing is rather that of a bearded figure, and so it must have appeared to Mr. Simpson from what he says in the Catalogue. In conclusion we may remark that the Catalogue is full of most interesting information on the sites and scenes of the paintings.

THE ART COLLEGE FOR WOMEN IN ROME.

ATTENTION has been drawn from time to time to an institution in Rome now passing through the difficult first stage of existence. Art becomes for trained women an increasingly suitable and lucrative profession, and all efforts to render efficient education more attainable deserve encouragement. Study in Italy, and especially in Rome, the "High School of Europe," is evidently as desirable a means of culture for women as for men; but it is equally evident that parents and guardians cannot always take their girls abroad themselves, or afford to place them in expensive *pensions* or in suitable families; while it is highly undesirable, if not impossible, for young women to lead in Rome an artist's life of absolute independence, roughing it with their masculine *confrères* at life classes and art clubs without a background of guardianship. To meet the want and the difficulty here indicated, an establishment has been set on foot under the patronage of the English Ambassador and Lady Paget, the Lady Marian Alford, Lady Eastlake, and others, where young women studying art seriously are admitted *en pension* upon the lowest terms possible for an institution which aims at being self-supporting. These girls may lead a life combining independence with a certain amount of *surveillance* and care from a lady superintendent. The studies of those wishing for instruction are under the direction of a professor, the present holder of this post being Prof. Cammarairo, of St. Luke's Academy. In the summer it is proposed to remove to the mountains, where the professor might continue his instructions *al fresco* among the picturesque scenery and peasantry of the Alban Hills, or Perugia, or other high-lying districts. The house, or portion of the house, taken for the establishment is in the Via degli Artisti, on the Pincio, close to the convent of S. Isidore, well placed for health, and boasting fine views from its terraces. The lady superintendent now in office, Miss Mayor, the initiator of the institution, has devoted to it

much time and trouble, and she and her friends hope for fuller developments and increased success. Meantime the great point is to make known the existence of the institution, which needs only to be known to be used and appreciated. To meet the responsibilities at present lying heavily on a few disinterested promoters, and to widen the capacities of the scheme, subscriptions or donations are welcomed with gratitude. Information can be obtained from Prof. Mayor, King's College, London, or Miss Mayor, care of Messrs. MacBean and Co., 378 Corso, Rome.

ART SALE.

THE Easter holidays having ended, and the town having filled noticeably, the season of Art Sales has been resumed. Messrs. Christie, Manson and Woods have this week begun the dispersion of many of the numerous possessions of Mr. John Heugh, of Upper Brook Street, a gentleman who has before now had an important sale, and who for many years has been engaged in the acquisition of works of art of many kinds and qualities. The prints fell under the hammer on Monday, Tuesday, and Wednesday. We shall next week be able to give some of the prices obtained for the more important lots; but may state, meanwhile, that the chief feature of this week's sale, so far as it has at present proceeded, has been the dispersion of a great assemblage of the *Liber Studiorum* of Turner, which contained a large number of very indifferent and some exceedingly poor impressions which it is astonishing that so shrewd a collector should have taken the trouble to acquire, along with impressions of fine quality and engravers' proofs of the utmost rarity. A sufficient array of fine impressions and rare states of the plates has no doubt commanded for the assemblage of the engraved work of Turner an amount of attention from connoisseurs that would not have otherwise been bestowed on what can hardly, on the whole, be described as a typical "collector's collection."

NOTES ON ART AND ARCHAEOLOGY.

WE are very sorry to hear of the recent death of one of the most eminent of foreign amateurs of art. M. His de la Salle has just died, at the age of eighty-four. His name would long be remembered as one of the most enlightened of collectors, even if his recent munificent gift to the Louvre did not ensure for him a place among the benefactors of the French people in matters of art. The greater portion of his noble collection of drawings by ancient masters is now the property of the French nation.

WE have received from the publisher—Mr. Arthur Lucas, of 37 Duke Street, Piccadilly—two large etchings by Dr. Arthur Evershed. Each print consists, but with interesting differences, of a study of a beached boat, the lines of whose construction have been carefully followed, and the roundness of whose sides has been indicated with skill and knowledge. Dr. Evershed has never done stronger work: never, perhaps, anything so strong, though much that has possessed a more instant charm of easy grace. He has done well to depart, in this case, from his more habitual practice, and it is to be desired that his work—which the *Gazette des Beaux-Arts* has written of with approval—should include additional examples of severe study and elaborate design.

WE have received from the publishers, Messrs. Chatto and Windus, the illustrated Catalogue of the Grosvenor Gallery Winter Exhibition, with a Critical Introduction. The volume is handsomely and appropriately issued, and we shall take the earliest opportunity of saying a few words on the illustrations, on which much trouble has been expended, and on the critical writing, which is that of Mr. Carr.

THE Russian novelist Ivan Turgénieff is not only admired as a writer but is likewise esteemed in the art circles of Paris as a good connoisseur in matters of art. His collection of paintings, principally works of the modern French school, and specially of the great French landscapists, was old at the Hôtel Drouot last week. Beside French works, there were several by Dutch masters which commanded attention. The prices etched are not yet stated.

WE understand that Mr. Comyns Carr has resigned the post of art critic on the *Pall Mall Gazette*, which he has held for some years. The cause of his retirement from this paper is said to be a difference of judgment on questions of artistic taste between himself and the editor.

WE have before spoken of the series of large historical portraits which Gallait has been executing for the Senate House at Brussels. He has recently accomplished six more of these fine decorative works, namely, portraits of Pepin l'Herstal, Robert of Jerusalem, Baldwin of Constantinople, Bishop Notger, William the Good, and Philip the Noble, and it was thought that he would probably send them to the French Exhibition. The patriarch of Belgian painting is probably, however, tired of honours; at all events, he does not contribute one work to the very large collection of paintings by Belgian artists now to be seen in Paris.

WE have received the first part of a new German history of painting which bids fair to be a valuable work. It is edited by Dr. Alfred Woltmann, the learned biographer of Holbein, who will himself write the history of painting in the Middle Ages and in modern times, while Dr. Karl Woermann contributes the history of Egyptian and classical painting with which the work begins. The numerous illustrations given afford important aid in the study of the subject, and are specially interesting to English students as differing from those which our publishers have made to serve in so many works that the art-student has at last become quite weary of them. Several of the wood engravings in the present work are taken from photographs of ancient paintings, and have never before been published, while others executed in careful outline contrast very favourably with some of the same kind of illustrations offered us in English works.

THE wealth in old tapestries existing in the Vatican, some of it stowed away in cupboards or otherwise hidden, has always been suspected, and has recently been made known by Eugène Muntz in his articles on the tapestries of the Vatican in the *Chronique des Arts*. Whether in consequence of this revelation or from other reasons, the present Pope has now commanded that all the various pieces disposed about the building shall be collected and arranged in chronological order for exhibition. It seems that for two centuries the kings of France were accustomed to send every year a piece of Gobelin tapestry to the reigning pope; and as the manufactories of Flanders in the fourteenth and fifteenth centuries also contributed their share, it may be imagined what a large quantity has been accumulated. The well-known tapestries executed in Flanders from Raphael's celebrated cartoons will alone be excepted from this collection, as they are already exhibited, but even without these famous works the Vatican collection cannot fail to be of the highest interest.

THE paintings left in his studio by the French landscape-painter Paul Huet, who died in February 1869, have been until now religiously preserved by his family; but last month, for some reason, they were all sold—sketches and studies, as well as a fine collection of finished paintings, many of which had figured at the Salon and other exhibitions. Among these were the *Soleil Couchant, Seine-Port*, first exhibited at the French Exhibition of 1855, which fetched 3,020 fr.; *Le Parc, Matinée de Printemps* (Salon of 1835),

2,000 fr.; and *Marais Salants aux environs de Saint-Valéry*, 2,420 fr.

A COMPETITION has lately been held at the Ecole des Beaux-Arts for a statue to Voltaire, to be erected on the occasion of his centenary. The number of designs sent in was twenty-six, three out of the number being by sculptors who had received *prix de Rome*. None of them appear to have been remarkable, and though the prize was divided between two of the competitors, MM. Maillet and Caillé, it is not certain that either of their designs will be chosen. The statue is to be three mètres high, and will be erected on one of the public places of Paris.

THE *Zeitschrift für bildende Kunst* opens this month with an archaeological article on the "Theatre of Dionysos at Athens," the text being written by Dr. Leopold Julius, while the accompanying plans and illustrations are the work of Ernst Ziller. Another architectural subject is dealt with by Prof. Hans Semper—"Comparative Study of some of the Plans for Churches at the time of the Renaissance"; but the untrained will be likely to turn for relief from these severe studies to Mr. Bevington Atkinson's review of Crowe's *Life of Titian*, continued in this number; or even to the long-drawn-out correspondence between Bonaventura Genelli and Karl Rahl. The only article besides these is a dissertation by Dr. Richter on "Western Paintings in Eastern Lands," which gives some useful information respecting certain works of Byzantine art. An etching by Unger from a portrait of a young Dutch lady by Rembrandt, taken from Unger's *Vienna Gallery*, but not one of his happiest works, forms the frontispiece of the number.

PROF. FRIEDRICH PRELLER has just died at Weimar, at the age of seventy-four. Among his principal works are a series of seven large subjects drawn from the *Odyssey*, a series of landscapes from the same poem, and the decoration of the Wieland Room, in the Weimar Museum; the pictures of *Calypso* and *Leucothoe* at Munich; that of *Nausicaa* in the Razinski Gallery at Berlin, &c.

M. JAROSLAV CERMAK died suddenly at Paris on the 23rd ult. He was born at Prague in 1831, and was a pupil of Gallait and Robert Fleury. He exhibited in the Salon last year *Des Herzégoviens, de retour dans leur village pillé par les bachi-bouzouks, trouvent le cimetière ravagé et l'église détruite*. Two of his pictures will appear in the coming Salon.

THE *Tagblatt* of Schaffhausen reports the death of the aged landscape-painter Konrad Corradi on April 9, at Uhwiesen, in the Feuerthal. He belonged to a distinct school of water-colour artists (in "Aquarelle-Malerei" and "Gouache-Malerei") settled for some time in the Feuerthal and Schloss Laufen. He was an admirable draughtsman of Swiss scenery, and the views and panoramas drawn by him for more than one handbook of travel are among the very best of their kind.

THE STAGE.

PARISIAN THEATRES.

A REVIEW of some of the principal pieces now being played on the Parisian stage may be acceptable to those who propose to visit the Exhibition. Several plays have been already mounted with a view to the expected crowd of strangers, and others are being prepared.

At the Théâtre Français, the latest novelty at which, *Les Fourchambault*, has been already reviewed, the revival of Victor Hugo's *Hernani* has been a great success, and it will probably be given throughout the summer occasionally. The piece has now been for nearly fifty years before the public—it was played first in 1830—and the battle between the romantic and classical schools that was fought over it has become so completely

a matter of history that the representation is now undisturbed by any of those stormy manifestations of feeling that were then of nightly occurrence. The very lines that were once the signal for a shout of applause or a yell of disapprobation now pass almost without notice. It was not so in 1837, when the interdict on Hugo's plays was removed for the first time since 1852, at the express desire, it is said, of Napoleon III., in order that visitors to the Exhibition held that year might see one of the masterpieces of French dramatic literature. Then every line was carefully watched, to see whether the microscopes of the Censure had seen danger to the State in any of the words or passages that had formerly been called in question. When Don Carlos bitterly describes his court as—

"Basse cour où le roi, mendié sans pudeur,
A tous ces affamés émiette la grandeur,"

the audience fully expected that he would be compelled, as before, to speak only the feeble lines—

"Pour un titre ils vendraient leur âme, en vérité.
Vanité! vanité! tout n'est que vanité!"

and the whole house applauded the restoration of the true text. At the present time these and similar passages, which are really no finer than many less freely debated lines, are listened to in respectful silence. Even the famous exclamation of Doña Sol, which to the last Mdlle. Mars refused to utter,

"Vous êtes mon lion, superbe et généreux,
Je vous aime,"

would hardly be noticed if it were not for the marvellously dramatic gesture with which Doña Sol, as represented by Mdlle. Sarah Bernhardt, flings herself into Hernani's arms.

If, in this absence of excitement, *Hernani* be calmly criticised, it will be judged, we think, to be rather a splendid outburst of romantic poetry, born of a period of feverish political and literary excitement, than a work of art destined to live for all time. Has not, indeed, the reaction against the romantic school commenced already? Is not its despised classical rival once more in the ascendant? The violent extravagances of these splendidly-dressed heroes, "so gallant in love and so dauntless in war," approach dangerously near to that narrow limit which separates the ridiculous from the sublime; the high-souled appeals to feudal sentiments of patriotism, hospitality, and race fall coldly on our degenerate ears; the whole action is too far removed from common life for us to enter into the feelings of these creatures of a world that is not our world; the very fire of the passionate verse is as unreal as the characters, and though we are carried away while we listen to the lines, the impression fades as soon as the curtain has fallen. As a play, it is full of faults. *Hernani* is a nobleman who has been exiled and become a brigand. He always professes to be about to perform some great deed of vengeance, but nothing comes of it. His rank and lineage has been referred to in such vague and general terms that when, in the fourth act, he hurls defiance at Don Carlos in the lines

"Dieu qui donne le sceptre et qui te le donna
M'a fait duc de Segorbe et duc de Cardona,
Je suis Jean d'Aragon, grand maître d'Arms, né
Dans l'exil, fils proscrit d'un père assassiné
Par sentence du tien, roi Carlos de Castille!"

the revelation of the name makes no impression whatever on the audience. The whole of this act indeed is strangely out of place. There has been no previous reference to any conspiracy, and yet we are suddenly transported from Spain to Aix, and find ourselves in the vaults of the Cathedral, where a plot to murder Don Carlos is being concocted. The conspirators are so kind as to wait while he delivers his opinions on the world in general in a soliloquy which, even after it has been wisely shortened, occupies a quarter of an hour in delivery. It is a grand burst of eloquent verse, but it does not advance the action. Ruy Gomez again, who is intended to be the very flower and type of the chivalry of Spain, is

actuated by jealousy in its lowest form. Because Doña Sol does not love him, and is wedded by the Emperor to the man of her choice, Hernani, he exacts from him the fulfilment of a monstrous compact, and looks on calmly while the pair take poison on their wedding-night.

Victor Hugo must be delighted to see that his text is now followed as closely as the exigencies of the stage will permit, and that most of the passages omitted or shortened on previous occasions are now presented as he wrote them. The scene of the portraits, for instance, is now given entire. The acting is good, but on the whole not so good as in 1867, when Hernani was played by M. Delaunay and Don Carlos by M. Bressant. Those parts are now played by M. Mounet-Sully and M. Laroche. M. Maubant, as before, plays Ruy Gomez, and is as excellent as ever. The others, it must be admitted, are not quite up to the parts assigned to them. The tone of the whole representation is less "grand seigneur" than heretofore. The tall and handsome person of M. Mounet-Sully makes a fine effect on the stage, but he develops one side of the character only. He is the most picturesque of brigands, but he forgets entirely that Hernani is also "seigneur de lieux dont j'ignore le compte," and that his bearing should be princely through his disguise. His declamation is far too noisy, his gestures too violent. He is at his best in the love-scenes with Doña Sol. There he is sarcastic and tender by turns, as the author requires that he should be; and nothing could be better than the tone of intense love with which he poured forth his repentance for his doubt of Doña Sol's truth as he dropped on his knees before her and exclaimed,

"O je voudrais savoir, ange au ciel réservé,
Où vous avez marché pour baiser le pavé!"

Mdlle. Sarah Bernhardt, on the other hand, who now plays Doña Sol, is faultlessly perfect; and it is indeed fortunate for the theatre that they have such an actress to whom the part could be entrusted. In the earlier acts she represents to the life the truthful maiden who is ready, as Hernani says,

"Être errante avec moi, proscrire, et s'il le faut,
Me suivre où je suivrai mon père—à l'échafaud,"

answering to all his warnings, with deep feeling in her voice, the simple words "je vous suivrai." Her great effect is in the last act, when in the middle of the delicious love-scene by moonlight on the terrace, the revengful voice of Ruy Gomez sounds the knell of the happiness of herself and her husband. Then the passion of the woman flashes out terrible and strong, as she stands in front of Hernani, as though to shield him from his destroyer, and shrieks out the wonderful lines beginning

"Il faudrait mieux pour vous aller aux tigres même
Arracher leurs petits, qu'à moi celui que j'aime."

No description, however, can do justice to her performance; it is one of those admirable works of art that must be seen to be appreciated, and it is so complete in all its details that it will bear seeing again and again.

At this theatre *Le Joueur*, by Regnard, has also been revived. Regnard was one of the immediate successors of Molière, and this comedy was the first work that achieved a marked success after the death of the latter. The gambler is admirably played by M. Delaunay, but the character of a man who is a gambler and nothing more; who cares for his mistress only when he has lost and requires consolation, and forgets her when he has won; who raises money on the security of her picture set in diamonds which she has given him, with other mean actions too numerous to chronicle here, is so unsympathetic that, notwithstanding the excellent art of the actor, the piece is rather tiresome. *Les Caprices de Marianne*, by Alfred de Musset, has also been played again lately after a long interval, occasioned by the illness of M.

Bressant, who used to impersonate Octave with infinite grace and passion. His illness having taken so serious a turn that he has been obliged to leave the stage, the part of Octave has been given to M. Delaunay, and that of Celio has devolved upon M. Worms, the newly-elected *sociétaire*. The piece is now played with closer adherence to the author's text than heretofore, ending, as he wrote it, with the scene between Octave and Marianne in a cemetery after Celio's death. Since M. Perrin became director of this theatre, it has been one of his objects to present every work given entire, without reference either to custom or to the supposed exigencies of the stage. It is probable that during the summer a morning performance will take place here on Thursday in each week, when the best pieces of the *ancien répertoire* will be given. They will be specially mounted for the occasion, and the greatest care will be taken to present them in the most perfect manner possible.

The Odéon, which used to pride itself upon developing rising talent both in authors and actors, has departed from its traditions and produced a long spectacular play by the most fashionable author of the day, Alexandre Dumas. It is arranged from his father's novel, *Joseph Balsamo*, and bears the same name. It is more than doubtful whether this course has been a wise one. A more thrilling drama has rarely been witnessed; the skill of the older writer is seen in the characters and in the plot, that of the younger in the incisiveness and satire of the dialogue. It is admirably acted throughout; and, while mere lavishness of decoration has been avoided, historical accuracy in costume and scenery has been aimed at and achieved. A more beautiful picture of a stately Court ceremonial than the reception of Mme. Dubarry at Versailles was never seen on the stage. The inveterate repulsiveness of the plot, however, cannot be got over; and the attempts that have been made to soften it have only succeeded in bringing into fuller light its most objectionable features. The *débutante*, Mdlle. Jullien, though not exactly pretty, is a delightfully natural Andrée de Taverny, and the more charming she is the more does one execrate the brute Gilbert, who, while professing the purest love, is actuated only by the vilest passion. Vainly does the author try to account for his crime by accentuating the bitter sneers with which the aspirations of the young disciple of Rousseau are met; the more educated he is made the more odious is his return to the lust of a savage. Most powerful, and yet most painful, is the scene in which Andrée, mesmerised by Cagliostro (Balsamo), tells the story of the outrage. She piteously entreats him to let her be silent, but in vain. Then, with a modest timidity that would conceal the horrid truth if she could, she tells the story, every word being wrung from her lips against her will; till at last, overcome by emotion, she covers her face with her hands, and ends with a shriek more eloquent than words. The last scene also is a very fine one, in which Andrée, after listening to a passionate avowal of love from Gilbert, discovers that he is the guilty person, and drives him from her presence with the bitterest reproaches. Here, again, an attempt is made to redeem his character by bringing into relief his love for Andrée; and his last words as he goes out, "Peuple je suis né, peuple je reste," are spoken more in sorrow than in anger. M. Lafontaine as Cagliostro, M. Porel as the Duc de Richelieu, M. Talien as Louis XV., Mdlle. Léonide-Leblanc as Mme. Dubarry, and Mdlle. H. Petit as Marie Antoinette, are all excellent in their different parts. And it must be said of M. Marais (who made such a successful *début* as Vladimir Danicheff two years ago), that he plays Gilbert with a talent and discretion that soften the odious features of the character as much as possible.

When *Balsamo* is withdrawn, Victor Hugo's tragedy *Angelo* will probably be revived here, with Mdlle. Rousseil as La Tisbe, a character

undertaken originally by Mdlle. Mars, and afterwards by Mdlle. Rachel.

There is a new comedy by Sardou at the Théâtre du Vaudeville, called *Les Bourgeois de Pont-Arcy*. It is not equal in interest to *Dora*, but is more in the style of his earlier work, *Nos bons Villageois*, dealing with the small, ill-natured humours of a country town on the eve of an election. Much of the satire, brilliant as it is, deals so exclusively with French politics that it is difficult for a foreigner to appreciate its force. The serious portion of the story has the fault which spoils so many of M. Sardou's plays—the plot is so elaborate that the characters become mere puppets, pulled by wires of the author's contriving, and acting under conditions so far removed from those of ordinary life that it is difficult to imagine that they could have been brought about even under the given circumstances. In this comedy the hero, on the eve of his marriage, receives a visit from a mysterious lady, whom he has never heard of before, who proves to his satisfaction, by the production of a packet of letters, that she had been the mistress of his father, hitherto believed to have been a paragon of virtue and conjugal fidelity. His first idea is to save his father's reputation at the expense of his own; and he is actually driven by the persecutions of the town gossips and the anxious questions of his mother, to avow that the lady is his own mistress. His marriage is broken off, and he has to endure a most painful scene with his mother and his uncle, in which they entreat, command, even threaten him if he will not consent to the only reparation possible—marriage with the lady in question. Ultimately all is set right. But independently of the unpleasant feelings excited by the possibility of such a union as is suggested by these well-meaning persons, the utter improbability of the whole situation destroys the interest of the piece. It is admirably acted by one of the best companies in Paris.

The Théâtre de la Porte St. Martin, the chosen home of Melodrama, has produced a dramatic arrangement of the first part of *Les Misérables* of Victor Hugo, adapted to the stage by his son Charles Hugo. As in the case of most dramas borrowed from lengthy romances, it has been taken for granted that the audience would be familiar with the story; and therefore the adaptor has contented himself with selecting those scenes which he thought would be best suited to the stage, without troubling himself to connect them in any other way than by the appearance of Jean Valjean in every one of them. Consequently the piece is to a certain extent a monologue, divided into twelve portions by the fall of the curtain, and interrupted occasionally by the other characters. Who these are, why they appear when they do, and why they speak the words allotted to them, can only be understood by reference to the novel. However, as most people have read it, that does not much matter, and very great pleasure may be derived from M. Dumaine's performance of Jean Valjean. He is exceedingly well supported by M. Lacressonnière as the Bishop, M. Taillade as Javert, by M. Vannoy as Thénardier; and last, not least, by the charmingly natural child who plays Cosette. She is not that most odious of all dramatic objects, a "stage child;" but a real artist, though a child in years, who impersonates the poor ill-treated offspring of Fantine with a fidelity that, if it has a fault, is too exact for the feelings of the spectators. The play is mounted with great care; and lovers of sensation will be much gratified by the exciting episodes of the flight of Jean Valjean and Cosette; terminating with the ascent of the convent wall, over which Cosette is drawn by a real rope tied round her waist with a handkerchief.

The old Théâtre de la Porte St. Martin was destroyed during the Commune, and the new house has lost many of its former patrons, who feel out of place in a smart new theatre. Those who care

one of the ancient homes of drama in its original condition should go a few yards further to the Théâtre de l'Ambigu, where they will find several crimes receiving dramatic ration. At present the piece is *La Brésilienne*, a story of poisoning, which, notwithstanding the presence of Mdlle. Fargueil as the heroine, proved a failure.

There are several light musical pieces well known. The Théâtre de la Renaissance, close to Porte St. Martin, is still giving *Le Petit* with bright music by Lecoq. The Folies Matiques has played *Les Cloches de Corneville* early a year, and may very likely play it for a year to come; and *Nimiche*, with Judic and his, is filling the Variétés with audiences who will till they can laugh no longer.

All dramatic tastes exist in Paris, and all have their suited, *pièces féeriques* are still given occasionally for those who care to gratify the eye. The Théâtre du Châtelet has just mounted the ever-popular *Sept Châteaux du Diable* with its scenery and dresses; and the Théâtre de la Gaîté will produce *Le Chat Botté* at about the same time as the Exhibition opens.

JOHN WILLIS CLARK.

A new drama by Mr. Tom Taylor and Mr. Alfred Meritt, produced at the St. James's Theatre under the title of *Such is the Law*, is founded on the notion that under the present state of marriage laws it would be very inconvenient for a widower who had married again—and no more convenient for his second wife—if it should be that he had unwittingly espoused his first wife's sister. In this case the lady has enjoyed 16 years of connubial bliss, and is a happy being, when the evil genius of the play makes her appearance and harasses the couple by his welcome information. All this, of course, renders the distress of Miss Ada Cavendish in the case of Mrs. Belfoy very great; but as this distress would be no less whether the prohibition of marriages with deceased wives' sisters were reasonable or unreasonable, the case presented obviously leaves the vexed question where it was before. How it comes about that George Belfoy and his wife are so long without any suspicion of a relationship between the deceased and the living lady is set forth in the play—though at the expense of sacrifice, it must be confessed, of probability. A certain air of unreality indeed pervades the work. Its sombre and sorrowful character is, moreover, somewhat depressing. All, however, ends cheerfully on the discovery that George Belfoy had married a deceased wife's sister, because his proposed first marriage was invalid, owing to the lady having previously entered into the marriage with a husband who was still in existence. This is no doubt but a rude and primitive dénouement, but it serves its purpose of enabling the audience at the St. James's to dry their eyes for the fall of the curtain.

A NEW version of *La Fille de l'Avare*, by Mr. James Mortimer, has been produced at the Lympic Theatre. This play, which is founded on Balzac's novel, *Eugénie Grandet*, was familiar to London audiences some years ago, through a version by Mr. Palgrave Simpson entitled *Daddy Hardacre*, in which the late Mr. Robson achieved one of his greatest successes. Mr. Mortimer calls his adaptation *The Miser's Treasure*, and like his predecessor, he endeavours, not very successfully, to represent this *scène de la vie provinciale* as a picture of life in an English county. The scenes have been much reduced, and the dialogue has been rendered somewhat commonplace. *The Miser's Treasure* met with but a cold reception, but this was in a great degree due to the deficiencies of the performers. Mr. Anson's extravagances of action in the part of the miser provoked laughter, though manifestly intended to impress in a very different manner. It may be that confirmed misers when robbed of their hoards bark like distracted

dogs, but that they ought not to do so on the stage in a scene of a serious nature is so obvious that we cannot imagine any one dissenting unless it be the medical critics who lately blamed Mr. Irving's death-scene in *Louis XI.* because it failed to represent a complete set of symptoms of the disease which finally brought the reign of that monarch to a close.

MR. REECE's "comedy burlesque" at the Globe, entitled *Mind the Shop*, introduces Mr. Toole as a grocer who insists on keeping open shop on a Bank holiday, ostensibly from zeal for business, but really that he may be provided with an excuse for absenting himself from home on that occasion. Some indication of an intention of parodying *Pink Dominoes* is discoverable in the design of the piece. It is, however, little more than an excuse for Mr. Toole's drolleries.

L'Accordeur, by M. Saint-Agnan-Choler, *Les Vitriers*, by MM. Bernard and Grougé, and *Pour Sauver Femme du Monde*, by M. Abraham Dreyfus, are the titles of three pieces produced simultaneously at the Palais Royal. They are trifles of the vaudeville class—each confined to one act.

At the Théâtre Cluny a tearful melodrama in seven acts has been produced with the title of *Le Mariage d'un Forçat*. The author is M. Alexis Bouvier.

MR. WILLS's new historical drama, entitled *Nell Gwynne*, was produced at the Royalty Theatre on Wednesday.

MUSIC.

THE ITALIAN OPERA-HOUSES.

MR. GYE has been so hampered in his arrangements up to the present time that a certain amount of forbearance should be exercised in judging of his efforts to keep faith with the public. But no beneficial result can accrue from the suppression of facts, and it must be said that so far the establishment has not been strengthened by the additions made to the list of singers. Mdlle. Bertelli, who has appeared as Leonora in *Il Trovatore*, and as Agatha in *Der Freischütz*, has a voice of moderate calibre, and is not wholly deficient in vocal skill. But histrionically she is very unsatisfactory, her acting generally being forced and conventional, and her movements wanting in ease and grace. Mdlle. Sarda, who unwisely selected the part of Amina for her *début*, showed conclusively that she is a mere novice in all the technicalities of her art. Her natural gifts are considerable, but years devoted to careful study must elapse before she can be accepted as a finished artist. On the male side we have had two aspirants, Signor Carbone and M. Jamet, both of them baritones. The former has a pleasant voice, but, apparently, no stage experience; the latter is likely to be useful in subordinate parts. The return of Mdlle. Albani has been the only noteworthy feature during the present week; but the announcement of *Guillaume Tell* on Monday served to revive regrets that Rossini's *chef-d'œuvre* should never be presented save in a maimed and mutilated form. The fine duet between Mathilde and Arnold in the third act might, perhaps, be spared, but the suppression of the fifth act, and with it some of the most beautiful and impressive music in the opera, is unpardonable. The composer was truly inspired when he wrote the trio in canon, the storm scene, and the finale to this section of his last and immeasurably greatest opera.

Her Majesty's Theatre opened tamely enough with *La Sonnambula*, followed by a second-rate performance of *Zauberflöte*. But the revival of Meyerbeer's *Dimorph* has served to maintain the prestige of the historic house, for seldom has any opera enjoyed a finer *ensemble*. The work itself is an illustration of the oft-quoted fact that any nonsense is good enough to serve for musical purposes. The justice of Richard Wagner's censures on the anomalies of the lyric drama receives

forcible confirmation in such an instance as this, where we find a composer of genius condescending to set a libretto full of the most arrant absurdities. But the fascinating music which Meyerbeer wedded to Messrs. Barbier and Carré's fantastic book has saved the opera from condemnation, and *Le Pardon de Ploërmel* will always maintain a high place in the catalogue of his works. The principal character has been so long in the hands of Mme. Adelina Patti as to be considered almost her exclusive property. Mdlle. Marimon has fully dispelled this idea by her admirable performance, though her qualifications are chiefly, if not entirely, vocal. As a study of acting the impersonation lacks variety and natural impulse; but the Belgian artist sings the florid strains with which the part abounds with unerring precision and marvellous purity of tone. One becomes almost reconciled to an endless succession of unmeaning *roulades* when thus executed. Mr. Mapleson has without doubt secured a prize in Mdlle. Tremelli, a lady gifted with a contralto voice of great power and full, luscious quality, but of whose powers either as a singer or an actress it is as yet impossible to speak with certainty. Mdlle. Minnie Hauk has returned to us, after nine years' absence, greatly improved in all respects. Her voice is a fine soprano, and her method highly commendable. More than this, she manifests the possession of great histrionic ability, her presentment of the objectionable heroine in Verdi's *La Traviata* being more truthful and powerful than any that has been witnessed of recent years.

H. F. FROST.

MENDELSSOHN's music to the *Midsummer Night's Dream* formed an important part of last Saturday's programme at the Crystal Palace. With the exception of the comparatively unimportant numbers of melodramatic music, the entire work was given. With such an orchestra as that under Mr. Mann's direction, it need hardly be said that a treat of the highest order was afforded to those present. The solo parts were given by the Misses Allitsen, who also sang with great effect later in the afternoon the charming Bolero from the second act of Auber's *Diamans de la Couronne*. Mme. Arabella Goddard, who stands almost alone in keeping Bennett's pianoforte music before the public, gave a very fine rendering of his concerto in C minor. Rubinstein's interesting ballet-airs from his opera *Der Dämon* terminated the concert.

THE second concert of the Bach Choir, given at St. James's Hall on Monday evening, was one of the finest as yet given by this society. In the first place it was at least half an hour shorter than the preceding one—a decided change for the better; and beside this Mr. Goldschmidt conducted with far more fire and vigour than on some previous occasions, and the choir sang consequently with no less correctness, but with more spirit. The first work in the programme was Bach's *Magnificat*, which was superbly rendered throughout. The work had only once before been given in London (by the Borough of Hackney Choral Association, under Mr. Richard Payne, in 1874), and then without orchestra; so that the present was its first performance in a complete form in the metropolis. The choruses, especially the "Omnes generationes," "Fecit potentiam," and "Gloria," were given in a manner worthy of the reputation of the Bach Choir, while the solo music in the hands of Mme. Sherrington, Mdlle. Redeker, Mr. Shakespeare, and Herr Henschel, left nothing to desire. Mme. Sherrington sang her two solos, especially, in a most artistic manner; she has rarely been heard to better advantage; while Mr. Shakespeare gave the trying song "Deposuit potentes" with great effect. Purcell's anthem "O God thou hast cast us out," an interesting specimen of the composer's church music, came next, and was followed by the Sanctus, Benedictus, and Agnus Dei of Palestrina's "Missa Papae Marcelli," for unac-

accompanied choir. The singing of these pieces was remarkable, both for the accuracy of intonation, and the attention to light and shade. Schumann's "New Year's Song," given at the first concert, was repeated on Monday; and on its second hearing was even more warmly received than before. After a fine madrigal by Wilbye, "Draw on, sweet night," the concert ended with a really splendid performance of Mendelssohn's *Erste Walpurgis Nacht*, sung in German, greatly to the gain of the music, if not of the audience. It is very doubtful whether so fine a rendering of the work has ever before been given in London. The important baritone solos were magnificently declaimed by Herr Henschel, one number being well sung by a gentleman whose name did not appear in the book of words; while Mdlle. Redeker and Mr. Shakespeare took the contralto and tenor solo music. The choruses were without exception perfect, and the orchestra was hardly less so. The whole concert was highly enjoyable. The third and last concert of the season takes place next Saturday afternoon (the 11th), when Bach's Mass in B minor is to be given for the fourth time in London.

M. J. MASSENET, one of the most talented of living French musicians, appeared on Tuesday at the third of Mme. Viard-Louis's concerts in the double capacity of composer and conductor. His orchestral Suite, entitled *Scènes Dramatiques* (*Shakespeare*), composed expressly for these concerts, is an ambitious work purely French in style as it is wholly modern in spirit. The first movement, "Ariel and the Spirits," is impetuous and restless, the frequent changes of *tempo* suggesting the idea of an improvisation, or at least a *scherzo* of grotesque pattern. The second movement, "The Sleep of Desdemona," is sentimental, but very charming, though it pales in importance as compared with the third, which illustrates various scenes from *Macbeth*. A march, which plays an important part here, may be noted for its individuality, but the entire movement has tremendous vigour and a certain rude force. M. Massenet is not conservative in his ideas of tonality, nor is he by any means over-modest in his employment of exceptional orchestral resources. The scoring is in the manner of Hector Berlioz, of whose works one may suppose M. Massenet to be an admirer. Mme. Viard-Louis played the solo part in Hummel's B minor concerto, and also Beethoven's Sonata in D, Op. 28. The introduction of the latter in an orchestral concert was a mistake, and, coming immediately after the Suite, every chance of effect was lost. Mr. Weist Hill has his immense orchestra now well under control, and the rendering of Beethoven's *Leonora Overture No. 3*, and Mendelssohn's Italian Symphony, was nearly irreproachable. But the concert was much too lengthy, lasting as it did nearly three hours.

At the Philharmonic concert on Wednesday, M. Planté, the French pianiste, made his first public appearance in London. He is a player of fair technical merit, but he took an unwarrantable liberty with Mendelssohn's Concerto in D minor in making a pause at the close of the first movement, and thereby spoiling one of the best effects in the work. There were other licences of more or less blameworthy character in the performance, and, speaking generally, it cannot be said that M. Planté fulfilled reasonable expectations. Señor Sarasate introduced three movements from Raff's Suite for violin and orchestra, Op. 180. The work is interesting, and the playing of the Spanish violinist was simply superb; finer execution could scarcely be imagined. The band was not in such good form as at the previous concerts this season, the rendering of Mozart's "Jupiter" and Beethoven's C minor symphonies being mechanical and spiritless.

PROF. G. A. MACFARREN is to lecture at the Eyre Arms Assembly Rooms, Finchley Road, on Thursday, the 9th inst., at 8 p.m., on "Sir William Stendale Bennett: his Life and Works."

MR. SHEDLOCK concluded his series of Chamber Concerts at the Victoria Hall, Bayswater, last Wednesday week the 24th ult., with a "Schumann Evening." The specimens of the master which were given included the Piano Quartett in E flat (Op. 47), the "Märchenbilder" for piano and viola (Op. 113), a selection from the "Kreisleriana," and four songs. The miscellaneous second part of the concert concluded with Bargiel's trio in E flat. We are glad to learn that these excellent and really educational concerts have been well supported; Mr. Shedlock's perseverance certainly deserves success.

MR. H. HEATHCOTE STATHAM announces a series of organ Recitals on Sunday afternoons, at the Royal Albert Hall, commencing to-morrow, and continued weekly till the end of July. The special feature of the recitals is stated in the programme of the first, in the following words:—

"It is intended to include in the series of programmes all the principal organ fugues of Bach, with the special aim of suggesting a variety of effect and treatment such as the composer would probably have contemplated had he commanded the mechanical resources of a modern organ."

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TABLE OF CONTENTS.

	PAGE
"THE RUSSIANS OF TO-DAY," by W. R. S. RALSTON	283
WRIOTHESLEY'S CHRONICLE, VOL. II., by the Rev. N. POCOCK	383
KARSLAKE'S LITANY OF THE ENGLISH CHURCH, by the Rev. Dr. LITTLEDALE	384
MARIETTE-BEY'S MONUMENTS OF UPPER EGYPT, by Miss AMELIA B. EDWARDS	385
BURDETT'S COTTAGE HOSPITAL, by the Rev. JAS. DAVIES	387
WELZOFER ON THUCYDIDES, by GEORGE C. WARR	388
NEW NOVELS, by GEORGE SAINTSBURY	388
CURRENT LITERATURE	389
NOTES AND NEWS	390
OBITUARY	391
NOTES OF TRAVEL	392
HIMALAYAN EXPLORATIONS	393
STATEMENT OF THE OXFORD UNIVERSITY COMMISSIONERS, by JAS. S. COTTON	393
M. RENAN'S "CALIBAN," by GEORGE SAINTSBURY	393
MAGAZINES AND REVIEWS	394
VICTOR HUGO'S NEW POEM, by G. MONOD	394
SELECTED BOOKS	395
CORRESPONDENCE:—	
Prof. Stanley Jevois and Mr. Mill, by Prof. Stanley Jevois, and the Writer of the Note on his Article	395
APPOINTMENTS FOR NEXT WEEK	396
MENZIES; in DUBLIN of Messrs. W. H. SMITH AND SONS; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS. There are also Agencies in twelve of the principal cities of the NORTH and WEST of the UNITED STATES.	
McNAB AND BLAND'S MANUALS OF BOTANY, by GEORGE MURRAY	396
MUNRO'S CRITICISMS AND ELUCIDATIONS OF CATULLUS, by ROBINSON ELLIS	397
SCIENCE NOTES (GEOLOGY, METEOROLOGY)	397
MEETINGS OF SOCIETIES	399
EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB, I., by Mrs. CHARLES HEATON	399
MR. SIMPSON'S DRAWINGS OF MYCENAE, TROY, AND EPHESUS	400
ART COLLEGE FOR WOMEN IN ROME	400
ART SALE	400
NOTES ON ART AND ARCHAEOLOGY	400
PARISIAN THEATRES, by J. WILLIS CLARK	401
STAGE NOTES	403
THE ITALIAN OPERA-HOUSES, by H. F. FROST	403
MUSIC NOTES, NEW PUBLICATIONS	403-4

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Copies of the ACADEMY can be obtained every Saturday morning in EDINBURGH of Mr. MENZIES; in DUBLIN of Messrs. W. H. SMITH AND SONS; in MANCHESTER of Mr. J. HEYWOOD. Ten days after date of publication, in NEW YORK, of Messrs. G. P. PUTNAM'S SONS. There are also Agencies in twelve of the principal cities of the NORTH and WEST of the UNITED STATES.

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LITERATURE.

Studies in Literature, 1789-1877. By Edward Dowden. (London: C. Kegan Paul & Co., 1878.)

BESIDES the now decried criticism which starts with certain hard-and-fast rules and prejudices, and simply measures the work to be criticised by these: besides the more fashionable and wiser criticism which does its best to take in the whole of its subject and give back such a reflexion as the nature and peculiarities of the critic's mind may be able to supply, there is a third possible way of criticising. The critic of this kind takes his subjects and asks to know their opinion on certain points which appear to him of supreme importance. He extracts their answers as best he can, and then sets himself to work to find out how and why they think thus. He aims, in short, at making a philosophical study of each writer rather than a literary representation of his idiosyncrasy. One advantage of this method when it is pursued by a thoughtful and instructed person is that it is pretty sure to be full of suggestion and improvement to the reader. Its disadvantage, even when pursued by such a one, is that it is apt to furnish a one-sided and incomplete view of the subject, and to supply rather what Wordsworth called "a chain of extremely valuable thoughts" than an adequate and integral critique.

It is to this third class of criticism that most of the essays which Prof. Dowden has here reprinted belong; and they are remarkable specimens of their kind both in its merits and its defects. On the one hand, they are crammed with thought, and it must be an exceedingly dull, or a wonderfully unreceptive, person who puts them down without feeling that he has enriched by a goodly amount his stock of theses to be argued about in solitary walks and other times of meditation. On the other hand, Prof. Dowden's method has sometimes led him into strange places. Thus he remarks that Victor Hugo's art "contributes little to the formation of the wise adult conscience." Without levity, we must say that it seems to us that it would be a remark as relevant to poetical criticism to say that the leaves and covers of the poet's books would contribute little, if burnt, to the warming of the cold adult body. But this is an instance of defect chargeable rather on the method than on the man; and it must be confessed that there are few other instances of such unguarded methodical excess. Generally Prof. Dowden's criticisms, whether we accept them as adequate or not,

must be admitted to be of much weight as far as they go; and that in the direction of stimulating thought is, as we have already said, a very long way.

The book contains thirteen essays, all of which are fairly, if not perhaps very closely, connected by a community of object rather than of subject. The first three deal generally with certain characteristics of cis-revolutionary literature, the last ten with particular exponents of those tendencies. One only of these seems to us to be out of place, though the essay itself is one of the best of the book, and that is the article on Landor; for of Landor it may surely be said, and indeed Prof. Dowden seems himself to admit, that he belongs to the post-revolutionary time merely as a matter of chronology. Its characteristics influenced him only as every man must of necessity be influenced by the characteristics of his time, the influence being purely external and modifying, not causal in the least. No such objection can be brought against the studies of Mr. Tennyson and Mr. Browning, of George Eliot and Victor Hugo, of the *Parnasse*—or rather of a few of its members—and of Whitman, of Lamennais and of Quinet. This is a goodly range of subject, and it speaks well for Prof. Dowden that he is able to cover it successfully. Range of knowledge is, indeed, one of his strongest points. There may be nothing extraordinary in a knowledge of the work of Ebenezer Elliott, and nothing extraordinary in a knowledge of the work of Leconte de Lisle. But one feels that the man who has given himself the trouble to read two poets who lie so widely apart is not dealing with literature from any contracted or specialist point of view. Particularly good, to our thinking, are the essays on Lamennais and Quinet, the former being by far the best. Prof. Dowden is obviously most at home in dealing with men and women of letters who have been strongly imbued with the practical spirit, and among such, odd as it may seem to those whose acquaintance with Lamennais extends no further than to the *Paroles d'un Croyant*, the author of that strange book must surely be ranked. It is this attraction of Prof. Dowden towards the literature of conduct which makes him dwell so lovingly on Wordsworth, on George Eliot, and on Whitman, a trio which may again seem an odd one to the unlearned. It makes him, too—as all such attractions will sometimes—a little unjust. We have cited one remark of his about Victor Hugo, for whom he has, notwithstanding, a great and eloquently expressed admiration. Here is another:—"Nearly every collection of his poems is prefaced with a page of prose, the purport of which is, 'Observe how beautiful, how interesting an attitude my soul assumes in the following volume.'" We cannot help thinking how exceedingly angry Prof. Dowden would be with anyone who should criticise George Eliot in this spirit. On the other hand, as an instance of the thoughtful and pregnant quality which we have praised in these essays we may mention the remark in the contrast between the two leaders of contemporary English poetry that in the treatment of moral temptation Mr. Tennyson displays prudence tempted to give way to

passion, Mr. Browning passion tempted to give way to prudence. This is the kind of observation which is spread all over these essays, giving evidence of thought itself and calculated to excite thought in others. This of itself renders any detailed notice of the book in a limited space somewhat difficult, and we shall only, therefore, further say that, full of value as the study on "Some modern French Writers of Verse" is, it seems to us to labour under the defect of attempting to cover too much ground. The whole of it would not have been too much to have given to Leconte de Lisle, with whom Prof. Dowden has evidently much sympathy, and who, well as he deserves it, has never had due introduction to English readers. We should have been glad, too, to see Prof. Dowden work out his proposition that the author of *Le Runois* and *Le Jugement de Komor* has come nearer the pole "opposite to Musset and the poetry of the heart than either Gautier or Baudelaire." We are not sure that we quite understand this expression, which seems to be a kind of development of the old antithesis between the poetry of sentiment and that of reflection. Yet it seems strange that anyone should rank Gautier or Baudelaire in opposition to poets of sentiment.

One word as to the manner of these essays. They are written with extreme care and in a somewhat elaborately designed style, much of which is very good and worth the attention of students of English prose. But Prof. Dowden's hand does not seem quite sure of its instrument, and the result is sometimes sundry slips upward into exaggerated metaphor, and sometimes downward into platitude. One very curious blemish we are surprised to find in so careful a writer. The use of the word *élite* as an English adjective cannot possibly be defended. With this vindication of the right to carp possessed by all critics in virtue of their descent from Momus their father and Zoilus who begat them, we return thanks to Prof. Dowden for certainly the most thoughtful book of literary comment which we have seen for a long time.

GEORGE SAINTSBURY.

History of the English People. By John Richard Green, M.A., Honorary Fellow of Jesus College, Oxford. Vol. II. The Monarchy, 1461-1540. The Reformation, 1540-1603. (London: Macmillan & Co., 1878.)

It is a pity—though the thing is hardly to be expected—that when one author is induced to undertake both a short history and a longer one of the same subject, he does not finish the long history first and publish the short one after it. In the present instance it is more than probable that the longer history would never have been written if the shorter had not attained an amount of success, and also called forth an amount of criticism, far greater than most books. The satisfaction which the author must have derived from the deserved popularity of his former work was no doubt clouded by the revelation of a multitude of errors; and though such a discovery was no more than in the nature of things ought to have been

anticipated—for who can write a history, especially a general history, without mistakes?—it was a question whether the inaccuracies pointed out did not in this case go far to discredit many of those rapid generalisations upon which the telling interest of the book depended. The result evidently has been that Mr. Green has been led to reconsider a considerable number of his former statements, and to rewrite at greater length the *History of the English People*.

How far, when the new work is completed, he will have succeeded in justifying the main idea of the former one remains to be seen. In the present instalment his success has not been great. His original idea, it is clear, was that the history of England had been generally related too much apart from the history of the people—which, indeed, is perfectly true; and that it was desirable to write a history of the people, as much as could be, apart from the history of their sovereigns—which is much more questionable. The division of English history into reigns and dynasties was accordingly scouted, and other epochs introduced as far as practicable, even though the definition of those epochs was often not a little arbitrary. It was a history of the people and of popular movements—not of princes, nor of battles, nor even of great events, that Mr. Green had made it his aim to write.

Yet for the period treated in the present volume it is indicated even on the title-page that two subjects mainly occupy the attention; the first being the Monarchy and the second the Reformation; and there is no doubt about the fact. We may, indeed, take some exception to a mode of representing these facts, which taken literally would imply that "the Monarchy" began in 1461 and ended in 1540, and that "the Reformation" began in 1540 and came to an end in 1603. Why ever the year 1540 should have been selected as a turning-point at all, it is difficult to understand; for the death of Cromwell led to nothing new, though his administration was a great epoch. The truth, however, is, beyond all question, that the history of the English people themselves is, under the Tudors, to an unusual degree bound up with, or rather absorbed in, the history of the Monarchy, and of a Reformation which made the monarch the supreme head of the Church. It was not, indeed, as Mr. Green called it in his former work, a "new Monarchy," but it was certainly a monarchy in which the power of the Crown was developed to an extent that had not been seen before. Nor does Mr. Green even yet state the case quite truly when he says, at the commencement of this volume, that liberty "suddenly disappeared" at the close of the Wars of the Roses, or that if English freedom was not utterly destroyed, it was arrested for more than a hundred years. Sudden changes of this sort do not take place quite so easily as is often represented; but then Mr. Green believes in what is evidently even now a very popular idea, that in the preceding age a great deal of liberty had been won by a long Parliamentary contest with the Crown—a thing of which, as I lately pointed out in the *ACADEMY*, there is no real evidence. So, of course, he considers

the character of the monarchy from Edward IV. to Elizabeth "something strange and isolated in our history."

Now, in histories, whether short or long, we are accustomed to look for some broad generalisations; but in a long history, at least, we might expect some degree of careful and accurate detail. It is a fault inherent, apparently, in the very plan of Mr. Green's work, that he never can give his mind to the real working out in detail of any political facts at all. All he wants is the history of the people; and what are wars, battles, negotiations, and diplomacy, royal marriages, papal Bulls, and a number of other high matters, in comparison with this? No doubt even fighting is not done without the "people," and the causes from which wars and revolutions arise are traceable ultimately to cabinet councils, so that affairs of State, even in this aspect, may fairly engage some little attention. But of these Mr. Green can afford to take only the briefest possible survey, and having apparently taken his facts for the most part second-hand, he sums them up in the same hasty, generalising way in which he speaks of the character of the Tudor monarchy.

If, for instance, there were any facts in political history to which we might have expected him to devote special attention, it is surely the facts relating to the original betrothal of Henry VIII., as prince, to Catharine of Arragon—facts which afterwards formed the pretext of Henry's breach with Rome, and are, therefore, one may say, the very starting-point in the history of the Reformation. Yet the account given by Mr. Green of this affair is a perfect marvel of inaccuracy. Indeed, it is such a curiosity in its way that, to do it justice, it must be quoted entire:—

"Catharine, however, was widow almost as soon as wife, for only three months after his wedding Arthur sickened and died. But a contest with France for Southern Italy, which Ferdinand claimed as King of Aragon, now made the friendship of England more precious than ever to the Spanish sovereigns; and Isabel at once pressed for her daughter's union with the King's second son Henry, whom his brother's death left heir to the throne. Such a union with a husband's brother startled the English sovereign. In his anxiety, however, to avoid a breach with Spain, he suffered Henry to be betrothed to Catharine, and threw the burthen of decision on Rome. As he expected, Julius II. declared that if the first marriage had been completed, to allow the second was beyond even the papal power. But the victories of Spain in Southern Italy enabled Isabel to put fresh pressure on the Pope, and on a denial being given of the consummation of the earlier marriage, Julius was at last brought to sign a Bull legitimating the later one. Henry, however, still shrank from any real union. His aim was neither to complete the marriage, which would have alienated France, nor to wholly break it off, and so to alienate Spain. A balanced position between the two battling powers allowed him to remain at peace, to maintain an independent policy, and to pursue his system of home government. He met the Bull, therefore, by compelling his son to enter a secret protest against the validity of his betrothal; and Catharine remained through the later years of his reign at the English court, betrothed but unmarried, sick with love-longing and baffled pride."

Where did Mr. Green get this version of the story? That last touch about the

love-longing and baffled pride has a slight air of Mr. Hepworth Dixon about it; but, any way, the statements in the above extract are throughout almost the exact opposite of the truth. It is not true, in the first place, that Queen Isabella "at once" pressed for her daughter's union with Henry. That which she and Ferdinand at once pressed for on hearing of Prince Arthur's death was that Catharine should be sent back to Spain, and the dowry which had been given with her repaid. Henry VII., however, did not think himself bound to repay the dowry, and Isabella was willing to adjust the dispute by the conclusion of the second marriage. As to the English king having been "startled" by a proposal to marry a deceased husband's brother, it is not very likely; for instead of Isabella's proposal shocking him, he, on the contrary, shocked Isabella soon afterwards by a proposal to marry Catharine himself. The man who could offer to wed his own daughter-in-law (and what was more, the proposal was immediately after his own wife's death) could scarcely have been so easily shocked himself. Then as to the decision of Julius II., the fact is distinctly otherwise; for the dispensation expressly allowed the second marriage, even though the first had been consummated. If it had not done so, indeed, Henry VIII. would have had better grounds for protesting against its validity than those which he was actually able to produce.

Again, in speaking of the power of Henry VIII., which he shows to have been increased and consolidated by the policy of Thomas Cromwell, Mr. Green ventures on a statement regarding the character of the Reformation which is contradicted most emphatically in a document with which he ought to be familiar. We are told that Cromwell "could claim for the monarchy the right of dictating at its pleasure the form of faith and doctrine to be taught throughout the land." Mr. Green has surely forgotten that the Thirty-Nine Articles were agreed to in Convocation in the year 1562—that is to say, less than thirty years after the period of Cromwell's greatest ascendancy—and that in Article 37 it is distinctly declared—

"We give not to our princes the ministering either of God's Word or of the Sacraments . . . but that only prerogative which we see to have been given always to all godly princes in Holy Scripture by God himself; that is, that they should rule all states and degrees committed to their charge by God, whether they be ecclesiastical or temporal, and restrain with the civil sword the stubborn and evil-doers."

The Church, therefore, never conceded to the sovereign the ministering of God's Word, or the definition of faith and doctrine, which Mr. Green says Cromwell claimed for him. It yielded, no doubt, everything short of that, but that it did not.

Now, errors of this sort—and there are various others of the same character—invalidate not merely the particular passages in which they occur, but the whole conception of the political history of the period; and they are clearly due to a wrong mode of going to work in the first instance. Mr. Green was so anxious to get at the history of

the "people," that at first he let the politics alone; and when he did apply his mind to them, he was content to take a few broad general views from untrustworthy authorities. This, indeed, was almost inevitable, and must be the case, it is to be feared, with those who select special subjects out of modern history, until a new race of general historians has condensed and made intelligible to the reading public the results of all the research of modern times. We shall understand the real history of the English people a good deal better when we know more about the kings under whom they lived, and the objects which those kings were pursuing; for the most essential point, after all, about the people is the relation in which they stood to their sovereigns.

On the whole, though this is doubtless a work of very considerable labour, it is scarcely an improvement upon the *Short History*. That publication had undoubtedly the merit of a certain unity which is the never-failing characteristic of a really able book. The author had devoted much attention to the best interpreters of each particular epoch of English history, and had combined the results of his reading in one vivid and interesting narrative. The book had the interest of a connected essay. It has not gained in attractiveness by the amplification of the original design, and the filling in of a quantity of matter about subjects passed over in the first instance. Nor, I fear it must be owned, is the falling off in interest compensated by very much greater accuracy than before. Still, it is the result of a larger survey and more mature reflection; and the many readers who gave such a cordial welcome to the first book will do well to bestow some attention on its successor.

JAMES GAIRDNER.

Life in the Mofussil; or, The Civilian in Bengal. By an Ex-Civilian. (London: C. Kegan Paul & Co., 1878.)

THIS autobiography of a Bengal civilian during twelve years of service in India is a remarkable record of the existence that Englishmen enjoy or endure, according to their disposition, while administering justice and realising revenue in the far East. The writer is fortunately one of those who have enjoyed their life. He takes the bright side of everything, is always cheerful and good-humoured; and, though his experiences have often been bitter and his fortune harsh, it is with genuine enthusiasm that he speaks of his own service and work devoted to a career "the finest in the world." The climate, he admits, is exhausting. From the first of April to the first of November there are, he thinks, very few Europeans in the plains of Bengal who can say that they feel really well. He gives the following description of the hot weather in Tirhoot:—"Every window closed to keep out the dense clouds of dust whirled along by the howling, tearing west wind, everything reduced to a state of tinder by the extreme dryness, the backs of all the books curled up, the ink too thick to flow from the pen, one's hair like tow, and a general sense of grittiness and hot discomfort that must be felt to be understood."

In the rainy season in Lower Bengal things

are even worse. A steamy heat, and drenching showers which are so incessant that the whole of the surrounding level rice-swamp as far as the eye can see is a sheet of water; when all your papers, books, and clothes are covered with mildew and damp; when the buzz of insects and the croaking of gigantic frogs silence the human voice, and hymenopterous swarms pollute the simple and unpalatable food that your faithful domestic servant has served up under difficulties, and your spirits fall to zero in such sunless skies—this is a picture of greater discomfort even than a hot season in Behar. To all this must be added expatriation, isolation in many cases, and, above all, the enforced separation from children and possibly from wife. But upon such topics the writer of *Life in the Mofussil* expatiates very sparingly; it is rather the pleasures and humours of society, and above all the interest of his own official work, on which he prefers to linger. He is proud to have been a member of a splendid service, to have inherited noble traditions, to have shared in a great administration. The solid advantages of the Civil Service are well known. You leap at once into independence; your field for action is immense; your occupation is full of interest and unlimited in variety; a sense of personal influence and power is pleasant. Your recreations are agreeable; the short sharp excitement of a game at rackets or lawn tennis after a long day's work, pig-sticking and tiger-shooting, riding and racing, may all be experienced in perfection. And then the keen feeling of enjoyment with which a civilian returns to Europe after an absence of years, the freshness of his sensations, the youthfulness of his ideas, the vigour of his appreciation, are a pleasure so unique that, all the drawbacks attendant on a voluntary exile in the tropics notwithstanding, it is hardly a subject for surprise that "An Ex-Civilian" should declare, as he does in the concluding lines of his book, that he retired from the service with poignant regret, and that the life of a civilian in India is to be envied.

The chief merit of "An Ex-Civilian's" volumes is their fidelity. They are less brilliant than the essays of a "Competition Wallah," but they are more valuable if accuracy is any test of value. They are quite exceptional in the truthful account they furnish of up-country life. The use of personalities was unavoidable from the method of treatment, but not an unkind expression occurs throughout. The identity of individuals is in all cases veiled. The cleverness and common-sense of the native subordinate officials, the elaborate dignity of the higher class of native noblemen with their decorous visits of ceremony, the indiscretion of the over-zealous English official (who is a far commoner type than the indolent and inefficient), the proverbial hospitality and generous reception accorded to the European traveller by all classes in the Mofussil, are described with kindly sympathy. Shrewd remarks on law and practice are interspersed with humorous anecdotes illustrating the premature introduction of Western ideas into a more backward civilisation. The book has its graver side also, for we

may trace in its pages a growing incompatibility between the governors and governed, which has recently been embittered by memories of the Mutiny and the increased worry of administering new taxes and of yielding vastly more work under more arduous conditions. The writer, however, does not devote himself to political considerations: the book is intended to be social and must be judged accordingly. As the observant and faithful record of a civilian's life it will be read with avidity in India; and it will, I trust, be read by many in England who feel (as surely all must feel) a curiosity to learn something of the life of Englishmen in a country so full of interest to us and so far away and different from our own.

H. J. S. COTTON.

The Position and Prospects of Catholic Liberal Education. By the Hon. and Rev. William Petre. (London: Burns & Oates, 1878.)

The New Departure in Catholic Liberal Education. By a Catholic Barrister. (London: Burns & Oates, 1878.)

THESE two pamphlets refer to a matter which has been the subject of lively controversy in the *Tablet* newspaper, and in Catholic circles, for some months past. A sub-commission on Higher Catholic Education was appointed at a conference in 1871, and the Rev. Father Purbrick made a special Report upon the evidence which was supplied. In that Report two or three very significant passages occur, which are well calculated to provoke anxious discussion:—

"I hold," he says, "that as schools for boys our colleges do a great and, in many respects, most satisfactory work. In morality they are infinitely superior to non-Catholic schools; they conscientiously train all comers, the dull as well as the clever, and secure a higher average of knowledge in a wider range of subjects. Still, if a comparison be made between the highest and cleverest boys at each respectively, I think that we do not come near Eton, Rugby, Cheltenham, Wellington, and some other non-Catholic schools, in three particulars—viz., first, in scholarship; secondly, and much more, in composition; . . . thirdly, in expansion of mind, earnestness of purpose, and definiteness of aim. This I attribute in part to our smaller numbers; . . . to the fact that we have but limited chances of comparison with other schools, even of comparison with the best; . . . lastly, to the terrible *vis inertiae* of comfortable, self-satisfied, mediocre, unambitious traditions. . . . Among our Catholic aristocracy I should say that there is a pretty universal sense of intellectual inferiority, by some acquiesced in, by some resented, by all deplored. The views of those converts whom I know are almost without exception identical with my own, not only as to our inferiority, but also, and very definitely and with strong conviction, as to its causes."

Mr. Petre, in his present pamphlet as in his former publications on the same subject, amplifies and enforces the same view as to the defects of the system of higher education among Catholics; and enumerates other causes which appear to him to account for those defects. He points out that the educational interests of his religious community have been until now almost entirely under the control of close corporations; and that Catholic schools, whether under the care of the Jesuits, of the Benedictine

or of the secular clergy, are to a large extent the sources from which the various corporate bodies draw both their revenues and their reinforcements. The schools are conducted exclusively by the clergy, even down to the lowest details of tuition; lay teachers are discouraged, yet "as all clerical corporations have other interests besides education, they are positively unable to give that pure, disinterested, and exclusive attention to educational science which any degree of excellence therein demands." Hence liberal education in such schools is "entangled with interests foreign to it, or restrictive of its fair growth, sometimes even inevitably in conflict with it." A further hindrance to the attainment of a high ideal of education in the Catholic schools is, in Mr. Petre's opinion, the prevalence in them of a system of *espionage*:—

"Supervision under panic, supervision demented, which is yearly irritating our boys out of all balance of intellect and out of all dignity of character—the spirit of ignorance and narrow-mindedness temporarily clothed in the garb of principles really foreign to it."

Accordingly, Mr. Petre pleads strongly for the adoption of some plan more nearly resembling the public-school life known to Protestants. His pamphlets are pervaded by a strong loyalty to his own Church, and filled with theories of education founded on a distinction between the *supernatural* virtues to be acquired in view of a pupil's eternal salvation, and the *natural* virtues tending to make him become a good citizen and a worthy member of a highly civilised and intellectual human society—theories for which it is difficult for a non-Catholic to find any intelligible basis. But his pamphlets contain throughout a sustained and earnest, often an eloquent, protest in favour of greater freedom and breadth in Catholic education, of a fuller recognition of the claims of modern science and literature, and of the importance of the civic virtues of manliness, self-control, and intellectual life. He accepts the establishment by the hierarchy of the Catholic University College at Kensington as a partial means of supplying the want, but is obviously not content with this provision until it is supplemented with some institutions less like foreign seminaries, and better suited to the character of English youth than the ordinary Catholic High School as it at present exists.

The reply to these arguments in the pamphlet of "A Catholic Barrister" does not strike an impartial observer as very conclusive. It is an acrimonious attack on Mr. Petre, criticising, often with a little justice, his somewhat pretentious and obscure style, and insinuating without much affectation of delicacy that the pamphlets are mere advertisements written in the interests of some pet educational project of Mr. Petre's own. On only one point does the "Barrister" reply definitely to the allegations of his opponent. He declares on the testimony of his own personal experience, that the system of *espionage* is at least not always adopted in Jesuit colleges:—

"Their educational system," he says, "is noted for its uniformity. Five of the very happiest years of my life were spent beneath the shelter of the Jesuits' roof. To them and to their care I owe

every good thing, moral or intellectual, that I may happen to possess, and I should feel myself guilty of the basest ingratitude if I stood silently by while their character or their system was assailed. In the Jesuit college where I and nearly 200 other boys spent the best days of my youth, *espionage* was a thing absolutely unknown. The fullest confidence was reposed in the honour and good feeling of the students, and rarely indeed was that confidence abused."

This testimony, however, is deprived of some of its weight by the grave and manifestly reluctant evidence of Mr. Langdale, who in a letter to the *Tablet* of January 17 says:—

"I believe the over-watchful discipline which still prevails in some of our colleges is not favourable to the development of that manliness and independence which so honourably mark the youths of the public schools of England. There can be no doubt that the rules and practice of our older and larger colleges still bear many traces of the days when they existed as foreign seminaries at Douay or Liège."

For the rest, the pamphlet of "A Catholic Barrister" is mainly filled with invectives and with irrelevant criticism of details. It does not, except by general and wholly unverified assertions, reply to the weighty criticisms of Father Purbrick and Mr. Petre, nor will it, we think, do much to reassure those of the higher Catholic laity who, while affectionately devoted to the ancient faith, desire for their sons a larger and more ennobling intellectual culture than has yet been within their reach.

On the merits of a discussion of this kind, it is difficult for one outside the religious communion in which it originated to form a trustworthy judgment. The soundness and care with which instruction is afforded in some of the Catholic colleges, especially in classics and mathematics, is attested by the great success often attained by Stonyhurst and Downside youths in the examinations of the University of London. But of the intellectual discipline, the moral tone, the life, the breadth of view, and the happiness which characterise such seminaries, none but Catholics can adequately judge. It is no discredit to these institutions that they do not court criticism and investigation. Shelter from secular authority, and from many influences which are operative upon other schools, is part of their essence, their *raison d'être*. "No college," says the Report, "under the charge of Religious could, even if it would, submit to a system of inspection and interference from without." In these circumstances the interest of the general public in what is after all a quasi-domestic controversy must be mainly that of friendly observers, who cannot doubt that if the Catholic laity are themselves alive to the need of a public school with freer air and more generous traditions, that need will ere long be supplied. J. G. FITCH.

The Origin and Development of Religious Belief. By the Rev. S. Baring-Gould. (London: Rivingtons, 1878.)

THE author informs us that he has made little change in these two volumes before sending them out to the world a second time ten years after the first publication of the earlier of them. It is therefore unnecessary to say much of the deficiencies and

inaccuracies which might be collected from the earlier volume, which treats of all non-Christian religions except Mohammedanism, and contains a summary of the results of comparative study of such subjects as the Origin of Mythology, Mysticism, Sacrifice, Sacraments, and the like. Mr. Baring-Gould always shows himself a perfectly free thinker; he is never, or hardly ever, in bondage to a tradition, or a thesis, or a method. Nor is he in bondage to his reading, as many enquirers upon such subjects appear to be; he does not tabulate and classify facts by the hundred before he has penetrated one. His synthesis may be, and probably is, premature; an adequate book on comparative theology would be based, perhaps, upon conceptions which he does not possess: but it will justify his resolution to proceed in the main deductively, applying his conceptions to facts, not constructing them out of facts. Then, too, he is thoroughly aware of the great truth that what we have to explain is what and how men worship, not why they think they worship. He has learned from Feuerbach, to whom he acknowledges his obligations with courageous generosity, that, so far as it is a science, theology is a department of anthropology. He begins boldly by two chapters of physiology, intended to lead up to a localisation of the nervous centres which are the respective seats of the spirit and the flesh; and here we come upon an inconsistency which runs all through the book. The writer has a definite, perhaps a sound, theory of the transfer of energy from one to the other, and thinks asceticism important chiefly as a means to the polarisation of force; but throughout he assumes that in the feelings or emotions we have something that is quite immaterial and transcendental as compared with anything given in the life of the senses, the muscles and the intellect, which in different ways are concerned with what can be seen or heard or handled. Of course if we once begin to look to nervous physiology for objective explanations of subjective phenomena, it is obvious to explain the emotions and feelings by the way in which the brain is affected by the state of the circulation of the different viscera and their nervous centres; though, as none of these can be seen or handled, the obscurity of the process by which the brain is affected may seem to promise results beyond the sphere of finite reality. Hence all sound ascetic writers give much more value to the least disinterested act of duty (especially if done against the grain) than to any quantity of the finest feelings and longings.

The author is on firmer ground in his ingenious theory of prayer and the sacraments, which he treats as correlatives: prayer being the outgoing of concentrated energy, which finds no ready vent in action; while the objective response of sacraments (the Calvinist definition *signa efficacia* would correspond to Mr. Baring-Gould's meaning) is needful to prevent this energy dissipating itself aimlessly. It is noticeable that Mr. Baring-Gould does not discuss whether "the concentrated energy discharged" in prayer is capable of contributing to determine changes in the objective order, as Mr. Brinton, for instance,* maintains. It is

* *The Religious Sentiment.* (New York: Holt & Co.)

noticeable also that in his zeal to demonstrate the validity of the Christian religion as the only and complete satisfaction of our inward needs, the writer makes short work of all external evidence. For instance, the beneficence of Nature is almost as sharply criticised as by J. S. Mill, with special reference to the disproportionate penalties by which natural laws are enforced. Again, the Scriptural proof of the doctrine of the Incarnation is given up as essentially unconvincing, in order to lay the greater stress upon its necessity to reconcile a number of Hegelian antinomies about the Finite and the Infinite, and to show that it contains and harmonises whatever was good in previous religions.

Such a line of argument is open to obvious dangers. For one thing, it might be urged that Mohammedanism seems to meet the spiritual needs of the average Mohammedan for comfort and guidance quite as effectually as Christianity meets the like needs of the average Christian. It is easy to reply that though Mohammedanism converted the Arab race into a most powerful instrument for transforming and diffusing all that was vital in Byzantine and Persian civilisation, it seems to have a real tendency to arrest the intellectual and social development of any nation which adopts it. But the objection might be easily retorted. Mr. Baring-Gould's chapters on Christianity and Individuality, and the social aspect of the Incarnation, might very plausibly be represented as a veiled, half-conscious confession that the civilisation of Christendom has a certain tendency to outgrow Christianity. Mohammedans are generally willing to admit that Allah has given this world to the Franks, and are content to enter into life halt and maimed; besides, Jews and Parsees find their religious traditions quite as conveniently elastic as we find ours. And then there is the fundamental question how far the spiritual needs which religion is to justify itself by satisfying are permanent. Perhaps it might be thought that there is as much difference between contemporary and primitive piety as between an old lady who upon the whole would really miss her glass of port wine and an ancient Bacchante. Of course our wishes are determined in some measure by our history as it has been, and in some measure by our history as it is to be; but it is quite unnecessary to justify the Elgin Marbles, or the Medici Tombs, or the Assumption at Venice, or the *Madonna di San Sisto*, by trying to prove that they satisfy the permanent desires of the frequenters of the Royal Academy. It is enough if they rebuke them. Classics and institutions are not merely, as Mr. Baring-Gould maintains, the medium through which the individual is educated to appropriate ideas to his own use. If the ideas embodied in them have permanent value, they are from first to last the standard he has to approach, the authority he has to obey.

It would take too long to examine Mr. Baring-Gould's criticism of different Christian confessions; but it is to be hoped that now his ingenious and suggestive treatise is reprinted in an accessible form he may soon have another opportunity of reconsidering

the startling statements that the Vatican dogma of Papal infallibility is simply a negation of the infallibility of the diffusive Church, and that Luther's doctrine of justification by faith only is simply a negation of the necessity of good works, and adds no affirmation, true or false, to the doctrine of Trent.

G. A. SIMCOX.

Memories of Our Great Towns. With Anecdotic Gleanings concerning their Worthies and their Oddities. By Dr. Doran, F.S.A. (London: Chatto & Windus, 1878.)

DR. DORAN'S last literary work was the correction of these papers for the press. The series had appeared during the past fourteen years in the pages of the *Athenaeum*. In most cases the papers relate to the towns in which the meetings of the British Association for the Advancement of Science have been held from time to time. They were, no doubt, hurriedly prepared, and must in justice be estimated by the standard proper for the measurement of occasional work of this kind, not by the far different one of the historian or minute local antiquary. Dr. Doran was not, and never professed to be, a great authority on the higher things of history, but there were very few men who had so wide a knowledge of picturesque incidents—the incidents, we mean, of the centuries since the bloom of the Renaissance—and no one who could communicate his stores of fact in a manner quite so entertaining. These occasional papers are, to our thinking, among the very best of the books which have flowed from the author's pen; they have less attempt at humour, are more pointed, and bring men, things and past times—especially the eighteenth century—more livingly before us than anything else of his that we have read. Errors of course may be found by anyone who has special knowledge as to this or that place or person, but we have not been fortunate enough to detect a single one which is in any way important.

A northern antiquary, now no more, once excused himself in our hearing for having made some rather glaring mistakes in lengthening the contractions of a Latin Chronicle by saying that all true art was irregular, and that if the author of the Chronicle himself had his own contractions to "pull out," as his editor called it, he would have executed the task in a far less workmanlike manner. This was good reasoning, but bad logic. We suspect some such rebuke would have been received by any pert antiquary if such a one had pointed out to Dr. Doran that Lords-Lieutenant of counties were not for the first time created as a consequence of Kett's rebellion (see *Archæologia*, xxxv., 350); that all laws which have become practically obsolete are yet unhappily very far from having been abolished by statute; and that it is not rigorously accurate to speak of the "hundreds of philosophical and religious men" who dwelt at Cambridge before the separation between England and Rome as "busily employed in the composition of legends and cognate matter." We cannot imagine hundreds of men at one and the same time engaged in writing biographies either in universities or

anywhere else. It would, however, have been well for us if a few more people in former times had devoted themselves to that kind of labour. In such a case we might perhaps have known something of the careers of Saint Gilbert of Sempringham, Saint Hygbald, and Saint Wulfran the Englishman—if, indeed, such a person as this last ever existed.

It is not, however, fair to treat little slips of this kind seriously. "Come, you will laugh now at my easiness," we can imagine the author saying, with Ben Jonson's Fulvius, and then, without a thought of denial, excuse or explanation, leaving his pedant objector behind and pouring out his stores of fact and deduction just as if no ripple of objection had ever disturbed the stream of discourse.

There are nineteen towns treated of in the volume, and there is not a single one of them whose annals are not rendered most amusing. Not one dull page disfigures the book, and there is hardly one from which the reader will not carry away something worthy of being remembered, for if the facts themselves be not new the setting and the grouping will be. It is not a common thing to find people with what last-century schoolmasters used to call "a scheme of history" in their heads. Most of us, if we know the annals of one State or of one town, have not sufficient strength of vision to see how the facts of our special knowledge fit into the wider concerns of the great world beyond. Many English writers of history, from Burnet down to persons now living, are glaring instances of this fault; but Dr. Doran had not a particle of such narrowness. He was not an historian in the higher sense of the word, but he knew the details of these latter times remarkably well, and when he was thinking of any event that had happened at Liverpool, Edinburgh, or Birmingham, he had at once before him what was taking place at other English towns and in other countries far away at the same moment.

The article on Norwich deals with many East Anglian matters of great moment; it was published in 1868, and is among the best in the collection. Sir Thomas Browne, scholar, antiquary, and man of science, would alone make the place in which he lived an interesting spot for travellers; and there is naturally much to say in the way of contrast between the man of science whom King Charles II. delighted to honour and the members of the British Association. Norwich was a clothing town, and made Norfolk rich and famous—thanks in great part to Flemings, Dutchmen, and Walloons—at a time when many of our great manufacturing cities were but villages; but Norfolk has a modern interest apart from what is commonly called trade. In that county arose what the Eastern counties' newspapers of thirty years ago used to call the "agricultural reformation." The great change for the better which took place at the end of the last and the beginning of the present century in every detail of farming had its rise, or at least its most rapid development, in Norfolk. When George III. came to the throne it is not an exaggeration to say that, in the minds of most men who were strangers to the district, Norfolk, Cam-

bridgeshire, and Lincolnshire were regarded as mere heath and fen. It was a mistake grounded on a few facts truly understood, and a great many which were entirely misinterpreted. A few energetic landowners, headed by "Squire" Coke of Holkham, took the matter in hand, and they were aided by an energetic tenantry and a body of labourers, as noble fellows as are to be found in the world. The consequence has been that a district which was a byword for its barrenness has become some of the finest farming land in England. We ourselves know more than one property in Lincolnshire the present yearly rent of which is the same sum as the money at which the estate was purchased in or about the year 1795. The subject of agricultural improvement is pleasantly treated of here; but it sadly wants a detailed history from the hands of one who understands farming as well as the politics of the time.

The Brighton article is also well worthy of note. A better sketch could hardly have been written. The writer evidently knew the place well. What is said about George IV. and his crew is not very memorable, but then the people themselves were in no sense noteworthy. We can take some interest—though, it is to be hoped, but a languid one—in the doings of Charles II. and his male and female following, but then these loose-living, godless people were, no thanks to themselves, making history. Martyrs, religious and political, were the result of their misdoings, but George and his friends were so weak that they had not power, even by their sins, to produce anything worthy of notice. One story of the time is told which reads more like a cutting from Pepys's Diary than an incident which happened almost within the memory of old men who are still with us. Dr. Vicesimus Knox, master of Tunbridge School, preached on one occasion at Brighton. It was during the great war with France. In the sermon he dwelt upon peace as a Christian virtue; for this he was insulted far more than he would have been had he advocated a breach of some at least of the Commandments. The incident was the cause of much commotion when it happened. At a time like the present it is not well that it should slip entirely out of memory.

EDWARD PEACOCK.

MR. SKEAT'S NOTES TO PIERS PLOWMAN.

The Vision of William concerning Piers the Plowman. Part IV., Section 1.—Notes to Texts A, B, and C. Edited by the Rev. W. W. Skeat, M.A. (Early English Text Society, 1877.)

THE English verse literature of the latter half of the fourteenth century is happily contrasted with the prose, inasmuch as the main works of the former are original, while those of the latter are translated. Religion, Philosophy, History, are represented by the Englished Wycliffe Bible, Trevisa's Higden's *Polychronicon*, and Trevisa's Bartholomaeus *De Proprietatibus Rerum*; Poetry by the English Chaucer and "long Will." Not that Chaucer did not translate; he often did: not that "long Will" did not draw

material largely from foreign stores; he often did: but each of these poets so passed his outland originals through his brain that they became inland products of English soil. From his appearance, the sun of Chaucer "ruled the day" in English literature—till Shakspeare eclipsed it—while the star of Langland was but seen faintly in the night. It has been reserved for our own time to perceive—and mainly through Mr. Skeat's diligence and skill—the full value of the work, the clear view of the personality, of "long Will." The comfortable plump Chaucer, on his ambling nag on the Canterbury road, has been a familiar figure to English readers any time since 1388; but the "long Will," striding up Cheapside, full of wrath at England's sins, full of visions for their reform, uttering his fiercest denunciations against that royal sham, Richard II. and his "empty sleeves" (or worthless courtiers) whom Chaucer condemned in his poorest and dullest poem—this figure was never rightly seen till Mr. Skeat drew it for us. It is to Mr. Skeat that we owe the discovery and proof that the powerful poem of *Richard the Redeles* was long Will's, and to him, too, that we owe both our only edition of the first or A cast of Will's *Vision*, and the only real edition of the third, or C cast of it. Though Mr. Skeat has improved on the late Mr. Thomas Wright's edition of the B cast from another MS., yet Mr. Wright's work was worthily done.

Having thus finished the text of Will's works, with full collations of all their best MSS., Mr. Skeat has now produced 463 pages of closely-printed Notes to the three versions of the *Vision*, with an Index to the chief subjects and words discussed in the Notes, and lists of the poet's library, the proverbs he used, his puns, &c. That the work is thorough follows from its being Mr. Skeat's; and anyone who will take the trouble to consult, for instance, the notes on Cato, the four Elements, Friars, Hermits, Minstrels, Pestilences, the author's name, the words *aseth* (p. 390), *baselard* (pp. 72, 343), *bollers* (p. 193), *buckwashing* (p. 321), *bowes of brake* (p. 414), *calewey* (p. 376), *colmy* (p. 116), *what dones man* (a man of what make, p. 419), *dwale* (p. 453), *frisketh* (p. 190), *a glass hood* (p. 447), *lyf* (man; see Index), can easily satisfy himself as to the quality of the work. I only wish that Chaucer's Minor Poems could be annotated with like care.

Mr. Skeat's name will go down to posterity in honourable alliance with that of Chaucer's great contemporary on whom he has bestowed his long labour of love. I only hope that his University will soon give him the reward he so well deserves at her hands, and thus secure the continuance of his work, under more favourable circumstances than of old, at those forgotten worthies, on the records of the rise of that noble tongue, whom and which we English of the nineteenth century are at length slowly beginning to value aright. F. J. FURNIVALL.

MESSRS. HURST AND BLACKETT will shortly issue a new novel, entitled *Margery Travers*, by Miss Bewike, author of *Onwards, but Whither*, &c.

NEW NOVELS.

John Orlebar, Clerk. By the Author of "Culmshire Folk." (London: Smith, Elder & Co., 1878.)

Strafford: a Romance. By H. G. Baker. In Three Volumes. (London: Tinsley Brothers, 1878.)

A Match in the Dark. By (George Rose, M.A.) Arthur Sketchley. In Two Volumes. (London: Tinsley Brothers, 1878.)

Straightforward. By Holme Lee, Author of "Sylvan Holt's Daughter," &c. In Three Volumes. (London: Smith, Elder & Co., 1878.)

It is not often one has the good fortune to come upon so well written a novel in small compass as *John Orlebar, Clerk*. The plot of the story may be said to be a poor one; too dramatic, too improbable, and too much made up of the doings of bad people. But this fault is compensated by the bright, racy, humorous manner in which some of the most interesting of our social problems are treated. This is done chiefly by means of talk, in which all the characters of *John Orlebar, Clerk* much delight. Long conversations are generally tedious, and a dangerous form in narrative. But in this case they run no danger of being skipped. The Bishop is admirably sketched, and so is the group of clergymen, of all shades of orthodoxy and honesty, of which he is the central figure; and every word he speaks is characteristic. Young Orlebar is his nephew, whom he has ensconced comfortably in the family living. This young man is intended to represent, from a friendly point of view, a class of clergymen, mostly young men, who, finding themselves in a rut different from that of their fellows, and not liking it, do their best to trudge on honestly in it, not seeing clearly their way out. Orlebar is one of them. He is painfully conscientious, given to ask questions, much too tolerant of the Doctor and his scepticism; he smokes, shoots rabbits, and is altogether unconventional, though very delightful and thoroughly harmless. The sceptical Doctor, who is at once his evil genius and good angel, illustrates on the other hand the tendency of our modern youth to practical work and scientific research, to a keen and wholesome enjoyment of this world and its duties, and also perhaps to a little less than the proper amount of reverence for things old and respectable though shabby. Orlebar woos and wins the heroine of the story with her twelve thousand a year, and so escapes with dignity from the difficulties of his rut. He is metamorphosed from a mediocre parson into a first-rate squire, and when we leave him he is about to remodel society, and to build churches in a totally new and astounding style of architecture upon his estate with his wife's money. The story in this case ends happily enough; but such rare good luck as Orlebar's offers no solution of the general difficulty.

The author of *Strafford* has selected for the groundwork of a romance one of the most picturesque episodes in English history. The principal characters are historical, and the interest of the reader is fixed mainly on the incidents in the life of the great earl. Some attention has been paid to the records,

and in many instances we have the identical words, written or spoken, of the king, of Strafford, and the leading men in Parliament, worked into the narrative. The scenery and events are described with an attempt at accuracy, and there is an elaborate account of Shirley's *Masque of Peace*, which was exhibited at Whitehall on the very eve of the Civil War. But, on the whole, whatever there is of history in this "romance" is mere distortion. Strafford is represented as a faultless hero, the king as an injured saint, and the arch-villain of the story is King Pym, who with the beautiful and scheming Lady Carlisle drags Strafford to his ruin. We do not feel quite sure that an author has the right, even after a lapse of two centuries and a half, to libel the respectable dead to the extent that is ventured in this romance. If ghosts could sue for damages, Pym would have an excellent case against the author and publishers of *Strafford*.

The name of "Arthur Sketchley" is so well known on our railway stalls and elsewhere that we are sorry to see it appended to so heavy and spiritless a story as *A Match in the Dark*. A young pair meet at a ball, marry before they know their own minds, repent, and part. We are not surprised; and only wish, as we drag along the dreary account of their bickerings, that they would be more expeditious in the process. The whole is very like an old minuet dramatised. The lady nags, the husband sulks; he runs away to his club, she to the Continent. Both are tediously well-behaved, except in the matter of squabbling. But the sea rolls between this pair in vain. Once more they meet. At this crisis, however, the minuet is drawing to a close, the dancers and the company also being tired; and we leave them, for a season at least, in the best of tempers.

Straightforward would deserve high praise if it were not so full of the absurdest improbabilities. It is too trying to our credulity to ask us to believe that a respectable country doctor would execute such a practical joke upon a worthy old maid, his patient, as Dr. Jacobson played off on Miss Joye when he made Nurse Batch lay a motherless baby one fine morning on her doorstep, and let her find it there and believe it was sent from heaven to cheer her virtuous old-maidenhood, and so take it to her kind and unsuspecting bosom and spend all the rest of her life and all her means for its good. Such a story as this may be said to have been invented rather than imagined; but, given the story, we cannot but admire the pretty descriptions of the old English country town, Myton, and its pleasant folk, and still more the admirably conceived character of Martin Joye, the strong-minded youth who fights his own way in the world as bravely as another Whittington, but with higher aspirations, and whose candid, "straightforward" spirit and honest energy in the end make a rough world smooth.

ROSALINE ORME MASSON.

CURRENT LITERATURE.

A Bibliography of Bibliography; or, a Handy Book about Books which Relate to Books. By Joseph Sabin. (New York: J. Sabin and Sons; London: Trübner.) Catalogues of English libraries

and "books on books" have increased so rapidly during this century as to render it necessary that librarians and their clients should be supplied with a handbook containing trustworthy particulars of all the works published on these subjects. One such "handy-book" has been published, but its sins of omission have tempted Mr. Sabin into another attempt to satisfy the wants of his fellow book-men. Mr. Sabin's labours, though more successful than his predecessor's, fall far short of perfection. There is one fatal flaw in his compilation. It gives with commendable detail the title of no inconsiderable number of books, but they are all arranged under the names of their authors, and in the absence of any index to its contents, the student desirous of knowing the particulars of a work on any branch of English bibliography must read Mr. Sabin's volume through until he has stumbled upon the name of the author he is seeking for. This defect alone would be sufficient to mar the value of the compilation, even if it did not omit the names of many of the most important works on English bibliography. We find an entry of Mr. Axon's essay on the Literature of the Lancashire Dialect, but search in vain for the volume of the Manchester Literary Club on Lancashire Authors, or the English Dialect Society's lists of books on local dialects. The old Catalogue of the Advocates' Library is entered, but the new Catalogue, many volumes of which have been issued to the public, is omitted. Mr. Collier's reprint of a portion of the Stationers' Registers is duly mentioned, but the far more complete reproduction by Mr. Arber is ignored. The London book-lover will start with surprise at learning that Mr. Sabin has forgotten to include the Catalogues of such well-known libraries as Gray's Inn, Dr. Williams's, Sion College, the Medical and Chirurgical Society, and the Mendham collection at the Law Society. The Cambridge student will be shocked at the neglect to include Dean Cowie's name as the author of a paper on the rare books in St. John's Library, and Mr. Pearson's as having published a hand-list of Emanuel Library. The list of omissions might, if necessary, be extended to a much greater length, but these instances will suffice to show that Mr. Sabin's compilation does not deserve the praise of thoroughness usually bestowed on American research.

The Globe Encyclopædia of Universal Information. Edited by Dr. John M. Ross. Vol. IV. K-E-P—P-A-S. (Edinburgh: Thomas C. Jack.) We are glad to see that this excellent popular Encyclopædia continues to make rapid progress through the letters of the alphabet. The first volume only appeared about two years ago, and now the sixth and concluding volume is promised within the next twelve months. We understand that though the pages are stereotyped before printing, the editor is already busy upon corrections in the earlier volumes, so that by the beginning of 1879 the public will have the complete work revised down to date, which ought to distance all competitors in the field. We are not quite sure that we are not doing the book an injustice by describing it as popular, though it merits that epithet from its cheapness and the miscellaneous nature of its information. Thoroughness and accuracy it shares with other more ambitious undertakings. Perhaps its strongest point lies in the articles dealing with geography and biography, which supply just those details of fact and figure which no person can carry in his head. The statistics are always brought down to the present year, and in some respects are fuller than can be met with anywhere else. But another class of articles, on literary and historical subjects, deserve equal praise. Among these we may single out "Mythology," "Newspapers," "Novels," "Oxford," and "Parliament." At the same time, it must be admitted that a careful eye can detect now a few misprints and blunders, which it is not yet too late to correct. For example, it is misleading to say (p. 415) that "the provisions of the law of copyright apply to

articles published in newspapers." Copyright proper can only be gained by registration at Stationers' Hall, and as a matter of fact no newspaper is so registered. It is possible, of course, to register individual contributions; but despite a well-known decision of V.C. Malins which has been much criticised in the legal profession, it is more than doubtful whether the contents of newspapers in general are entitled to any protection. Again (p. 502), the appellate jurisdiction of the House of Lords is very clumsily, if not inaccurately, defined; and it is no longer true that the Master of the Rolls may sit in the House of Commons.

An Attempt to Determine the Chronological Order of Shakspeare's Plays. The Harness Essay, 1877. By the Rev. Hy. Paine Stokes, B.A. (Macmillan.) This prize essay on a subject far too hard and involved for any Bachelor of Arts of two years' standing—to whose class the competition is limited—is nevertheless a very creditable performance. Granting that the absence of the results of Mr. Stokes's fourth method of enquiry, "Mental Tests," is rightly accounted for by the names of the examiners, who would not have tolerated "aesthetic considerations" of any kind, we find that Mr. Stokes has used great diligence and judgment in getting together all the external evidence relating to the date of every play, and that he has well combined this with the metrical methods of certain members of the New Shakspeare Society. But how Sir Thomas Overbury's *Characters*, first published in 1614, after his death in 1613, could have suggested any part of *Hamlet* in 1599–1600, Mr. Stokes's date for the play, we cannot see. The play in the treatment of which Mr. Stokes shows most independence of judgment is *Troilus and Cressida*. His conclusion is "that about 1599 Shakspeare composed a *Troilus and Cressida*, consisting of the parts above called 'The Love Story,' which was alluded to by *The Histrio-Mastix*, and rivalled by Dekker and Othello's work; that about 1602 'the Camp Story' was added to this, forming the long play we now have, and alluded to by Roberts, who wished to print it, early in 1603, 'as yt is acted by my Lo. Chamberlens men;' and that in 1609 it was published as 'a new play, as it was acted by the King's Maiesties Servants.'" This conclusion harmonises well enough with Prof. Dowden's date of 1603 for the play, both he and Mr. Stokes agreeing that Prof. Ingram's "weak-ending test" proves that *Troilus* cannot be so late as 1607–8. Mr. Stokes does not follow his authorities slavishly. His book will be found very useful even to advanced students, as putting together closely all that bears on the dates of the plays. And when he has, by longer work at Shakspeare, more dwelling on his development, and further use of those "Mental Tests," got for himself a firmer hold on Shakspeare, and a clearer view of his growth, if he will enlarge and re-cast his book, setting prosaic Cambridge examiners aside, he will turn his little Prize Essay into a work of sterling and permanent worth. At present it has many points open to criticism, especially in the arrangement of the early plays. The year 1596, to which most of the best commentators give *The Merchant of Venice*, is left without any play, while no less than eight plays are given to 1597–1600. 1602 is also made a playless year; and the plainly youthful shallow *Love's Labour's Lost* is put after *Romeo and Juliet*.

Der Grosse Kurfürst von Brandenburg im Elsass, 1674–75. Ein Geschichtsbild aus der Zeit als das Elsass französisch werden musste. Mit einer Karte zum Gefecht bei Türkheim. Von Dr. Heinrich Rocholl, königl. Divisionspfarrer der 31. Division. (Strassburg: Trübner.) This valuable study refers to the attempt of the Grand Elector of Brandenburg, Friedrich Wilhelm, to recover from Turenne the ten free cities of Elsass suddenly seized and annexed by Louis XIV. in 1673. It was very natural that the recent Imperial visit to

the new "Reichland" should suggest to a military chaplain the propriety of extolling one of the emperor's ancestors in connexion with the discovery of a "German patriotism" in Strassburg, Colmar, &c., two hundred years ago, and a more correct account than has yet been given of Turenne's doubtful victory at Türkheim, near Colmar, January 5, 1675, which was followed by the retreat of the Brandenburgers and Imperialists across the Rhine. The Grand Elector was undoubtedly a man of great mark, and he was one of the first Germans who when saying "Deutschland" was capable of really meaning Germany. But the fact that he almost rose, as Leibnitz seems to have done, to an anticipation of the modern conception of a united Germany is no reason why we should follow Rocholl, and others who argue like him, in abusing as traitors the Electoral, Episcopal, and other members of the League of the Rhine, who found their account in practices with France. The Rheinbund was an old German institution; the Grand Elector had himself joined it; and, while there was no Germany, it was perfectly reasonable that the western and southern principalities should play off Paris against Vienna. Rocholl praises the Grand Elector for rejecting French bribes of territorial aggrandisement in Holland; but omits to mention a circumstance which, of course, has entirely dropped from the canonical Prussian books—viz., that, although Friedrich Wilhelm nobly drew his sword for the independence of the Dutch in 1672, in one of his subsequent fits of "spirality" he signed a Treaty with Louis XIV. for an eventual partition of the Netherlands. Perhaps Rocholl is not aware of this, but he must surely know that when the Grand Elector made his famous quotation from Virgil—*Exoriare aliquis nostris ex ossibus ultor*—he was thinking of the disappointments and deceptions imposed on him in 1673 by France at the Peace of St. Germain, in reference to his private claims in Swedish Pomerania, and that he had no idea whatever, as suggested by Rocholl, of extending Dido's words to the loss of Elsass, and giving them a general German colour. Rocholl's local knowledge and special studies have enabled him to throw much new light on the battle of Türkheim, which followed the preliminary actions of Sinzheim and Enzheim. The Germans were quietly wintering in Upper Elsass, when Turenne unexpectedly burst through the Trou de Belfort, broke the van of the Imperialists near Mülhausen, and came upon the Grand Elector and Bournonville in a strong position in which they had planted themselves in front of Colmar. With his right he made a feint against the German left, and then, concealed by high ground, marched with his left upon Türkheim on the extreme German right, from which Bournonville, neglectful of the Grand Elector's orders to occupy the village in strength, had withdrawn the few troops he had posted in that important place. Turenne broke unsuspected into Türkheim, from which the Brandenburgers could not dislodge him, and the Germans next day retired in disorder across the Rhine, their retreat being less the consequence of the battle than of the Grand Elector's quarrels with Bournonville, whom Rocholl of course describes as a low Austrian scoundrel. According to the accepted accounts, Turenne marched his left over the hill called Hohelandsperg, an almost impossible feat according to Rocholl, who argues that the way taken was through the valleys, which road, he says, is indicated by the contemporary French memoirs. Rocholl should have read the remarks of Napoleon and Clausewitz on this campaign, in which the German authority does not think that the Grand Elector showed much professional skill.

The Lawyer's Nose. By Edmond About. Translated by J. E. Maitland. (Remington and Co.) In 1862 M. About published a slight tale entitled *Le Nez d'un Notaire*, which was, we believe, a pendant to an earlier work termed

L'Homme à l'Oreille Cassée. At this interval of time, when the clever *feuilletonniste* of Imperialist times has enlisted in the band of Republican journalists, J. E. Maitland has thought fit to present the first-mentioned of these two tales to an English reading public. The selection scarcely does justice to the reputation of the author. It may be doubted also whether even the title of the work has not suffered by its translation into English. The story is a repulsive one, and it is told in a manner that is not redeemed by its vivacity from being also repulsive. We do not know whether it is founded upon fact; but the main incident finds a curious verification in the pages of *Life in the Mofussil*.

OF HALLECK'S *International Law, or Rules Regulating the Intercourse of States in Peace and War*, Sir Sherston Baker, Bart. and Barrister, gives us a new edition, revised, with notes and cases (C. Kegan Paul and Co.):—

"I have taken," he says, "the opportunity of varying the position of the chapters, so as to group together those which treat more especially of peace in the first volume, and those which treat of war in the second volume; but the original text of the chapters is practically unaltered, the exceptions being some interpolations of my own, distinguished by means of brackets, and the omission of some unnecessary sentences. Elsewhere the new subject matter, whenever combined with chapters, is universally shown in the form of notes, and in smaller type."

An Index, which was a great desideratum in the original, has also been supplied by Mr. Louis J. V. Amos. General Halleck's work, as that of a practical soldier and statesman, ought always to be maintained in use, both by students and men of affairs, by the side of the writings of amateur or theoretical international lawyers. We are therefore glad to see this reproduction, in which Sir Sherston Baker appears to have done his part well, not overloading the text, but keeping it fairly abreast of the occurrences which have taken place since it was published in 1861. Acts of Parliament and official documents of different countries, set out *totidem verbis*, form no small proportion of the new matter, which is a valuable feature, and helps to preserve the solid and practical character of the book.

NOTES AND NEWS.

A BIOGRAPHY of the late Alfred Smee, F.R.S., with a collection of his miscellaneous writings on scientific and social subjects, will shortly be published by Messrs. G. Bell and Sons. The volume is edited by Mr. Smee's daughter, Mrs. Odling.

MESSRS. ALLEN will publish shortly a volume of *Natural History, Sport, and Travel*, by Edward Lockwood, Bengal Civil Service, late Magistrate of Monghyr.

THE same publishers announce as nearly ready an edition of Milton's Poetical Works, by John Bradshaw, M.A., LL.D.

MR. TENNYSON'S publishers are on the point of issuing a new edition of the Poetical and Dramatic Works of the Poet Laureate complete in one volume. The book is printed from a new fount of type, and consists of nearly 700 pages, crown 8vo, with a portrait.

THE eighth edition of Gesenius' small Hebrew-German Lexicon (known as the *Handwörterbuch*) is now happily complete. The editors, Professors Mühlau and Volck, have spared no pains to ensure accuracy, and in particular acknowledge obligations to Professors Fleischer, and Franz and Friedrich Delitzsch, the last-mentioned of whom has revised all statements relative to Assyrian matters. In no previous edition since Gesenius' death has this valuable work made so near an approach to being rewritten in accordance with advanced philology. We may conjecture that what is still lacking will be made good in the ninth edition, which cannot fail to be called for within the next

five or six years. Gesenius' Hebrew Grammar will also appear in a much revised form. Indeed, three Hebrew grammars (including works by A. Müller and Stade) are promised from Germany.

M. H. GEORGE, publisher, of Geneva, is about to issue *Le Catéchisme Français de Calvin*, reprinted for the first time from a newly-found copy, and followed by the Confession of Faith of the Church of Geneva (1537). M. Rilliet contributes a notice of Calvin's first visit to Geneva; and M. Dufour, a bibliographical notice of Calvin's Catechism and Confession of Faith, and of other books printed at Geneva and Neuchâtel from 1533 to 1540. The French text of the Catechism was supposed to have entirely disappeared.

DR. J. A. H. MURRAY, of Mill Hill, is to succeed Mr. Henry Sweet as President of the Philological Society.

A CRITICAL edition of the famous Talmudic and Midrashic dictionary, called *Aruch* (eleventh century), is appearing in fasciculi, under the care of Dr. Alexander Kohut. The text is based on the *editio princeps* (A.D. 1480), but has been revised in accordance with seven MSS. The Latin, Greek, and especially Zend words (the editor is a Zend scholar), are explained on philological principles.

PROF. ROBERTSON SMITH has issued an *Additional Answer to the Libel, with some Account of the Evidence that Parts of the Pentateuchal Law are later than the Time of Moses* (Edinburgh: David Douglas). Since the ACADEMY'S notice of the original *Answer* (April 13), the Synod of Aberdeen reversed the finding of the subordinate Court, but as the case will still come before the General Assembly "by dissent and complaint," it was desirable to deal with the charge of "dangerous tendency" in sufficient detail to enable weak Biblical scholars to apprehend the nature of the point raised. Prof. Smith selects "from an argument of enormous compass only a few of the simplest lines of evidence," and treats them in a popular way; but the freshness and intimate acquaintance with the position of criticism which these eighty-eight pages display justify us in recommending this pamphlet to the attention of all Biblical students. There is nothing startling in it, except, indeed, its moderation.

THE Early English Text Society's first issue of books for this year is now in the publisher's hands. It consists of (in the Original Series) Dr. R. Morris's completion of his four-text edition of the English *Cursor Mundi*, fourteenth century, with its seven supplementary Treatises; Mr. Furnivall's edition of Adam Davy's *Visions Concerning Edward II.*, a six-text *Life of Alesius, Solomon's Book of Wisdom*, &c.; in the Extra Series, the completion of the text of Mr. Furnivall's edition of Harry Lonelich's *Holy Grail*, and Mr. Skeat's edition of the fragment of the Alliterative Romance of *Alexander and Dindimus*.

MESSRS. SALMIN, of Padua, are about to publish the *Memoirs of Maurizio Quadrio*, by his friend and relative Emilio Quadrio, and will be glad if all possessors of any letters of Quadrio will entrust them to them for publication. Quadrio was styled by Garibaldi "luminare benefico in questi tempi di tristissima corruzione."

MESSRS. S. W. PARTRIDGE and Co. are preparing, for immediate publication, *Confession: a Doctrinal and Historical Essay*, by L. Desanctis, translated from the eighteenth Italian edition by the Rev. M. H. G. Buckle, Vicar of Edlingham, near Alnwick.

MESSRS. LONGMANS have in preparation:—*Congregational History*, continued to the year 1850, by John Waddington, D.D.; a *Handbook of Gold and Silver*, by an Indian Official; *The Past, Present and Future of the English Tongue*, by William Marshall; a *Treatise on Versification*, with reference chiefly to the mechanism of English verse; a *Treatise on Coal-Mine Gases and Ventilation*, by J. W. Thomas, &c.

Messrs. SMITH, ELDER and Co. have sent us a new edition of Mr. R. D. Blackmore's *Erema: or My Father's Sin*. It is in one volume, plainly printed, and well got up, with eight illustrations in harmony with the general tone of the story.

GUSTAV FREYTAG, the German novelist, has been so much out of health during the past winter, that the publication of the last two volumes of his great novel-series of German life *Die Ahnen* (The Ancestors) has been deferred *sine die*.

MISS ALBERT's *Holland and her Heroes to the Year 1585* (C. Kegan Paul and Co.) is described as an adaptation of Motley's *Rise of the Dutch Republic*. Mr. Motley is an author who lends himself easily to compression, and Miss Albert has done her work well. To many it will be a great boon to have the dramatic story which closes with the assassination of William the Silent told in one small handy volume instead of three ponderous octavos.

THE following gentlemen have recently been elected Foreign Members of the Linnean Society of London:—Prof. Teodoro Caruel, of Pisa; Dr. Ernest Cosson, of Paris; Dr. George Engelmann, of St. Louis, Missouri, U.S.; Prof. Eduard Fenzl, of Vienna; and Prof. Julius Sachs, of Würzburg.

AMID more important studies in Zend and Sanskrit, Dr. L. Myriantheus is preparing for publication, from the papers of M. Laskarides, a smaller dictionary for English and ancient and modern Greek. This will be preceded by a short grammatical sketch, in which rules for pronunciation will also be given. The author's intention is to make his book serviceable to students both of Greek and English, and the modern equivalent will be placed after the words of the ancient language. The first volume is to appear shortly. This will be as it were an epitomised version of the English-Neo-Hellenic Lexicon to which M. Laskarides has devoted his leisure for the last fifteen years, and which, when completed, will be the best study of its kind in our language, while answering a want long felt by students of the modern dialect.

DR. WESSELY, the author of *Grundriss des deutschen Rhythmus*, is about to publish in a collective form the posthumous poems of Carl Ziegler, better known under his pseudonym of "Carlo-pago." Some of these have lately appeared in the *Zeitschrift für vergleichende Literatur*. Ziegler belongs to the school of Klopstock and Voss, and few German poets have excelled him in the study of antique forms and anapaestic measures. He died at Vienna, May 20, 1877.

MR. ALB. CAMMERMEYER, the enterprising Christiania publisher, has sent us the following volumes, which we regret not to be able to review at length, but which we commend to those of our readers who follow modern Norwegian literature:—*Tuffelds i Ferierne*, by J. A. Friis, a series of stirring memories of hunting and fishing expeditions in the Norse mountains; *Fra Osterlandet*, by P. Blom, a study of Oriental manners; *Smaa-billeder af Folkelivet*, rather rough sketches of town-life in Christiania, by H. Meltzer; *Nordiske Toner*, a little anthology of modern Scandinavian lyrics, collected with admirable taste; Longfellow's *Evangeline*, translated by H. O. Knutsen; *Oplysninger om det pavelige Archiv og dets Inhold*, a posthumous treatise by the great historian, P. A. Munch, edited by G. Storm, relating to those parts of the Papal Archives which bear upon mediæval Norse history; the most important, however, of the works under notice is the *Udsigt over den norske Historie*, by J. E. Sars, the first two volumes of what promises to be a very learned and very exhaustive History of Norway.

DR. ARVID AHNELT, of Stockholm, has published (Lamm) a memoir of Linnaeus, drawn in part from autobiographical sources, which contains much that will be new to English readers. Not the least interesting chapter is that which deals with the passionate friendship of Linnaeus

for Abraham Bäck, the "Orestes" of his letters, without whom, as he often said, "the world would have been more than dark to me." This valuable work fills up the lacunae left in Stover's *Leben des Ritters Carl von Linné*.

THE current number of the *Altpreuussische Monatsschrift* has two interesting historical articles, one by Herr Prutz, on the beginnings of the German Order of Knights, their organisation in Prussia, and the way in which their sojourn in the Holy Land affected them. Dr. Rindfleisch also contributes a careful study on Albert of Hohenzollern and his relation to the progress of the Reformation in Prussia. Herr Höhlbaum publishes three letters illustrative of the commercial intercourse between England and Prussia in the thirteenth and fourteenth centuries: one is of the date 1295; the others, 1357.

THE *Indian Antiquary*, for April, commences with an account by the Rev. J. D. Bate of the nine-and-twenty or thirty ladies who as wives or concubines formed part, from time to time, of the harem of the Moslem Prophet. Mr. Fleet, of the Bombay Civil Service, then continues his very valuable papers on "Sanskrit and Canarese Inscriptions," by transliteration and translation of three mediæval grants to the Jain Temple at Pulikara, and by a general account of the contents of four others. Captain Brooke has an article on the curious custom of the *Mahā-prāsād*, or vow of sacred friendship cemented by the friends eating together of food that has been offered to Jagannāth. Captain Brooke is inclined to think that the custom is a relic of Buddhism, chiefly because men of different castes constantly take the vow and eat together. There follow a short account of Father Stevens, a Jesuit missionary to the Canarese in the sixteenth century; and a note on the distinction between the Buddhist *Swastika* and the very similar symbol on some of the ancient pottery discovered by Dr. Schliemann at Hisarlik.

MR. POOLE announces that of the 182 periodicals to be included in the forthcoming third edition of his *Index to Periodical Literature*, all have been given out to be indexed except twelve. These are wholly English serials, chiefly weeklies; and as the committee for co-operating with Mr. Poole have already placed three, and the Bodleian has promised to take part of the work, there ought to be no difficulty in the matter. Volunteers are needed for the *Artizan*, *Economist*, *Examiner*, *Literary Gazette*, *Spectator*, and *United Service Magazine* on Mr. Poole's list, and if possible for the *Reader*, *Chambers' Journal*, the *New Quarterly*, and the old *Monthly and Critical Reviews*. Offers of help may be addressed to Mr. Robert Harrison, of the London Library. Even if these are indexed here, we shall still be indebted to America for indexing by far the larger number of our own periodicals.

FOREIGN REVIEWS OF ENGLISH BOOKS.

THE ENGLISH BIBLE, by Cheyne, Driver, Clarke, and Goodwin. *Theologische Literaturzeitung*, April 13.
CAVE'S Scriptural Doctrine of Sacrifice. *Theologische Literaturzeitung*, April 27.

OBITUARY.

SIR WILLIAM MITCHELL died at Strode, Ivy-bridge, on May 1. He was born at Modbury, in Devonshire, in 1811, and on the death of his father, a small farmer in the neighbourhood of that town, was apprenticed to a printer at Modbury. Early in 1833 he came to London, and obtained an appointment on the staff of the *True Sun*, a daily newspaper which flourished in that stirring time of politics. The first number of the *Shipping Gazette* was issued by Sir William Mitchell in January, 1836, and after several trying years, during which it narrowly escaped shipwreck, it became the accepted journal of the shipping trade. Sir William Mitchell was also the founder

and editor, in September, 1856, of *Mitchell's Maritime Register*, and, in August, 1869, of *Mitchell's Steam Shipping Journal*. He edited *Maritime Notes and Queries* (1874-76), and published the *Mercantile Navy List*. His labours before committees of the House of Commons and in the pages of his own papers to introduce a general code of signals for all nations trading on the sea, and to improve the Consular system, were rewarded by the honour of knighthood, bestowed upon him in 1867. In 1869 he received from the King of Sweden the title of Knight Commander of St. Olaf.

THE New York *Nation* records the death, on March 17, of Dr. Charles Pickering, naturalist of the Wilkes Expedition, and author of *The Races of Men and their Geographical Distribution*, *The Geographical Distribution of Animals and Plants*, and *The Chronological History of Plants*, now passing through the press.

NOTES OF TRAVEL.

THE *Reforma* of Asuncion verifies the fact of the discovery of gold in the Sierra Maracayu, in the north of Paraguay, by the expedition of Messrs. Wisner and Mansilla. The miners have established head-quarters at Igatimi, where a considerable stock of supplies of all kinds has been accumulated. The general impression is that the precious metal is to be found in remunerative quantity, and great hopes are entertained of its becoming a source of value to the country and attracting numbers of European settlers; but the mining inspector, in his report to President Uriarte, speaks only of the finding of small quantities of alluvial gold. Colonel Mansilla is returning to Buenos Ayres, and carries with him a project advocated by a number of the Paraguayan citizens for the annexation of their country to the Argentine Republic. The country is in such a state of ruin and desolation that this seems to be the only way out of its difficulties; and the scheme, so far from being opposed by Brazil, is now, it is said, regarded very favourably by that country.

A LITTLE work entitled *On Trek in the Transvaal; or, Over Berg and Veldt in South Africa*, by Harriet A. Roche (Sampson Low), is a cleverly-written diary of a waggon journey by the ordinary route through Natal over the Drakensberg range into the Transvaal and across that country through Pretoria as far as the gold-bearing reefs of Eersteling in the north. Mrs. Roche has no extraordinary adventures to relate, and her descriptions do not go much beyond the incidents of travel and of housekeeping; but from her pages we gather a far clearer and more detailed picture of domestic life in the Transvaal than from any work we have yet seen, and her experiences and suggestions will be invaluable to any intending traveller or settler in this newly-acquired possession.

THE second volume of Dr. Robert Brown's *Countries of the World* (Cassell) takes us over the wide area of the United States, Mexico, and the West Indies, and fully maintains the promise of the first, both in the eminently readable and interesting text and in the fine illustrations which are thickly strewn through the work. With much of this country the author is familiar through former travel, so that his descriptions of men and scenes are from the actual life, and are enlivened by many characteristic anecdotes and incidents from his own experience. Elsewhere every recent account of travel in this region seems to have been duly searched for fresh and authentic information.

IN the current number of the *South American Missionary Magazine*, the Rev. T. Bridges gives an account of a journey which he made at the end of last February, in company with Bishop Stirling, through the unknown interior of Tierra del Fuego in an unsuccessful endeavour to open com-

munications with the Ona Indians. The party started from Gente Grande Bay, opposite Sandy Point, and found the country for a long distance from the shore entirely ruined by warrens of diminutive saápye, a rat-like animal, whose front teeth are an inch long and curved. Several lakes were met with, and, after the range of hills at some distance from the shore was crossed, the country was found to be, for the most part,

"a succession of hills, basins, and rolling prairie land. Bushes abound in the lateral valleys, and grass in the principal ones, in which only water is found. The south-west slopes are better covered with soil and pasture than the north-west, and peat abounds in the large valleys within the hills, but is entirely absent on the sea side of the range."

Towards the end of their journey the party travelled through a dense forest of tall bushes, in which were many fine clumps of *lanadura*, increasing in girth upwards, and ending in a table-like flatness at the top. The soil is deep and rich in this bush-land, which extends for many miles from the hills round the bay where the sea was reached.

THE proposal to construct a line of telegraph through Africa, of which we gave an account on August 11, 1877, is just now attracting considerable attention in Cape Colony. The Superintendent of Telegraphs there suggests a somewhat different route from that which we described, and he thinks that the project could be carried out in about a year, at a cost of some 200*l.* a mile. Mr. Sivewright, we understand, proposes that, after leaving the colonial telegraph system at Kimberley, the line should go to Tete on the Zambesi, and thence, *via* Livingstonia on Lake Nyassa, to Zanzibar. The adoption of this modification of the original plan would, no doubt, increase the chances of the commercial success of the scheme, and, besides, no single section of the line would be more than 300 miles long, so that there would be much less difficulty in transporting the necessary materials. Mr. Sivewright's proposed plan contemplates the establishment of stations at intervals of 200 miles, to which runners would constantly bring intelligence of the condition of the line. Mr. Sivewright appears to take the same hopeful view as Colonel Grant with regard to the interference of the native tribes and the danger to be apprehended from wild beasts.

INTELLIGENCE has been received that Sir John Coode has completed a survey of the Yarra River and Bay, in Victoria, and is now engaged in surveying various important ports on the coast.

MR. CAMERON, of the China Inland Mission, has recently succeeded in making his way into Burmah from the Chinese province of Yunnan.

MAGAZINES AND REVIEWS.

THE *Contemporary* of this month opens with the first of Prof. Max Müller's Hibbert Lectures, which, as it has been sufficiently reported in the daily papers, we may pass over. Besides this there are the usual number of theological or semi-theological articles of greater or less interest; among the former of which may be reckoned Canon Lightfoot's ingenious application of the discoveries of General Cesnola and Mr. Wood to confirm the traditional view of the authorship of the Acts of the Apostles. Mr. Goldwin Smith's paper on "The Greatness of the Romans" will be welcome to many of those who are tired of the writer's polemics. It is a very fresh and vigorous statement of the theory that Roman greatness was originally owing to physical causes, to her position of commercial vantage; that the she-wolf and the twins are not, therefore, "the appropriate emblems of Roman greatness;" but that "a better frontispiece for historians of Rome would be some symbol of the patroness of the lowlands, and their protectress against the wild tribes of the highlands." Commerce, wealth, and political experience came first; afterwards fol-

lowed war—first defensive, and then offensive; then imperial organisation and government, which for ever mark off Rome from the bloodthirsty conquerors of the East. The interest of the article consists in Mr. Goldwin Smith's view of the beginnings of Rome—viz., that she was *first* commercial, and only afterwards military.

THE *Cornhill* is good this month. It contains one of the translations from Italian verse by J. A. S. which we are always glad to read; a charming lyric, "The Maenad's Grave," by Mr. E. W. Gosse; another of G. A.'s attractive Darwinian papers on "The Origin of Flowers;" the usual amount of fiction; and an article on Athenaeus, in which we seem to detect the hand that dealt with Aulus Gellius a few months ago. The writer who treats these late classic encyclopædists is certainly one of the most amusing that we know of; but what he writes no more admits of extract and quotation than champagne will bear decanting. All who care for a rarely happy compound of fun and learning, effervescence and body, should read the article itself.

A CLEVER readable paper on Louis Börne in *Fraser's Magazine* reminds us so strongly of the book *Rahel; her Life and Letters*, which many persons read and enjoyed some two years ago, that we can scarcely be mistaken in tracing it to the same hand as that interesting and careful memoir, especially as the inference from style and subject is borne out by the initial at the close of the article. Many of those who read *Rahel* will have carried away a lively impression of Louis Börne, the excitable Jewish youth who at the age of seventeen twice attempted to commit suicide out of love for the brilliant but already mature Henriette Herz, the wife of the physician in whose house he had lived as a pupil, and who, later in life, when Goethe's attitude towards the German politics of the day had roused the passionate indignation of all German Liberals, except Rahel, exclaimed with typical bitterness, "Since I have been able to feel, I have hated Goethe; and since I have been able to think, I have known why!" A couple of pages, however, and a stray notice or two, were all that could be allowed him in the memoir of Rahel. The present study of him fills up the outlines then sketched, and gives us the picture of a man of rare ability and delicacy of nature, a curious compound of egotism and large devotion, of fantastic passions such as prompted the arsenic-escapade with Mme. Herz, and quiet persistent friendship such as bound him for life to Mme. Wohl—like, and yet wholly unlike, his contemporary and rival Heine. He was born of Jewish parents at Frankfurt, in 1786, at the time when the gates of the Jewish quarter were still locked at four o'clock on Sunday, and when no Jew might use the foot-pavement in the streets. He died at Paris in 1837, and M. Raspail spoke at his funeral. Thus his life is co-extensive with the most exciting years of modern European history. It began with the crash of the old order of things, and passed away in deep disappointment with the new order from which so much had been hoped. "My dreams about the freedom of France are all over," he writes despondently, in December, 1830:—

"In politics it is neither summer nor winter—the most pitiable revolution spring I ever knew. At home [*i.e.* in Germany] we have no doubt about it being winter, and we put on flannel. . . . But here the meadows were already green, and now the snow falls thickly upon them. The Chamber, that old coquette, who paints and makes eyes and abuses the young one, I should like to see it horsewhipped. When it was young was it not as bad as the rest? . . . Faith with the people has been deliberately broken; they have had promises without fulfilment. The authorities talk here as with us about misleaders of the people, disturbers of the peace, republican agitation, and so forth. But no man asks for a republic: they only want those republican institutions which were promised them in the day of fear. With these men 'agitation' is said to begin where their own advantage leaves off."

The above-quoted letter is one of the *Letters from Paris* to Mme. Wohl which made Börne famous in his own generation, and which have been constantly compared with Heine's work of the same kind—to very little profit, as the author of the article justly remarks, considering the radical difference between the two men. Heine and Börne, at one time friends, quarrelled hopelessly in the last year of Börne's life, and Börne was scarcely buried before Heine published a scandalous attack upon him: an attack which has not hurt Börne's reputation, however it may have damaged Heine's. We should like to see this sketch of Börne followed by one of Rahel's correspondent Gentz. Mr. Hayward's essay by no means exhausted the subject; nor, indeed, does what has lately been published about his part in the Congress of Vienna.

IN *Macmillan's Magazine* the article on "Novelists and Novel-Writing in Italy" is not so useful as it might have been. The great bulk of the space is devoted to two writers, Mantegazza and Nievo, and there is not that conspectus of the whole field which would have made the article welcome to many would-be readers of Italian. If, however, it is read along with an article by Prof. de Gubernatis on the same subject in the *Deutsche Rundschau* for last year, the two articles will supplement one another. Some interesting remarks are made on the special difficulties an Italian novelist has to contend with, owing partly to the great variety of terms used to express common things (the term used in one part of Italy being quite unintelligible in another), and partly to the purists. Prof. Ward's "Bohemian Literature in the Fourteenth Century" is in substance a review of Mr. Wratislaw's recent book on the subject. It is an attempt—too slightly done—to point out some of those connexions of Bohemian with other contemporary literatures, the omission of which, and the general ignorance of the conditions of those literatures, is the weak point in Mr. Wratislaw's book.

AMONG the minor magazines, *London Society* of this month contains an interesting article, entitled "A Peep into the Inner Life of an Ironclad." Though not a word is said about the equipment of the guns or the wonders of the engine-room, yet the marvellous care and precision with which the whole ship is managed, as a complicated piece of machinery, is described with much freshness of observation. The serial articles in the same magazine called "Club Cameos" and "Switzerland by Pen and Pencil" are also above the average. The strength of *Belgravia* lies in its novels, though the current number is brightened by some tripping verses from the pen of Mr. E. W. Gosse, which he has headed "A Pastoral in Dresden China." Mr. Julian Hawthorne will not raise his reputation either by the plot or the diction of "An Automatic Enigma." Of the two novels, Mr. James Payne's "By Proxy" is concluded with a somewhat weak *dénouement*. In "The Return of the Native" Mr. Thomas Hardy continues to bring before us his artificial country-folk, moving in a world of passion and intrigue, whom only his realistic genius could compel us to accept as actual men and women. We may take this opportunity of testifying that *St. Nicholas* (Sampson Low and Co.) maintains its character as the best of illustrated magazines for girls and boys.

THE *Church Quarterly Review* has the germ of a good critique on "The Poetry of Doubt—Arnold and Olough;" and an instructive, if not clever, article on "Preaching at the Council of Trent." The "Short Notices" of books seem generally to be better done, and the subjects better chosen, than the substantial articles.

THE LAW OF THE FOREST.

Macmillan's Magazine contains an excellent article by Mr. Charles Sumner Maine on a subject which has been left in obscurity on some points and

placed in a false light on others by great historical and legal authorities. Mr. Maine's article is only too short, putting as much as could well be put into five pages, but leaving something to be said on the antiquities and early history of forest law, about which Mr. Freeman takes up some questionable positions in his *History of the Norman Conquest*. In his antipathy to hunting and game laws, that very learned historian for once suffers himself to be misled by Judge Blackstone's rhetoric. He says (*Norman Conquest*, iv., 610): "In William's age what had once been very necessary warfare with savage enemies finally changed into a mere sport. It was then too that what hitherto, whether sport or business, had been the sport or business of every man, became the exclusive enjoyment of the King, and of those whom he might have allowed to share it." Of Henry I. he says (v., 163-4), "We read that he kept the right of hunting throughout the whole kingdom in his own hands," and he gives thanks in reference to this alleged "royal monopoly of hunting" to "the optimist Blackstone, not often the historian's friend," for the phraseology of the sentence in Book IV. of the *Commentaries*, that "the forest laws established only one mighty hunter throughout the land, the game laws have raised a little Nimrod in every manor." Mr. Freeman adds (*Norman Conquest*, v., 457), that "what the practice of Henry I. was we learn from the Assize of Henry II. It is an arbitrary code, setting up a separate and arbitrary jurisdiction within certain districts."

The last words alone of these statements are strictly accurate. The Assize of the Forest set up a separate jurisdiction "within certain districts," but, it is to be observed, within certain districts only. Hunting did not become a mere sport in the age of William the Conqueror, nor until after many later ages, and it never became an exclusively royal sport or monopoly. Nor was Henry II.'s Assize of the Forest "an arbitrary code" in the sense of emanating from the king's will and command alone; it was deliberately passed, like the Assize of Clarendon, in the Council which Mr. Freeman regards as a continuance of the ancient Witenagemot and the parent of our present Parliament.

Throughout the Middle Ages hunting had two objects besides sport—first and especially, to obtain fresh meat; secondly, to destroy beasts of prey and noxious animals. It is needless to bring proof that for some centuries after the Norman conquest the only kinds of fresh animal food during several months of the year were game and fish. On the other hand, the destruction of wolves, martens, wild cats, foxes, and other vermin, was a service of such importance that land was often held by it. John Engayne held a carucate of land in the county of Huntingdon, in the reign of Edward I., "per serjantiam currendi ad lupum, vulpem, et cattum, et amovendi omnem verminam extra forestam domini regis." Of another member of this family it is recorded that "he holds one hundred shillings of land by the service of taking wolves, and does his service daily." And the name of one of Edward III.'s tenants *in capite*, who held land by the service of hunting wolves out of the forest of Sherwood, is the significant one of Walter de Wulfhunte.

The afforestation of certain places in the eleventh and twelfth centuries followed a much more extensive royal encroachment, on which Mr. Freeman says too little, whereby the whole folkland became *terra regis*, and the national hunting-grounds within the folkland by consequence *foresta regis*. Further afforestations were made by the Conqueror, Henry II., and by Richard and John; but the forest laws never applied to all the coverts for game in the kingdom, nor "established only one mighty hunter" throughout it. Blackstone grounds that piece of rhetoric on the proposition that "these new constitutions vested the sole property of all the game in England in the king alone;" but a previous passage shows the uncer-

tainty and instability of his footing. For in Book II., chapter xxvii., he actually rests the alleged right of the king to pursue and take all beasts of the chase upon the principle that all the land in the realm is held of the king as chief lord, "and that therefore he has the right of the universal soil, to enter thereon, and to chase and take such creatures at his pleasure." Upon the same principle the king would have a right to enter on any man's ground and take his horses out of his stable. That great repository of royal rights and administration in the reign of Henry II., the *Dialogus de Scaccario*, distinctly states that only certain districts were *foresta regis*, and that in some of the comparatively unwooded counties there were none; although there must have been game of some sort in every shire. A wood or waste did not become a royal forest until it had been duly afforested by a somewhat tedious and costly process. Had all the game in the kingdom been the king's property, and all coverts for game subject to the forest laws, the particular afforestations made by Richard and John would not have excited so much anger, or seemed such violent usurpations as to call for Henry III.'s Charter of the Forest, in addition to the forty-seventh chapter of John's Great Charter. Henry I.'s officials, no doubt, by way of intimidation and extortion, asserted royal forest rights over woods that had not been afforested, and inflicted penalties and fines for their alleged violation, but the very passage which Mr. Freeman cites (v., 164) from Henry of Huntingdon shows that the pretext was that the ground had been duly afforested. And Henry I.'s Charter to the Citizens of London expressly confirms their ancient rights of hunting in Middlesex and Surrey, rights which we find them jealously maintaining in subsequent reigns. Nor is it likely that Henry I. would have said in his general Charter of Liberties, which Mr. Freeman calls "the immediate parent of the Great Charter itself," that he "kept the forests in his hands with the common consent of his barons, as his father had done," had he meant thereby to lay claim to every wood and covert in the realm. With the laconic brevity of our early statutes and records, the royal forests are sometimes called simply *forestae*, but the proper name for an afforested tract, over which the forest law ran, was *foresta regis*. *Foresta*, as Mr. Freeman remarks (iv., 613), means a wilderness rather than a wood; and he might have added that it does not necessarily mean a place out of the jurisdiction of the common law. Mr. Maine adopts the derivation of "forest" from *foris*, "out of," that is to say a place out of the jurisdiction of the common, and within the exceptional jurisdiction of the forest, law. It seems, however, to be simply a form of the same word as the German *forst*. It may, perhaps, have been brought into England in its present form by the Normans, and be in that sense of French origin, as Mr. R. G. Latham states. But the French *forêt*, which in Old French was *forest*, was, there is scarcely room for doubt, a form of the same word as the German *forst*; and some form of that word one may believe was in use in England long before the Norman Conquest, having been brought in by the Germans from their native forests.

T. E. C. LESLIE.

NOTES FROM CAIRO.

Cairo: April 20, 1878.

By this time all the objects which the Boulak Museum contributes to the Paris Exhibition will have reached their destination. As regards the Egyptian section, the design throughout has been to illustrate the arts and industries of the country from the earliest times up to the present day. Considering their antiquity, there are no classes of objects that will be studied with more interest than those which are intended to reproduce the arts and manufactures of ancient Egypt. With this object in view, a careful selection has been made from the museum at Boulak, the choice having

been regulated by Mariette-Bey, who, as president of the Egyptian Commission, has been for some time in Paris, while M. E. Brugsch, as sub-curator, has carried out his instructions in Cairo. There has been no idea of choosing objects for their intrinsic or purely historical value, but the development of workmanship is portrayed from the ancient empire to the times of the Ptolemies. The collection also exhibits as fully as possible the materials made use of during the period which the objects illustrate.

The specimens include household furniture, wood carving, vases, inlaid work, mosaics, jewellery, works of bronze, glass, and stone. In a few cases only casts have been sent instead of the objects themselves. Some ancient models have also been sent which explain the methods employed in statuary and other arts. With the Greek period the Boulak collection ends. The history of Egyptian art during subsequent periods is illustrated with the aid of the Egyptian Government and private individuals. Mr. E. T. Rogers, whose valuable collection of coins is lent by himself, and M. St. Maurice, are in charge of the Arab and Middle Age department, and the industries and productions of modern Egypt complete the series.

The Egyptian staff has lately devoted much care to the construction of large scale-maps, illustrating the explorations of late travellers. The results will be seen in a large map of Egypt and its dependencies, which is intended to incorporate all the latest information. As regards the southern extremity of what the Khedive seems to consider Egyptian territory, the limits are those assigned by Colonel Gordon, and to the West figures the recently annexed province of Darfour, which forms one of the most important features of the whole. This portion has been supplied by General Purdy—who, it will be remembered, returned last year from his laborious expedition—while the province of Kordofan has been surveyed by Colonel Prout. Care has also been bestowed upon the country of Harar. Victoria Lake appears as mapped by Stanley, and Albert Lake as according to Colonel Mason. The work done by Schweinfurth has been utilised, and the results of almost all recent travel have been inserted. Some of the more important routes are marked by dotted lines. Late publications of the Royal Geographical Society illustrating the work done by Gordon Pasha and his officers have been made use of. In a few cases, where there has been a conflict of evidence, a temporary compromise has been adopted. The whole map covers a space of about 4 by 5 mètres, being on a scale of 1 : 1000000.

The staff also sends specimens of arms, musical instruments, and various other objects of industry, illustrating the modes of life and customs of various tribes recently brought under the rule of the Khedive. Among other curiosities figure the chair and the ivory pipe of M'Tesa, as well as the copper lances used by him, not for war but for purposes of parade. There are also maps of Egypt, showing its extent during the time of the French expedition, of Mohammed Ali, and of Saïd Pasha. Plans have also been carefully prepared representing the city of Cairo in 1800, 1845, and 1878.

ROLAND L. N. MICHELL.

PARIS LETTER.

Paris: May 3, 1878.

The French Academy has just published the seventh edition of its famous Dictionary, and has reprinted at the beginning the prefaces to the six earlier editions. This is modesty, for the preface to the seventh cuts a rather poor figure. Nothing is more singular than the liberties which the Academicians take, save the feelings of squeamishness which restrain them. They have suppressed an *h* in *rhythme* (*rhytme*) and an *h* in *phthisie* (*phthisie*), on the pretext that they are not pronounced; as if nine words out of ten in French did not contain parasitic letters, and as if our

whole orthography were not a chaos of absurdity and contradictions. On the other hand, the Academy has refused to admit into its Dictionary the word *Actualité*, thus making the most piquant of epigrams at its own expense. The most serious charge that can be brought against the Academy is that it does not form a clear idea of the work it has to execute. Some people find fault with it for proscribing certain words, for being less eclectic than M. Littré. But this is not a fair accusation. The mission of the Academy is not to register all the words which are now in use or which have been employed by authors. It has to form a Dictionary of the language spoken in Paris by good society. Such is the object aimed at by the authors of the first edition of the Dictionary, and it is the best thing that can be done to compose a Vocabulary of good French. The misfortune is that the Academy thinks itself bound to give laws to good society, and that instead of taking account only of the language spoken by contemporaries, it busies itself too much with the language written by good authors. So it preserves words and phrases which have long fallen into disuse, while it rejects others which are universally admitted.

Despite these imperfections it performs a useful task, so that, notwithstanding the epigrams which are showered upon it, its membership remains an object of ambition to all those who pride themselves on being good writers. The coming elections of a successor to Thiers and to Claude Bernard have just been the occasion of the most amusing competitions. The French Academy is not a learned body, it is a *salon* into which enter the affectations, the susceptibilities, the petty intrigues of worldly life. As M. Thiers must be praised by his successor, and as his friends are numerous in the Academy, M^{me}. Thiers and M^{lle}. Dosne were allowed to give their advice as to the election. It may be imagined what complicated negotiations ensued, for these excellent persons thought less of the literary merits of the candidates than of the degree of their intimacy with M. Thiers. They were within an ace of accepting M. Giraud, undoubtedly a distinguished scholar, but an obscure and ponderous writer, and a person who, especially from the part he took in politics under Louis Napoleon, was as ill qualified as anyone could be to eulogise the founder of the French Republic. M. Laboulaye, who would have been an excellent choice, was also passed over; M. d'Audriffet-Pasquier is reported to have declined the honour—perilous for himself—of speaking of M. Thiers; and they fell back on M. Henri Martin, who has at least the advantage of being an historian like M. Thiers, whose character commands universal esteem, but who is far too deficient in subtlety and originality to trace a portrait of the smallest and the greatest of our statesmen. It is perhaps after all his very mediocrity which caused him to be selected. If there was not much to be said in his favour, there was nothing to be said against him, and it is possible that M^{me}. Thiers might have been pleased to see her husband's place occupied by a man whose talent or capacities could never be compared with his. It is true that now M. de Loménie is dead, there is a talk of electing M. Henri Martin to his chair, and of giving that of Thiers to M. Taine. This is a trick which the reactionary party in the Academy are anxious to play the founder of the Republic, and M. Taine will find himself as much embarrassed as anybody to speak of M. Thiers, whether favourably or unfavourably. If the object had been to get a really original portrait of M. Thiers, which would have struck Europe with admiration and would have remained for posterity, the choice should have fallen on M. Renan, who would have envied such a task and such an honour. But M. Renan will be elected to fill the place of M. Claude Bernard. It is at least a matter for congratulation that the Academy has at last decided to make reparation to the greatest of our contemporary writers; and

we may recognise in this election a gratifying token of the decline of the clerical spirit, already beaten in the field of politics. What will M^r. Dupanloup do, who gave in his resignation on the election of M. Littré, if M^m. Taine and Renan enter the Academy at once?

The reputation of M. Renan, however, is no longer one of those which are open to dispute, or to which anything can be added by Academic suffrages; but he is always finding means to cause us some charming surprise by showing us a new aspect of his talent. For the last two years he has given us pages from his autobiography; this year he gives us a politico-philosophical fancy in a dramatic form—*Caliban*,* a continuation of the *Tempest*, which has just appeared in the *Temps*.

This piece has not been to everybody's taste. *Caliban* represents the people, which, raised to civilisation by the aristocracy, turns against it the talents and the intelligence which it has received from it, and overthrows its sovereignty. It represents likewise the leaders of the people, who, when once they have got into power, turn Conservatives, and defend the principles of authority which they assailed before. Readers have naturally sought in the character of Caliban for all manner of allusions to our living statesmen, especially to M. Gambetta, who most assuredly was not in M. Renan's mind when he wrote. What, in the author's point of view, is most offensive to the partisans of modern democracy is his conviction that, while favouring free-thought and science, democracy is incompatible with idealism, with the highest nobility of heart and character. Ariel, who represents the chivalrous idealism of former ages, dies on the triumph of Caliban, after breathing forth his sorrow in complaints of exquisite poetry and harmony. M. Renan's general conception certainly lies open to more than one objection; but what constitutes the charm of his work is the details, the conversations between the nobles and the burgesses of Milan, who philosophise on life and the world with light and airy grace, and into whose mouths M. Renan has put the various points of view, contradictory and yet all true, which to his mind constitute the reality of things. The speech of the beautiful Imperia on the necessarily ephemeral character of beauty is one of the most exquisite pages which have ever come from his pen.

M. Renan's talent as it ripens is crowned with imagination and poetry, but his more important works are far from suffering thereby. They grow in size and in completeness. To the fifth volume of his *Origines du Christianisme* he has already added a sixth, which is ready to appear; then he contemplates a seventh on Marcus Aurelius and pagan wisdom, in which he will show what ancient civilisation might have been without Christianity; and, perhaps, an eighth which would bring us down to the final constitution of the Catholic Church under Constantine.

M. Renan's books have certainly greatly contributed to call attention in France to the history of ideas in the time of the Roman Empire. There are few subjects which are the object of keener curiosity, or of more careful study. We have already spoken here of the *Histoire des trois premiers Siècles de l'Eglise chrétienne*, by M. de Pressensé, which is to be almost entirely re-cast, and of the *Religion Romaine, d'Auguste aux Antonins*, by M. Boissier. M. Duruy, in the fifth volume of his *Histoire des Romains*, has given a leading place to the movement of ideas, and the sixth will contain a very interesting chapter on Christianity under Septimius Severus, in which he brings out the revolutionary character of the new religion. M. Aubé has devoted the whole of the second volume of his *Histoire des Persécutions de l'Eglise* (Didier) to the pagan polemic against Christianity, which is perhaps disproportionate; yet we cannot complain, for to this want of proportion we are indebted for an excellent book. The chapters on the Gnostics, Fronto, and Philostratus

contain nothing very new, but the chapter on Lucian determines with much subtlety the true attitude of this second-century Voltaire, who criticised Christianity without hatred, but who saw in the Christians simply *thaumaturgi*. What constitutes, however, the exceptional interest of M. Aubé's volume is the study on Celsus. Never has so much light been thrown on the noble figure of the worthiest adversary with whom Christianity in its time of growth had to reckon, a spirit liberal, tolerant, penetrating, nurtured on Plato and all the wisdom of the ancients. M. Aubé has reconstituted with much sagacity, from the eight books of Origen's *Contre Celsus*, Celsus' own book, that *True Discourse* which, like all books of pagan polemics, was unfortunately destroyed in the fourth century by triumphant Christianity. Henceforward we can form a very clear idea of it, and it is astonishing to see the force with which Celsus anticipated a great number of the chief arguments of the anti-Christian philosophy of the eighteenth century.

If I add to the books already mentioned M. Soury's *Jésus et les Evangiles* (Charpentier), it is not because of the merit of this pamphlet, but because it had for some days a *succès de scandale*. It certainly contains some excellent remarks on M. Renan's fifth volume, some brilliant passages such as are to be found in all M. Soury's writings, but this publication is not worthy of its author. The Introduction particularly has hindered readers from taking the volume seriously. In it the author gives his explanation of the life and mission of Jesus. He is represented as a sufferer from nervous disease, who showed in his brief career every symptom of mental alienation, and who would have become stark mad if the Jews had not done him the service of crucifying him. This thesis is supported by very poor positive arguments, and by a few texts most arbitrarily interpreted, but with a great display of the technical terms of medical science. It is rather curious to see one of the critics who maintain that we have scarcely any positive knowledge of Jesus diagnose and describe his malady as if he had a clinical journal before his eyes. In fact this is but a pure romance to be added to all those to which the life of Christ has given rise within the last eighteen centuries.

A book which deserves on the part of philosophers more serious attention than that of M. Soury is the volume of verse just published by M. Sully Prudhomme under the title of *La Justice* (Lemerre). It has a distinct savour of Lucretius, and the memory of the greatest of philosophical poets may be recalled without imprudence in speaking of this work, in which a profound knowledge of all the resources of the French language and poetry is placed at the service of singularly vigorous and profound thought. The poem is divided into ten *watches*, all but two of which are occupied with dialogues between the poet-philosopher, who expresses in sonnets the pangs of doubt and of despair which he feels at the sight of Nature and of humanity, and a mysterious Voice which answers him in the name of the heart and conscience. After showing the obscurity of the origin of things, the seeker sets forth with mournful eloquence the law of struggle for existence and of necessary egoism which causes war between the animal species, between individuals within the species, between nations and between the individuals of each nation; and finally recognises fatalism reigning in sovereign state throughout the whole universe. The Voice protests in the name of beauty, of love, of art, of devotion, above all of justice. The poet is struck by the last-named sentiment. He asks how it can have been implanted in man. He tells himself that perhaps he has been wrong to seek for exact justice in Nature, whose immensity escapes his vision, but that since he seeks it and requires it, it must be a need of his nature, it must exist in man and be developed with humanity. He then sees opening before him a new order of things which is based on conscience.

* See ACADEMY, May 4, p. 393.

The love of justice gives to man his dignity, and the city, created by men, will realise little by little the ideal demanded in vain of Nature. Thus an idealistic conception modifies little by little the fatalistic and naturalistic conception in which the poet's mind was at first entangled. Undoubtedly it is almost startling at first to see expressed in verse philosophical ideas so closely and logically reasoned out, especially when on entering into detail the reader finds that M. Sully Prudhomme has omitted none of the essential points of view of contemporary Darwinism and Positivism. Is poetry compatible with this scientific precision? The author asks himself the question in his preface, and hesitates to answer in the affirmative. We believe as a matter of fact that this kind of poetry is only accessible to a small number of readers, who are at once lovers of philosophy and of noble verse; but it is fortunate that this attempt has been made. One of the original points of M. Sully Prudhomme's genius is precisely this alliance of scientific philosophy and poetry; and it is good that he should have given in a work of high aim and of considerable length an example of the most perfect that he could produce in this kind. The verse, too, lends to the philosophical thought a certain completeness and attractiveness, which engraves it on the mind, gives it double relief and double value. In short, with M. Sully Prudhomme thought is never a cold conception of the brain; it shakes the whole being, it rings mournfully even to the innermost fibres of the heart, and this emotion clothes with poetry the very passages in which science speaks the most precise language. The answers of the Voice to the seeker have also enabled the author to give free scope to the warmest or most graceful outbursts of his imagination or his heart. This poem cannot be quoted by fragments. We must read it as a whole, grasp its powerful plan, and follow into its inmost recesses the thought, at once so vigorous and so sincere, which seems to reveal to you, in a heart-stirring and irresistible form, what was within you before only in the state of vague intuition.

I ought still to speak of more than one remarkable work, for the last few weeks have been productive. I ought to mention the second volume of the Correspondence of Ste.-Beuve, and above all E. Zola's fine novel, *Une Page d'Amour*, which appears to me to be his masterpiece so far. But I must postpone these subjects for a future letter, and end this, which is already too long.

G. MONOD.

SELECTED BOOKS.

General Literature.

- BEAURE, A., et H. MATHORRE. *La Roumanie; géographie, histoire, &c.* Paris: Calmann Lévy. 5 fr.
 BONNAFFRE, E. *Cauveries sur l'art et la curiosité.* Paris: Quantin. 7 fr. 50c.
 BURKE'S Select Works. Four Letters on the Proposals for Peace. Ed. E. J. Payne. Clarendon Press. 5s.
 CUNNINGHAM, D. *Conditions of Social Well-being.* Longmans. 10s. 6d.
 DRESSER, H., u. A. MILCHHOEFFER. *Die antiken Kunstwerke aus Sparta u. Umgebung.* Athen: Wilberg. 8 M.
 GIBSON, C. *The Life of George Combe.* Macmillan. 82s.

Theology.

- ANTIENT LITURGIES. Ed. C. E. Hammond. Clarendon Press. 10s. 6d.
 WIEFFENBACH, W. *Die Papias-Fragmente lib. Marcus u. Mathäus eingehend exegetisch untersucht u. kritisch gewürdigt.* Berlin: Schielemacher. 8 M.

History.

- CAMPBELL, W. *Materials for a History of the Reign of Henry VII.* Vol II. Rolls Series. Longmans. 10s.
 GAIRDNER, Jas. *History of the Life and Reign of Richard III.* Longmans. 10s. 6d.
 LA FAYETTE, M^{me}. de. *La princesse de Clèves.* Préface de H. Taine. Paris: Quantin.
 MONTAUT, L. *Revue critique de quelques questions historiques se rapportant à Saint Grégoire de Nazianze et à son siècle.* Paris: Thorin.
 MUELLER, M. J. *Beiträge zur Geschichte der westlichen Araber.* 2. Hft. München: Franz. 4 M. 50 Pf.
 SCHMOLKE, H. *Phillip's II. Abschied v. den Niederlanden.* Ein Beitrag zur Geschichte d. Erbsürzge Albert u. Isabella. Berlin: Heymann. 1 M. 80 Pf.
 SMITH, R. Bosworth. *Carthage and the Carthaginians.* Longmans. 10s. 6d.

Physical Science and Philosophy.

- BACON'S *Novum Organum.* Ed. T. Fowler. Clarendon Press. 14s.
 HODGSON, Shadworth H. *The Philosophy of Reflection.* Longmans. 21s.
 ZIMMER, F. Joh. Gottl. *Fichte's Religionsphilosophie nach den Grundsätzen ihrer Entwicklung dargestellt.* Berlin: Schielemacher. 4 M.

CORRESPONDENCE.

THE DUTCH DRAWINGS IN THE BURLINGTON FINE ARTS CLUB.

London: May 6, 1878.

There are not a few among the drawings by the Dutch Masters now exhibited in the Burlington Fine Arts Club which, beside their artistic value, are also of historical interest. We know but little of the life and circumstances of most Dutch masters, and the marks of the artists on their pictures, etchings, and drawings are often the only guidance. C. Vosmaer informs us in his biography of Rembrandt (p. 295) that the Christian name of this master's mysterious pupil Renesse is indicated by C., C. A., A. C., and J. Alfred von Wurzbach has lately referred to an etching with the signature "Co. A. Renesse inventor et fecit." If the drawing No. 75 in the Burlington Fine Arts Club is ascribed to J. Renesse, the signature is apparently overlooked, for it clearly shows before the R. the two letters C. and A. The date (1669) of this drawing is not less valuable, because, according to Kramm, De Levens, &c. (p. 1358), the artist's activity only lasted from 1649 to 1661.

The year of Jacob van Ruysdael's birth is not yet known. Many catalogues have the dates 1630 and 1636. But the doubtless genuine drawing No. 92 has the signature "R. 1646," just as a similar one in possession of W. Mitchell, Esq. With this same date only an etching and one picture are known (cf. Waagen, W. Burger, Kramm), and these works were surely not produced by a boy of ten years of age.

Michael van Huysum, the brother of the celebrated flower-painter Jan, has held till now no position in the history of art. Kramm (p. 781) only names him as a drawing-master, and states that he could find only one of his drawings. The three water-colours of the exhibition 122, 123, 124, all bear his monogram. They are well qualified by their artistic excellences to secure for the master an acknowledgment which he undoubtedly deserves.

Is the drawing No. 71 really by Paul Potter (1625-1664)? Even the signature "... en 1616" (p. 1656) seems contradicted. No. 98, Study, probably a portrait from life, shaded drawing by Gaspar Netscher, is of great interest, because after it is executed the celebrated picture of the Dresden Gallery (No. 1,528), which is declared to be the artist's portrait of himself, and is dated 1665, painted, therefore, when the master was twenty-six years of age. The notice in J. C. Robinson's *Catalogue of the Malcolm Collection*, p. 243, "On the back [of the drawing], in the handwriting of Netscher, is inscribed 'C. Netscher geschildert Anno 1664 voor — guldens,'" agrees well with this statement.

JEAN PAUL RICHTER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 13.—8 P.M. Society of Arts (Cantor Lecture): Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
 8.30 P.M. Geographical.
 TUESDAY, May 14.—3 P.M. Royal Institution: "Vegetable Morphology," by W. T. Thiselton Dyer.
 8 P.M. Anthropological Institute: "Description of a Male Skeleton found at Clisbury," by Prof. Rolleston; "Excavations at Ligwell in Cadbury."
 8 P.M. Colonial Institute: "Glimpses of Natal," by John Robinson.
 8 P.M. Photographic: "Dry Plate Processes," by W. England; "Photography at the least refrangible End of the Spectrum," by Capt. Abney.
 8 P.M. Civil Engineers: Discussion on "Steam Boilers for very high Pressures;" "The Design generally of Iron Bridges of very large Span for Railway Traffic," by T. C. Clarke.
 WEDNESDAY, May 15.—7 P.M. Meteorological: "Daily Inequality of the Barometer," by W. W. Rundell; "Meteorology of Mouzufferpore, Tirhoot, for 1877," by

C. N. Pearson; "The Great Rainfall of April 10-11, as recorded at the Royal Observatory, Greenwich," by W. Ellis; "Observation of Sea Temperature at slight Depths," by Capt. W. F. Caborne.

- 8 P.M. Archaeological Association: "Exploration of the recently-discovered Roman Station at South Shields," by the Rev. R. E. Hoopell.
 8 P.M. Society of Arts: "Dietaries, in their physiological, practical, and economic Aspects," by R. M. Gover.
 THURSDAY, May 16.—3 P.M. Royal Institution: "On Colour," by Lord Rayleigh.
 8 P.M. Chemical.
 8.30 P.M. Royal.
 8.30 P.M. Antiquaries.
 FRIDAY, May 17.—8 P.M. Philological (Anniversary): President's Annual Address, by H. Sweet.
 8 P.M. Society of Arts: "Agriculture in India," by F. C. Danvers.
 9 P.M. Royal Institution: "On Speech," by A. Graham Bell.
 SATURDAY, May 18.—3 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.

SCIENCE.

The Physical Geology and Geography of Ireland. By Edward Hull, M.A., F.R.S., Director of the Geological Survey of Ireland. (London: Stanford; Dublin: Hodges, Foster & Figgis, 1878.)

PROF. HULL, whose duties as Director of the Geological Survey of Ireland have made him intimately acquainted with the geology of the land of "Giant Stags and Giant Causeways," has traced the broad outlines of its physical history in a small volume of great interest, which at once takes its place by the side of Prof. Ramsay's popular work on *The Physical Geology and Geography of Great Britain*.

The first part of the book deals with the geological formations of Ireland, which belong to "the oldest and newest periods of geological time as represented in the British Isles." A large portion of the Mesozoic strata, including the whole of the Jurassic series, is wanting; this feature is apparently due to absence of deposition, as it seems probable that the Irish area, with the exception of the north-east, was raised into dry land, at the end of the Carboniferous period, by terrestrial movements which have left striking evidence of their force in the crumpled strata of the mountains of Kerry. A clear sketch is given of the succession of events in the volcanic history of the north of Ireland during the Miocene period; and attention may be drawn to the arguments in favour of the great age of Lough Neagh, which was in existence before the glacial epoch, as well as to the remarks on the drift deposits which cover three-fourths of the entire surface of the country and rise up the flanks of the mountains to a height of between 2,000 and 3,000 feet. The second part, which describes the origin of the landscape features of Ireland, is perhaps the most attractive portion of the book. When Ireland was elevated into land, at the end of the Carboniferous period, its surface probably presented the appearance of "a plane, partly formed of coal-measures and partly of older rocks, with a slight inclination in various directions." Out of this "plane of marine denudation," the level of which would be 3,000 or 4,000 feet above that of the great central plain which stretches across the country from Dublin to Galway, the physical features were fashioned by the great sculptor water; and it is ingeniously suggested that at this time "Ireland contributed to the mineral wealth of England" by supplying materials to protect her vast stores of coal from atmospheric waste. The causes which have led the Shannon, the Blackwater, and other rivers to

assume their apparently unaccountable courses, are clearly explained by reference to their geological history, and the lakes are shown to be of mechanical or glacial origin, or to be due to chemical solution. To the last class belong the numerous sheets of water which lie scattered over the central plain, whilst Loughs Neagh and Allen are of mechanical origin, and the innumerable lakes in the mountain districts of Conne-mara, Donegal, Kerry, and Wicklow may, as a rule, be attributed to glacial agency.

The concluding part is devoted to the glaciation of Ireland, and gives a brief summary of our present knowledge of the subject, as derived from the researches of the Rev. Maxwell Close and the officers of the Geological Survey. These investigations show "that there exists a tract of country stretching across the island, which has been the axis of motion for the ice in opposite directions seawards." The cause of this ice-movement is at present somewhat obscure, and the explanation suggested seems hardly sufficient to account for the observed phenomena. Appendices containing lists of authors referred to; of characteristic fossils of the geological formations of Ireland; and of geological maps of the country, add much to the value of a book which will be welcome not only to the travellers who in increasing numbers visit Ireland during the summer months, but to all those who wish to make themselves acquainted with the physical structure of the country. C. W. WILSON.

Assyrische Lesestücke nach den Originalen theils revidirt, theils zum ersten Male herausgegeben. By Friedrich Delitzsch. Second Edition. (Leipzig: Hinrichs, 1878.)

THIS second edition of Dr. Delitzsch's *Assyrian Chrestomathy* will be found indispensable by all students of the Assyrian inscriptions. It is about double the size of the first edition, and the alterations introduced into what has been published before make it substantially a new book. It is marked by the careful exactness which characterises Dr. Delitzsch's work, and which can be fully appreciated only by the Assyrian scholar who knows how difficult it is to copy accurately the minute characters of the cuneiform tablets. What makes the book the more welcome is that it gives the syllabaries as completely as our present materials allow, correcting the inaccuracies of the texts published in the *Cuneiform Inscriptions of Western Asia*, and adding some fresh ones to them. The syllabaries are further arranged and classified, and a selection of other texts is appended which illustrate the various departments of ancient Assyrian literature. The syllabaries, however, form the principal part of the volume, and lend to it its chief value. They are preceded by a classified list of the characters with their phonetic values, and explanatory notes are added liberally. The latter furnish many important contributions to our knowledge of the Assyrian vocabulary.

The most striking feature of the new edition is the list of the names assigned to each character in the syllabary by the Assyrian scribes. These names are for the

most part of Accadian origin, and therefore mount back, as M. Lenormant has pointed out, to that early period when Accadian was still a spoken language. Indeed, they can be shown to be of yet greater antiquity. The cuneiform characters are a degenerated picture-writing, and the original pictures were frequently combined in order to express a single idea. Such combinations became compound characters, and, when the characters were classified and named, were denoted by compound names. But very often we have to go back to the bricks of the archaic Accadian Empire (B.C. 3000-2000) to discover the forms in which evidence of the combination is preserved, the characters having been much simplified in the later inscriptions, and so losing their primitive forms. In some instances where the name of a character denotes its compound nature the justification of this has been lost even in the forms found on the oldest monuments we possess, and we are accordingly referred to a still earlier period than that of the archaic Accadian Empire for the age in which the grammarians of Babylonia first began to classify the characters of their complicated syllabary and to give them each a name. The time which must have elapsed between the invention of the picture-writing out of which the cuneiform characters gradually developed and the classificatory work of the grammarians can be more easily imagined than stated.

Another interesting fact disclosed by the syllabaries is the existence of a women's language among the Accadians. Certain words, we are told, were peculiar to the women and not used by the men. This was also the case among the Caribs, where the women were usually stolen from an alien tribe; so, too, the pronunciation of the women in Greenland is said to differ from that of the men, and the Basque verb has special forms for addressing a woman. Even in this country we are familiar with the language of the nursery. It is evident, however, that the existence of a woman's language points to a want of intercourse between husband and wife, and may indicate, as among the Caribs, a difference of race. We know from other documents that the mother in Accad occupied the chief place in the family, in contrast to the later Semitic usage which regarded the women as inferior to the men.

Prof. Delitzsch's notes are full of new and striking observations. Naturally there are one or two with which I am disinclined to agree; thus I am still unconvinced that the two forms *suturu* and *subarruru* must not be assumed to exist side by side, and I am doubtful about the assertion (p. 63) that the Assyrian *salalti* means "three" when it translates the Accadian *pis*. At all events an unpublished tablet (K 4604 rev.) makes *mus* or *wus* the Accadian numeral "three."

In Assyriology as elsewhere Germany is vindicating its claim to scientific eminence. It now possesses two chairs of Assyrian in the most crowded centres of University life, Berlin and Leipzig, and the occupant of the latter of these has by the new edition of his *Lesestücke* laid all students of the cuneiform monuments, whether German or otherwise,

under a deep obligation. The German school of Assyrian decipherers cannot but prosper under such guidance.

A. H. SAYCE.

SCIENCE NOTES.

PHYSIOLOGY.

Brain is the title of a new quarterly journal of which the first number has just appeared (Macmillan and Co.). The names of the editors, Bucknill, Orichon Browne, Ferrier, and Hughlings Jackson, afford a sufficient guarantee that the undertaking is a serious one and likely to be adequately carried out. But where is the growing multiplication of scientific periodicals to end? If "neurology" must have an organ of its own, may not myology, osteology, splanchnology, &c., begin to assert a similar claim to independence? There is no single article in the first number of *Brain* which might not have found an appropriate home elsewhere. Mr. Lewes's valuable essay on Motor-Feelings and the Muscular Sense would not have been out of place in *Mind*; Duret's experimental enquiry into the nerves of the dura mater belongs to the *Journal of Physiology*; the papers of Hutchinson and Gowers are exclusively addressed to medical readers; while Dr. Allbutt's article on Brain-forcing makes one think that one has inadvertently taken up an old number of the *Cornhill*. It may seem ungrateful to say of a good thing that it is superfluous; but a protest is undoubtedly needed against the general tendency of which the present work is an instance.

On the Absorption of Carbonic Oxide.—Gréhan has performed some experiments in order to ascertain what proportion of this gas must be mingled with the atmosphere before it is capable of being absorbed by a living animal. Details of a single experiment will illustrate the method employed; 30 cc. of blood were drawn from the superior cava of a healthy dog; the animal was then made to breathe air containing $\frac{1}{30}$ of carbonic oxide for half-an-hour, and at the close of this period a second sample of blood was drawn. After another thirty minutes, during which pure air was supplied, a third specimen of blood was taken. The three samples of blood were defibrinated and shaken with oxygen; the gases contained in them were then extracted *in vacuo* and subjected to quantitative analysis. The first yielded 23.3 cc. of oxygen per cent.; the second, 14.9 cc.; the third, 20.3 cc. Inasmuch as the haemoglobin of the red corpuscles takes up oxygen and carbonic oxide in the same proportions by volume, the blood must have absorbed 13.4 cc. per cent. of the latter gas during the period of inhalation, and given up 5.4 cc. per cent. during the subsequent half hour. The general conclusion at which Gréhan arrives is that an animal breathing an atmosphere containing only $\frac{1}{75}$ of carbonic oxide will absorb enough of this gas in thirty minutes to incapacitate one half of the red corpuscles in its blood for taking up oxygen. If the atmosphere contain $\frac{1}{150}$ of the gas, only one quarter of the red corpuscles will be rendered functionally impotent. (*Comptes Rendus*, Avril 8, 1878.)

Influence of different Gases on Fermentation.—The following method has been employed by O. Nasse for investigating this problem (*Bücher's Archiv*, xv., 471). He introduced ice-cold solutions of cane-sugar mixed with invertin (a ferment derived from yeast) into glass tubes, and passed various gases through them to saturation; the contents of the tubes were then gently warmed, and after the lapse of one hour and a quarter, raised to the boiling-point. The amount of inverted sugar formed in each of the tubes was then quantitatively determined. The tube through which carbonic acid had been transmitted yielded 20 milligrammes; that treated with hydrogen, 8 milligrammes; that simply exposed to the air, 7 milligrammes; while those

through which oxygen and carbonic oxide had been passed contained none at all. The two last-named gases, accordingly, have power to inhibit the action of the ferment; but a very small admixture of carbonic acid to either of them is enough to abolish this restraining power and to enable the fermentation to proceed. The same method of enquiry, applied to the amylolytic ferment of the saliva, furnished much less striking results; carbonic acid, however, was found to quicken the operation of this ferment, though not to any great extent. The process of death in muscular tissue was then investigated. Bits of muscle were suspended in salt solution through which carbonic acid or air were transmitted; a comparative estimate was then made of the glycogen and muscle-sugar produced. The first effect of pure carbonic acid was found to be an acceleration both of the formation and the destruction of sugar, the former being more influenced than the latter; subsequently, however, both processes underwent retardation, the latter more than the former. In regard to the peripheral nerves, Nasse confirms Ranke's assertion that carbonic acid diminishes their excitability from the first (without an initial period of exaggeration), but does not annul it completely for a long time. When some other indifferent gas is substituted for the carbonic acid, the nerves speedily regain their normal excitability. But on the nerve-centres carbonic acid appears to act in much the same way as upon ferments; it first of all augments, and subsequently depresses their excitability.

On the Removal of Sugar from the Alimentary Canal.—We are still very ignorant concerning the fate of saccharine matter contained in the digestive tube—whether introduced into it as such, or generated by the decomposition of amylaceous compounds. Von Mering has carried out an elaborate series of experiments on the subject in the laboratory of Prof. Ludwig (*Dubois-Reymond's Archiv*, 1877, 4 and 5). The following are the principal results of his enquiry:—1. The lacteals take hardly any part in the absorption of sugar. 2. The lymph and chyle invariably contain sugar (independently of the kind of food taken) in approximately the same proportion as the serum of the blood. 3. The blood invariably contains a certain proportion of sugar, which is the same for all the vascular areas examined, and which is not diminished by starvation, even when this is carried far enough to deprive the liver of all its glycogen. 4. The portal blood alone may sometimes contain a larger amount of sugar during the digestion of carbo-hydrates; this excess being probably withdrawn from it during its passage through the liver.

On Disturbance of the Circulation by increased Intrapericardial Pressure.—By placing the pericardial sac of a dog, whose cervical cord had previously been divided, and whose respiration was maintained by artificial means, in communication with a reservoir of compressed air, François-Franck (*Gazette Hebdomadaire*, 1877, No. 29) was able to augment the intrapericardial pressure, either slowly or suddenly, to any extent desired. By means of suitable apparatus, the simultaneous alterations of tension in the arteries and veins, as well as the pulsations of the heart, were automatically recorded. A very gradual increase of pressure equivalent to 0.5 centimètre of mercury was not followed by any effect. When the pressure had risen to 1 centimètre the arterial tension began to fall without any change in the cardiac rhythm. When it reached 1.5 centimètres, there occurred a great and rapid fall of arterial tension from the normal level to 8 or even 5 centimètres of mercury. The fall then continued, but very gradually, till the degree of arterial tension had reached 1.5 centimètres. As soon as the intrapericardial and arterial pressures had thus been equalised, the pulse in the arteries ceased to be perceptible. The ventricles continued to contract in the distended pericardium, but they no longer drove any blood into the great vessels. To elucidate

the mechanism of these phenomena, a fresh set of experiments was undertaken. The excised heart of a tortoise, continuously supplied with a stream of defibrinated blood, was suspended in an air-tight glass vessel provided with two tubes, one of which was in communication with a mercurial manometer, the other with a pair of bellows. By injecting air into this vessel, any desired pressure could be brought to bear upon the surface of the heart. It was found that in proportion to the rise of pressure, the quantity of blood emitted by the heart in unit of time underwent diminution, the flow ceasing entirely when the pressure reached a certain point. The increasing pressure was observed to affect the relatively yielding walls of the auricles, which gradually collapsed and ceased to admit blood, the ventricle continuing its fruitless exertions and contracting on emptiness. These experiments throw light upon the circulatory disturbances caused by abundant pericardial effusions. The auricles are compressed, and the supply of blood to the ventricles is steadily diminished till, at last, it ceases altogether. The small, thready pulse, feeble impulse, distended veins, cyanosis, and oedema, are necessary consequences of this mechanical hindrance to the circulation which may at length attain a degree of severity incompatible with life.

CHEMISTRY AND MINERALOGY.

The Chemical Action of the Electric Discharge on Persulphuric Acid.—As this acid can be formed by the action of oxygen on sulphurous acid, it occurred to Berthelot that it might also be produced by the direct action of oxygen on sulphuric acid: $S_2O_3 + O = S_2O_4$. This fact he has now established (*Compt. rend.*, 1878, lxxxvi., 277). He subjected 277 milligrammes of sulphuric anhydride, in contact with 60 ccm. of dry oxygen, to the action of the electric discharge for the space of eight hours; the tube containing these materials was then heated to remove a few little drops of unaltered anhydride, and he then continued the transmission of the current for some hours. By this time the anhydride had completely disappeared, and in place of it there was a substance closely resembling persulphuric acid. Rather more than 20 cc. of the gas had disappeared. The new body possessed the composition of persulphuric acid. It was found that the anhydride and oxygen, when placed together, do not enter into combination unless the electric currents are employed. Persulphuric acid prepared in this manner is not a permanently stable body. The beautiful crystalline needles commence to crumble away in a few days, and are soon converted into a snow-like mass, which appears to be a compound of sulphuric acid and persulphuric acid. The same substance is formed when the discharge is first transmitted, and consequently appears to be an intermediate product.

The Separation of Minerals of different Specific Gravity.—Church has recently called attention to the applicability of Sonstadt's solution to the separation of minerals of different density. The liquid consists of a solution of mercury iodide in potassium iodide, and is prepared by adding them alternately to the solution until no more of either is dissolved. A little free iodine occasionally colours the liquid; but this can be removed by the addition of some sodium hyposulphite. The light straw-coloured liquid thus obtained may possess a density of 3.01, and can be employed for the separation of the mechanically-loosened ingredients of any rock which it is desired to examine. Hardman describes the successful isolation of a mineral occurring in the basalt of the North of Ireland. He used a solution having a specific gravity of 2.40, and was enabled to separate two grammes of a mineral having a density of 1.70. The quantity is one which the author questions his ability to have extracted after months of hard labour by any other method. He points out that it would be possible to separate completely the three constitu-

ent minerals of granite, mica, felspar, and quartz, to weigh them, and to determine almost absolutely their percentage, a problem which has yet only been solved by mathematical calculation, based on assumptions which can be at least only approximately correct (*Chemical News*, 1878, xxxvii., 108). In the current part of the *Mineralogical Magazine*, Prof. Heddle, of St. Andrews, draws attention to two properties of Sonstadt's "solution" which cannot too soon be impressed upon those who propose to use it: it is a rapid and powerful vesicant, and is exceedingly poisonous. It happened that some drops fell upon one of his hands, which was soon found to be in a state of violent inflammation. He does not regard the liquid as a solution in the strictest sense, but believes that a new salt is formed, which crystallises in long needles apparently belonging to the oblique prismatic system; they have a high dispersive power, a sulphur-yellow colour, and are extremely deliquescent (*The Mineralogical Magazine*, 1878, ii., 63).

Fluoranthene.—This is a new hydrocarbon obtained by Fittig and Gebhard from coal-tar (*Ber. chem. Gesell. Berlin*, x., 2141). In preparing and purifying a large quantity of pyrene, a substance was discovered having the formula $C_{15}H_{10}$, fusing at 109° and crystallising in large lustrous plates: this is the new body. When treated with the requisite reagents, it yielded the picric acid compound, $C_{15}H_{10} + C_6H_3(NO_2)_3O$ and the trinitro-derivative $C_{15}H_7(NO_2)_3$. When oxidised with the chromic acid solution, it, like phenanthrene, evolves carbonic acid and is converted into a mixture of a chinone and an acid having the formula $C_{14}H_8O_3$; the barium salt of this body crystallises in little warty concretions, and the calcium salt in small golden-yellow needles. It is isomeric with oxanthrachinone but has the same empirical formula only as that body; it is undoubtedly an acid, containing beyond all question the group COOH. When distilled with finely divided zinc it yields nearly the theoretical amount of fluorene, and when heated with lime splits up into carbonic acid and diphenylenketone, which has led the authors to give it the name of diphenylenketoncarbonic acid. Fittig believes the idryl of Goldschmidt to be identical with fluoranthene.

The Reaction of Nitrogen and Water.—Berthelot, having had occasion to repeat the experiments on the formation of ammonium nitrite by means of the electrical discharge, now finds that absolutely pure nitrogen, when exposed in the concentric tubes, in contact with water, to the discharge of a very powerful Ruhmkorff apparatus for from eight to ten hours, yields ammonium nitrite beyond all question. The salt does not appear to be formed unless the discharge is a powerful one. With currents of low tension nitric acid is not formed in moist air. The formation of nitrates and nitrites in atmospheric air is assumed, therefore, to be due to the action of lightning (*Ann. Chim. Phys.* [5] xii., 445). It must not, however, be forgotten that Zöller and Grete have reopened the enquiry whether ammonium nitrite is a product of the combustion of hydrogen in air, and the result of their experiments, conducted under most rigorous conditions, goes to show that during the combustion of absolutely pure hydrogen in perfectly pure air, small but distinct quantities of the nitrite are formed (*Ber. chem. Gesell.*, x., 2144).

The Ores of Tellurium.—E. P. Jennings describes the native tellurium of John Jay Mine, Boulder County, Colorado, where it is met with in large masses, associated with more or less quartz and pyrites. The tin-white mineral is found both massive and in the form of hexagonal prisms in druses of quartz. An analysis of the mixed minerals was performed. If of the results we discard those which indicate the presence of pyrites, iron oxide, and silicic acid, the pure mineral appears to consist of tellurium 98.30 per cent. and gold 2.29 per cent.; or native tellurium

97.07 per cent. and sylvanite, Au_2Te_3 , 4.52 per cent. Another specimen apparently consisted of 73.23 per cent. tellurium, 17.26 per cent. sylvanite, and 9.30 per cent. of altaite, PbTe . The sylvanite of the Smuggler Mine, Colorado, consisted of tellurium 65.84 per cent., gold 23.56 per cent., silver 9.45 per cent., and zinc 0.72 per cent.; the formula of this mineral, therefore, appears to be $(\text{Au}, \text{Ag})_2\text{Te}_3$ (*Oest. Zeitschrift*, xxvi., 5).

Fluid Cavities in Blende.—A. Schertel has observed the occurrence of a cavity, of the size nearly of a pea, and filled with liquid, in a specimen of Spanish blende. When the specimen was broken through the liquid was ejected. The walls of the cavity and the cleavage-faces were washed with distilled water and the transparent liquid qualitatively examined. The liquid appears to have contained sodium chloride and zinc sulphate, the former predominating (*Berg- und Hüttenm.-Zeitung*, xxxvii., 49). Little cubes of salt have not unfrequently been observed in the fluid cavities of other minerals.

The Thermal Springs of Asmannshausen.—Fresenius finds that 1,000 parts of the water of these springs contain 0.0278 part of lithium bicarbonate, a percentage which, he states, must place it foremost in the list of alkaline springs containing appreciable amounts of the salts of this rare metal (*Jour. prakt. Chem.*, 1877, No. 16). We believe, however, that the salts of this metal have been found in far greater abundance in other springs, such as the thermal water of the Cliford Amalgamated Mines in Cornwall, analysed by Miller in 1864 and found to contain 26 grains of lithium chloride in the gallon.

Some Melting-Points.—Berthelot finds that crystallised phosphoric acid, PO_3H_3 , melts at $41^\circ.75$; the fused mass remains liquid at 38° , and at the moment it solidifies the thermometer again rises to $40^\circ.5$. The presence of a mere trace of water suffices to lower the fusing-point considerably. Nitric monohydrate fuses at -47° ; this point is, however, probably a little too low. The acid was solidified by employing a mixture of solid carbonic acid with ether. Chloroform melts in the same mixture at -70° . These points were all observed by aid of a small air-thermometer, an instrument which appears to be equally adapted to the determination of very low or very high temperatures. The boiling-point of carbonic acid, as indicated by this thermometer, was found to be $-78^\circ.2$; Regnault's earlier determination was $-77^\circ.9$ (*Bull. Soc. Chim.*, xxix., 3).

Detection of Traces of Hydrocyanic Acid.—Böttger has devised a lecture experiment to demonstrate the presence of traces of this acid, and to show its direct production in bitter almonds or the kernels of plums and cherries by the action of water when heat is applied (*Pol. Notizbl.*, xxxiii., 15). Some freshly crushed bitter almonds are to be placed in a flask, two litres in capacity, and over them is to be suspended a long strip of Swedish filter-paper, which has first been moistened with an alcoholic extract of guaiacum (5 grammes of the resin in 100 cc. of alcohol), then dried and subsequently saturated with a dilute solution of copper sulphate (1 part of sulphate in 2,000 parts of water). The strip of paper remains colourless until the crushed kernels are warmed with a little water, when, in the space of a few moments, it is observed to acquire an intense blue colour (*Polyt. Notizbl.*, xxxiii., 15).

Dissociation of Barium Carbonate.—Isambert finds that this compound barely suffers decomposition by the application of any degree of heat. It does so, however, when mixed with carbon. The same happens when nitrogen is passed over it. From the amount of carbonic acid removed in a unit of time, the dissociation-tension of carbonic acid at the melting-point of copper appears to be 20 mm. (*Beiblätter zu den Ann. der Physik und Chemie*, 1872, ii., 214).

THE issue of the Second Series of the Royal Society's *Catalogue of Scientific Papers*, comprising those published or read in the decade 1864-1873, commences with volume vii., which has recently been published. In addition to the subjects embraced by the First Series, this includes inaugural addresses, biographical notices, and papers on the "History of Science." We are told in the Preface of this volume that "the numbering of the titles of each author's papers is consecutive from the First Series." Unfortunately this appears to have been an afterthought on the part of the compiler when the twentieth sheet of the volume passed through his hands; for as regards the first 304 pages (nearly one-third of the volume), the numbering is not consecutive from the First Series, the lists of the papers of the scientific veteran and the younger worker beginning alike with No. 1. As attention has not been prominently directed to the fact that this method has only been adopted in a portion of this volume, we think the defect calculated to mislead those who will make use of this in other respects useful work of reference.

A SOCIÉTÉ DE MINÉRALOGIE has been formed at Paris. M. des Cloiseaux is president, and the meetings are held on the second Tuesday of each month in the Mineralogical Laboratory of the Sorbonne.

PHILOLOGY.

Hermathena. No. V. (Dublin: Edward Ponsonby.) The present number of the *Hermathena* shows no falling off in the energy and ability of the members of Trinity College, Dublin. The periodical has now an acknowledged position which may serve as a useful example and encouragement to similar undertakings on this side of the Channel. Philosophy is represented by Mr. T. K. Abbott's vigorous and acute paper in continuation of his controversy with Prof. Fraser on Berkeley's theory of vision. He agrees with Prof. Fraser in dealing with the theory as an integral part of Berkeley's metaphysical system, whereas it is usually regarded as a discovery resting on independent grounds. Among the papers on classical subjects, the most considerable, both in length and in freshness of matter, is that of Dr. Allman on Greek Geometry. It will serve to introduce English scholars—or such of them as are still allowed to know both Greek and elementary geometry—to a line of investigation which has been carried on with great success in Germany; *ad nos vix tenuis*. Dr. Allman deals in the present paper with Thales and the Pythagoreans, promising to carry on the subject—as the title indicates—to Euclid. The scanty notices of Thales are pieced together with great ingenuity, but with some tendency to build on too slight foundations. Dr. Allman's reasons for ascribing to Thales the conception of geometrical loci are surely insufficient. Thales seems to have known that the angle in a semicircle is right—though the notice in Diogenes Laertius is confused—and perhaps it follows that he knew that the other angles are together equal to a right angle; but it does not follow that Thales gave that knowledge the explicit shape of a proposition regarding loci. Dr. Allman's treatment of Pythagoras is more cautious, and is full of interest, especially his explanation of the Pythagorean view of odd numbers as "generating," his suggestions as to the regular pentagon and regular dodecahedron, and his remarks on the relation of the Pythagorean to the Egyptian geometry, and on the combination of arithmetic with geometry which Pythagoras first accomplished. Mr. Mahaffy's theory as to the date of the capture of Mycenae by the Argives seems at first sight to be in opposition to all the authorities—Pausanias, Herodotus, and the inscription on the tripod of Delphi; but further consideration will probably convince most scholars that it is true. It is remarkably confirmed by Dr. Schliemann's excavations. Mr. Tyrrell contributes a good defence

of Quintus Cicero's claim to the authorship of the *De Petitione Consulatus*. The manner in which he deals with the coincidences between that book and the *Oratio in Toga Candida* shows thorough critical judgment. Mr. Barlow's paper is devoted to proving that Gibbon was unfair to Julian; his object being to acquire a character for religious impartiality. Mr. Crossley's account of the correspondence of Fronto and M. Aurelius is an historical study full of interest, and may be suitably read along with Mr. Barlow's estimate of Julian. Mr. Palmer contributes "Miscellanea Critica;" his notes and emendations always give proof of the truest and most finished scholarship. Mr. Sandford's suggestions on the *History of Tacitus* are meritorious, but do not often leave us with the same sense of finality. Dr. Maguire's contribution deals with legal and constitutional points. We may mention his commentary on *Cic. Leg. iii.*, 17, and on *Hor. Sat. i.*, 6, 17 ff., *ii.*, 3, 64 ff., *Off. iii.*, 4. The points which Mr. Keene notes in Dr. Smith's Latin Dictionary may be called, without offence, *minutiae*. The *Hermathena* never confines itself to classical philology, and accordingly we find a translation of "The Legend of Igor's Raid"—an old Russian song of the twelfth century—by Dr. Atkinson, whose rule appears to be to master a new language with its literature at least once a year. The Bishop of Limerick writes a paper on the Ogam Beithluiscin, with a note on Scythian Letters. He regards the Ogam character as cryptic, subsisting alongside of a generally known alphabet. The remaining articles are mathematical; one is a paper by Dr. Casey, of the Catholic University, the other a letter from Mr. Jellett regarding his claims to discoveries in the theory of friction.

In the last number of the *Hermes* (vol. xiii., part 2) Hübner has a long and elaborate essay on the *Epicition Drusi*, in which he enters more fully than has hitherto been done on the question of the obligations of its author to Ovid and (especially) Propertius. Hübner is inclined to think that the poem may, after all, be put as early as the second century A.D. Mommsen ("Die Familie des Germanicus") discusses the date and circumstances of the birth of Julia Agrippina, arguing that Tacitus and Dion were mistaken in connecting this fact with the mutiny of 14 A.D. Kirchhoff, in an important paper on Aristophanes, contends that the second parabasis of the *Knights* was probably the work of Eupolia. Notes on Nonnus are contributed by Tiedke, by Zurborg on Demosthenes, by Wilamowitz-Möllendorf on the *ὑπερμενέος* of Theocritus (?), and by Mommsen on the *Scriptores Historiae Augustae*.

THE *Rheinisches Museum* (vol. xxxiii., part 2) opens with a long essay by E. Rohde on the meaning of *γέρον* in Suidas. The writer argues that in the great majority of cases it is simply equivalent to *ἡλικία*. Bernays criticises Aristotle's *Elegy* on Eudemos, proposing to read in the last line *μοῦνα* for *οὐ νῦν δ'*, and contending that the friend to whom Eudemos erected his altar was not Plato but Socrates. Bücheler has an elaborate and important discussion on the old Italian poem or inscription found last summer near the walls of the ancient Corfinium. D. Meyer publishes (for the first time) some notes by Fruterius on the old Latin poets. These notes were copied by Erycius Puteanus into a copy of Stephanus' *Fragmenta Poetarum Latinorum* (Paris, 1564). Schultess contributes notes on Seneca *De Clementia*, Steup on Thucydides, iii.—v., and W. Foerster a paper on quantity in Latin as illustrated by the Romance languages.

At a recent meeting of the Académie des Inscriptions et Belles-lettres, M. Benloew commenced the reading of a paper entitled "Le Plan de la Langue Albanaise." He argued that the Albanian seems to be the descendant of a language spoken in Greece before the arrival of the Greeks, and though it has borrowed many words from Turkish, Slav, Latin or Roumanian, and

Greek, is in no sense a mixed language. A language which borrows usually adapts the form of the loan-word to the rules of its own phonology, the German *krebe*, for example, becoming *écrevisse* in French, or else it borrows the word entire, the grammatical termination being included. Thus the French infinitive in *-er* has passed into German under the form of *-iren*, and the German will say *ich marschiere, du marschirst, er marschirt*. New verbs of really German origin, like *halbiren*, are next formed by analogy by means of the same termination. Similarly, modern Greek verbs like *ἀφῆλπιζω*, "I arrive," *καυαπιζω*, "I call," are borrowed from the Italian infinitive in *-are*. The same phenomena appear also in Albanian. Thus the verbs borrowed from the Slav contain a suffix *it* which represents the Slav infinitive. Those borrowed from Greek similarly contain the *s* of the Greek aorist; *anankas*, for instance, being the Greek *ἀνάγκασα*. Hence in its mode of borrowing, as well as in its phonology, Albanian shows all the marks of independence and originality.

MEETINGS OF SOCIETIES.

LINNEAN SOCIETY.—(Thursday, April 18.)

Dr. J. Gwyn Jeffreys, F.R.S., V.-P., in the Chair. The Rev. H. H. Higgins exhibited photographs of *Dynastes neptunus* and of an undetermined large species of Bornean locust, bearing resemblances to the genus *Pseudophyllus*.—A paper "On the Geographical Distribution of the Gulls and Terns (Laridae)" was read by Mr. Howard Saunders. This group, notwithstanding wide marine dispersion, possesses several remarkable isolated forms. In numbers there are about fifty-three species of Terns and Skimmers, fifty of Gulls, and six of Skua gulls. The majority of typical Laridae inhabit the North Pacific, where alone the Arctic and white primaried forms are connected through *Larus glaucescens* with the groups which have distinctly-banded primary wing-feathers. In the same region can be traced the typical Hooded gulls which in *L. glaucoideus* reach unbroken to Magellan Straits, while in the Eastern hemisphere it is not found beyond 10° N. lat. In the same region there obtains the peculiar-coloured tern, *Sterna aleutica*, which connects the typical Sturnae with the intertropical Sooty-terns, *S. sumata*, *S. anaetheta*, and *S. fuliginosa*. Of isolated groups which have no apparent connexion with the Pacific may be mentioned the New Zealand *Larus Bulleri* and *L. scopulinus*, the Australian *L. novae-hollandiae* and the South African *L. Hartlaubii*. In the Arctic region there are the two isolated specialised genera of gulls, *Pagophila* and *Rhodostethia*, which are not found on the Pacific side; while among the Terns the intertropical genera *Naenia*, *Anous* and *Gygis*, although somewhat related among themselves, offer no particular points of union with the typical Sturninae. It results that the bulk of evidence favours the idea of the North Pacific probably being the centre of dispersion of these chiefly oceanic or shore-frequenting birds, the Laridae.—Mr. R. Irwin Lynch next read a paper "On the Mechanism for the Fertilisation of *Myenia erecta*, Benth." This West African acanthaceous shrub has a funnel-shaped corolla, with hairy anthers midway in the tube, their backs pressed against the wall. The lower slender flexible style has its double-lipped stigma so formed and placed that insects alighting and entering towards the nectar at the bottom of the flower on their return so move the lever-lip of the stigma as to produce pollenisation.—"Notes on the Action of Limpets (*Patella*), in Sinking Pit in, and in Abrading the Surface of, the Chalk at Dover" formed a communication by Mr. J. Clarke Hawshaw. The limpet-tracks are of a zigzag pattern, varying from eight to fourteen inches square, and nearly a line deep. These abrasions are made by the lingual teeth of the animal while feeding on the fine coating of seaweed covering the chalk. The total amount of chalk annually denuded must be considerable, though the individual track seems insignificant. He explains how by mechanical and not by chemical agency, as some aver, the limpets sink their pits, these often being basin-shaped hollows considerably below the level of the rim of the animal's shell.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 30.)

MAJOR-GENERAL A. LANE FOX, F.R.S., V.-P., in the Chair. Mr. Francis Galton, F.R.S., read a paper "On Composite Portraits, made by combining those of various Persons into a single Resultant Figure." The author remarked that when images of many different persons are successively thrown for a short time on the same portion of a sensitive photographic plate, the composite figure that results is found to have an unexpectedly good definition. No person who saw one of these composites for the first time would doubt its being the likeness of a real person, whereas it is no such thing; it represents the average of many. Of course the component images must all be in the same attitude and of the same size, but exactitude in these respects is unnecessary. The important requisite is that the images should be carefully superimposed, and this is a very easy matter to effect. The author begins by collecting photographs of persons of the same general type of features and taken in the same attitudes. These are reduced photographically to the same size, then they are severally adjusted under fixed cross wires until one wire cuts the pupils of the eyes and the other bisects the interval between them. Then a hinged arm, carrying two points, is pressed down and pricks two register marks. When all the portraits have been thus prepared they are hung one in front of the other on two pins sticking out of a screen in front of the camera and passing through their register holes. They are photographed successively by removing one after the other to the last. Suppose there are ten component portraits, and that it would require 100 seconds exposure to get a satisfactory image of any one of them, then each of the ten portraits is exposed ten seconds only. The composite retains what is common to all the components, while individual peculiarities have in it no perceptible trace; the result is a handsome and regular face. Many specimens were exhibited. Even two faces will often make a fair combination, but the larger the number the better, if they all have the same general cast of features. The uses of the process are to procure anthropological types, to compare the average likeness of a family of brothers and sisters with that of their near ancestry—viz. two parents, four grandparents, and the uncles and aunts on both sides; and to obtain a good likeness of the same person by averaging many portraits. The author exhibited methods of optically combining portraits. A stereoscope will do this in some sense, but the best instrument for the purpose is a "double image prism" of Iceland spar.—The director read a paper by Mr. C. Staniland Wake on "The Origin of the Classificatory System of Relationships used among Primitive People." After criticising Mr. Morgan's explanation of the classificatory system as having originated in the practice of marriage among *consanguine*, Mr. Wake proceeded to show that the social condition of the Polynesian peoples, who possessed the simplest form of that system, was inconsistent with the origin assigned to it by Mr. Morgan. The author of the paper then showed by the examination of various phases of the classificatory system, especially the Australian, that although kinship may for certain purposes have been originally traced through the mother, the regulations as to marriage were based also on the relationship of a father to his child, and that the ideas which gave rise to those regulations also originated the classificatory system.—Mr. A. L. Lewis then described a rude stone monument known as the "Devil's Arrows," near Boroughbridge, Yorkshire.

ENTOMOLOGICAL SOCIETY.—(Wednesday, May 1.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair. Mr. Dunning drew attention to the fact that the present meeting marked the forty-fifth anniversary of the foundation of the society.—Mr. Distant exhibited a specimen of the Hemipteron *Tetradia bilineata*, Walk., as a remarkable instance of immunity from the effects of damp, the same having been kept in a relaxing pan for more than four months. Mr. Distant also communicated a paper, "Notes on some Hemiptera-Homoptera with Descriptions of new Species," in which he drew attention to the uncertainty of generic calculations as to geographical distribution, the Homoptera affording a good illustration in the family Cercopida, especially the genus *Cercopis*.—Part I. of the *Transactions* for 1878 was on the table.

ROYAL SOCIETY.—(Thursday, May 2.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Life-history of a minute Septic Organism, with an account of Experiments made to determine the thermal Death-point," by the Rev. W. H. Dallinger; "On the Reversal of the Lines of Metallic Vapours, No. II.," by Prof. G. D. Liveing and Prof. J. Dewar; "Preliminary Note on Experiments in Electro-Photometry, No. II.," by Prof. Dewar; "On the Determination of the Scale value of a Thomson's Quadrant Electrometer used for registering the Variations in Atmospheric Electricity at the Kew Observatory," by G. M. Whipple.

SOCIETY OF ANTIQUARIES.—(Thursday, May 2.)

Dr. W. SMITH, Vice-President, in the Chair. E. W. Cooke, Esq., exhibited an altar cross of Limoges enamel, having a figure of Christ crowned, and the Virgin below, and on the other side Christ in Majesty at the intersection of the arms, and at the extremities the symbols of the four Evangelists. Coloured pastes are also inserted on the arms of the cross. Mr. Franks was of opinion that the cross was of the thirteenth century, and made a few remarks about the Eastern character of most specimens of Limoges work of that period, as shown in this instance, by the figure of our Lord being crowned, and having the feet separately nailed, while in the West it was usual to represent the feet as crossed and fastened with only one nail.—Mr. Franks exhibited a bronze Roman breastplate found some years ago in Cleveland, among a mass of bones of horses, boars, *Bos longifrons*, and deer, which had probably been brought together by the action of water. The metal had retained its original colour in consequence of the dampness of the place where it had lain. It was ornamented with engraved patterns and human figures.—Mr. Franks also read a paper contributed by Count Ferdinand de Lasteyrie, on certain gold ornaments in the Museum at Ravenna. These are gold plates, probably for the embellishment of a cuirass, set with Oriental garnets *cloisonnés* with gold wire. The pattern resembles some sculpture on the tomb of Theodoric, and there is no doubt that the workmanship is Gothic, and of the time of Theodoric. It was suggested that they might have formed part of the dress of Odoacer, who was murdered at a banquet by Theodoric's order and secretly buried, but the place where they were found has not been identified as his tomb.

CHEMICAL SOCIETY.—(Thursday, May 2.)

Dr. GLADSTONE, F.R.S., President, in the Chair. A lecture was delivered on "The Chemical Aspect of Vegetable Physiology," by Sidney H. Vines. The lecturer commenced by giving an historical sketch of our knowledge of the absorption of carbonic acid and the evolution of oxygen by plants, the circulation of starch grains, and the functions and nature of chlorophyll. Sachs first proved that starch grains are not formed in plants which are bleached from the absence of light, and that their formation in the chlorophyll corpuscles depended on the exposure of the plant to bright sunlight. Godlewski showed that if no carbonic acid was present no starch grains were formed. So there are two sets of phenomena—viz. the evolution of oxygen (with absorption of carbonic acid) and the formation of starch grains—for both of which three conditions are essential—viz. sunlight, chlorophyll, and carbonic acid. These two sets of phenomena are therefore probably connected, and belong to the same function. Great diversity of opinion exists both as to the composition and functions of chlorophyll. The lecturer gave a short account of the views brought forward by Pringsheim, Karl Kraus, Pfaundler, Wiesner, &c., and entered more in detail into the statements and theories advanced by Sachs. In the second part the lecturer considered the formation of vegetable acids, and pointed out that the views of Liebig and Mulder had not been confirmed by subsequent experiments. The part played by pyrocatechin, asparagin, &c., in the formation of carbohydrates was next considered, and the lecturer concluded by pointing out the necessity for quantitative work before we could hope to attain clearer and more certain views on the important functions of assimilation, excretion, &c., in the vegetable kingdom.

LINNEAN SOCIETY.—(Thursday, May 2.)

DR. W. CARPENTER, F.R.S., V.-P., in the Chair. Mr. J. R. Jackson exhibited specimens of fruits, leaves, and portions of the stem (used as a substitute for soap), illustrating peculiarities of *Yucca baccata*, Torrey. This plant extends from S. Colorado far into Mexico. Northwards acaulescent, southwards it develops a trunk ten feet high. The fruit, a dark purple berry, is preserved and eaten as winter provision, and the plant is commonly known as the Rocky Mountain banana.—A note was read from the Rev. H. H. Higgins concerning a large new tubularian Hydrozoon (probably allied to *Clava*?) from New Zealand.—On behalf of Mr. Thomas Higgin there was exhibited a photograph of *Chitina ericopsis*, Carter, and also microscopic specimens of this rare species of Hydractiniidae from New Zealand.—Mr. J. C. Galton called attention to a spined dermal plate of the Ray tribe of fishes mistaken for a fossil, and obtained near Barking Priory.—The secretary read in abstract a paper "On *Marupa*, a genus of the Simarubaceae," by Mr. J. Miers. This is founded on a curious fruit and specimen of wood exhibited in the Brazilian department of the Paris Exhibition, 1857. Sig. Netto, in 1856, described a Brazilian plant under the designation *Odina Francoana*, and bearing the vernacular name "Pao Pombo," as did the above-mentioned woods. Mr. Miers, however, is of opinion that Netto's species cannot belong to *Odina*, as that genus is Anacardiaceous, and quite foreign to the American continent. There follow the technical characters of the new species, *Marupa Francoana* and *M. paracensis*.—A short paper was read by Mr. R. Irwin Lynch, "On the Seed structure and Germination of a species of *Pachira*." The seeds were received at Kew July, 1877, and labelled the "Provision Tree." Varying in size they consist chiefly of one fleshy cotyledon, the second being exceedingly diminutive and functionless. Germination occurs in a fortnight after sowing, and in one instance the larger persistent cotyledon did not appear to be exhausted for nearly six months.—The main facts of a detailed communication on "The Occurrence of Conical Fructification in the Mucorini, illustrated by *Choanephora*," by Dr. D. D. Cunningham, was in his absence read by the secretary. According to observations and experimental investigations conducted for a series of years in India, Dr. Cunningham proves that *Choanephora* is a genus of Mucorine and not Mucedine Fungi, as Currey had regarded it in 1872. It is, moreover, capable of producing four kinds of fructification as follows:—by 1, zygospores=sexual fructification; by 2, conidia; by 3, sporangial spores; and 4, chlamydophorous=asexual fructification. These phenomena afford a possible explanation of certain otherwise conflicting conclusions which have been arrived at by such competent observers and authorities as Brefeld, Van Tieghem, and Le Monnier. At all events it yields a note of warning that classification of fungal organisms based alone on one form of fructification may lead to false conclusions. The present researches likewise show that M. de Bary's suggested analogy between the Mucorini and Ascomycetes in respect of their fructification is well founded, although the author believes the observations which originated it to have since been shown to be fallacious. Dr. Cunningham states that the presence of *Choanephora* on plants certainly greatly facilitates decay; but it is a cause, not a consequence, of advanced putrefaction.

PHILOLOGICAL SOCIETY.—(Friday, May 3.)

DR. J. A. H. MURRAY, V.-P., in the Chair. Mr. H. Nicol read a paper on "Some English Derivations," of which the chief were:—*aitchbone* and *edgebone*, alterations of the older *natchbone*, from Old French *nache* (= *naticum* from Latin *natis*); *bush* (box), from O. F. *boiss* (Lat. *pyrida*, Mod. F. *botte*); *cellar* in *saltcellar*, an alteration of Mid. E. *saler* from F. *salere* (Lat. *salarium*); *daub* from F. *dauber* (in O. F. = plaster), and this not connected with *adouer*, but from Lat. *dealbare* (plaster, whitewash), as Spanish *jalbegar* = *dealbicare*; *folly* (arbour &c. in place-names), from O. F. *foillies*, Mod. F. *folie* with same meaning (= *foliatum* from Lat. *folium*); *moil* not Lat. *molliri*, but from F. *mouiller* (= *molière* from Lat. *mollire*); *owetty* from O. F. *uelté* (Lat. *aequalitatem*); *titile* originally identical with *title*, from O. F. *titile* "a title, a small line drawn over an abridged word" (Cotgrave, under

titire), just as Span. *tilde*, also from Lat. *titulum*; *toil* from O. F. *toellier* (of doubtful origin, Mod. F. *toillier*); *ure* preserved in *inure*, from O. F. *oeuvre* (Lat. *operam*, Mod. F. *œuvre*), as *manure* from *manuere*; *uss* (benefit), from O. F. *oes* (Lat. *opus*); and *sweetheart*, not a corruption of *sweetard*, but really *sweet heart* (Chaucer *sweet herte* in two words, and *herte swete*).—Miss E. Coleman read a short paper on "The Russian Language, its History, its Sounds, the Flexions and Tenses of its Verbs, &c."

LIBRARY ASSOCIATION.—(Friday, May 3.)

ROBERT HARRISON, Esq., Treasurer, in the Chair. Messrs. Brace, Ernest C. Thomas, and Welch were added to the committee in co-operation with the American committee for preparing a new edition of *Poole's Index to Periodical Literature*. Previously to the meeting, the committee on a General Catalogue of English Literature met for the first time and discussed the plan of such a catalogue. The majority of those present were in favour of an alphabetical catalogue followed by a series of class-bibliographies or subject-indexes.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, May 3.)

R. H. SODEN SMITH, Esq., V.-P., in the Chair. Mr. J. H. Parker made some observations upon the progress of the excavations in Rome during the past season.—The Rev. C. J. R. Palmer sent a lengthy paper, "The Provincials of the Friars Preachers or Black Friars of England," giving an account of the order from the time of its foundation by Dominic Guzman in 1215 to its obliteration in the seventeenth century.—A paper by Mr. W. Thompson Watkin on the Roman Stations, Burrium, Gobannium, and Blestium, of the twelfth and thirteenth Iters of Antoninus, was taken as read. The author gave a careful and detailed account of the Roman discoveries which have been recently made at Usk (Burrium).—Mr. M. H. Bloxam exhibited a bronze finger ring, with the following inscription on the inside: ESYNERA EYNAISKE; probably a Roman "annulus nuptialis;" and a small bronze hammer of the Romano-British period.—Mr. J. L. Baldwin sent a small domed clock of the button and pillar type.—The Rev. J. Fuller Russell exhibited and described several painted and enamelled German Glass Roundels of the early part of the sixteenth century, including a Pietà, and a fine St. George and the Dragon.—Mr. Hartshorne exhibited a piece of painted glass representing an incident in the life of Sir Alexander Stuart, contained within a border representing a "Jesse," with figures of men in armour rising out of flowers, and having their names inscribed below them; the whole being dated 1574. Mr. Tucker said that the tradition ran that Sir Alexander Stewart encountered a lion in the presence of Charles VI. of France, and his sword breaking he seized a part of a tree, and with it killed the animal. To commemorate this action the King gave him, as an augmentation to his arms, "a lion debruised with a ragged staff in bend." The story is alluded to in more than one printed book, and in MSS. in the Herald's College. The augmentation was borne by Sir Alexander's descendants in various ways. William Stewart, of Ely, living at the Visitation of 1619, is recorded as having represented on glass the incident, described as follows:—"Sir Alexander Stewart in armour, standing with a knotted or ragged staff, or club, in the action of striking a rampant lion, his paternal shield of arms is pendant on his breast; another escutcheon, with his paternal coat, and the augmentation placed on it in an inescutcheon, is held out to him from clouds by a dexter arm clothed with the French arms; in the background is a town and castle." This accurate description of the glass exhibited left no room for doubt that it was the actual picture in the possession of William Stewart of Ely at the Visitation in 1619. The same subject was also represented on a ring engraved at page 466 of *Finger-Ring Lore*, the incident being taken back to the time of St. Louis, for which there did not appear to be sufficient evidence.—Mr. S. Heywood exhibited a sword carried by one of his ancestors at the battle of Marston Moor, and Mr. Bernhard Smith sent a fine Venetian broadsword with a hammer-worked basket hilt and the blade inscribed JOHANNES ZVCHINI, late sixteenth century, and a pommel of a Venetian sword having heads in profile, apparently blundering imitations of Macedonian coins.—Lady Charlotte Schreiber exhibited a Sack-pot of Lambeth

pottery lettered "Whit-Wine," and dated 1641; and Mr. Soden Smith sent another example lettered "Sack," and dated 1657, together with some ewers and drug pots of the early part of the eighteenth century, in the same ware. The chairman traced the origin of this tin-glazed ware from very early times, following its progress westward into Spain and Germany and Italy, where Della Robbia worked in it. From thence its manufacture was carried into France and Holland, where the art was extensively practised. In England it was first carried on by Dutch potters at Lambeth in the middle of the seventeenth century, where the works continued for about 150 years. The dates of sack-pots appear to range between 1641 and 1659.—The preliminary arrangements for the annual meeting to be held at Northampton on July 30 were read.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

It would be difficult to name an Academy Exhibition of recent years containing less to engage and fix the attention than that which opened to the public on Monday last: such at least is our own impression, and we think it is generally, though not universally, shared in. "Uninteresting" is the verdict; and a highly condemnatory verdict that is. We may say, and truly say, that the general level of skill is fair, and the sprinkling of able works considerable. But this makes little difference in the final result; we walk into the rooms with expectation and a willingness to be pleased, and walk out of them with a blurred sensation compounded of disappointment and ennui. Perhaps the most satisfactory feature in the display is the rather large number of clever and well-executed works by artists of secondary professional rank, in the nature of "landscapes with figures," or of that not easily classified order in which the subject counts for something, and the background, scenery, or general object-painting, for quite as much. This shows a pleasing diffusion, if not a fertile concentration, of artistic aptitude and working faculty. Without further preliminary, we shall proceed to treat of the works according to their several classes of subject-matter.

Sacred Pictures. Diligent research brings to light a few performances of this order; not one that could, even by the voice of flattery, be assigned to those higher regions of thought and aspiration in which alone does religious art become vital. Perhaps Mr. Armitage is entitled to the foremost place, in virtue of his picture, *The Cities of the Plain*; and even this is but a rocky and spacious landscape, with a conflagration in the middle distance, and an Arab sheikh with uplifted hands in the foreground. Sodom burns in front, on the margin of the Dead Sea, Gomorrah nearly out of the canvas to the left, both so far off as to produce almost a toy-like visual effect. The sky is blue and uniform: we see nothing of the fire and brimstone which the Lord rained out of heaven—the case looks more like one of spontaneous combustion. The artist has aimed to convey a sense of vast height overlooking a vast space: this he renders to the eye fairly enough, but does not stamp it deep at once into the imagination. After this, we find no sacred subject worthy of more commendation than the *Dives and Lazarus* of Miss Thornycroft; a composition arranged with some pictorial delicacy and success. Lazarus appears to be stiffening in his final agony at the foot of the steps of the columned summerhouse in which Dives, a young and handsome epicure, is feasting with his guests. In the upper section of the picture a red tint predominates—a whitish one in the lower. Mr. Andrew MacCallum's *Dream of Ancient Egypt, the Morning of the Exodus*, is hardly to be counted as belonging to the sacred art: it is a striking panoramic tableau—more than a mere architectural landscape, and less than a chapter of biblical history. Mr. Herbert sends two Scriptural pictures, both of them wanting in energy and style: they would serve as religious prints for Sunday School monitors. The better

of the two is *David, the future King of Israel, while a Shepherd at Bethlehem*. He harps in the soft and vivid moonlight, folding a number of conscientious-looking sheep, with which a lion, which peers over the stone fence, does not venture to interfere. The lunar effect is the most approvable thing here. *Joseph making himself known to his Brethren*, by Mr. Wynfield, is a fair but not a good specimen of the Biblical-oriental style: the like may, by straining a point, be said of Mr. Goodall's *Daughters of Laban*. Were we to go further, we should come to Mr. Haynes and Mr. Hart: but we will not go further.

Historic and Poetic Subjects. The one picture which redeems this section out of mediocrity, and which gives indeed a certain prestige to the whole exhibition, is *The Princes in the Tower*, by Mr. Millais: in saying this we intend no disparagement to some other good exhibitors, such as Mr. Leighton and Mr. Yeames, but they would scarcely avail for the same purpose. Even *The Princes in the Tower* looks at first a rather trifling affair—it carries simplicity of treatment to the verge of bareness: but the simplicity is so masterly, the sentiment so natural and touching, the whole thing comes so much home to one as one gazes, that no room and no inclination for critical dissent remain at last: we should, however, enter a word of protest against the negligent painting of Edward's left hand, holding his velvet cap. What we see can be very briefly specified. A brown stone staircase and wall; a light falling on the wall to left of the staircase, and hereon the shadow of a man, with the angle of the elbow defined—the warder, or rather, we surmise, the coming assassin; the two young princes stand pausing on the wider stair which leads down towards their apartment. The boy-king looks towards our right, his mouth slightly open, with an air of apprehension—the atmosphere of his approaching doom closes round him chill and thick. His right hand is held by the left of the other prince, who reaches his own right round to Edward's right shoulder, and looks out with a half-frown of disquiet, his lips firmly compressed. With vague anxiety they cling together in life, as they are so soon to abide unsevered in death. Besides the brown hues of the background, the rest is made up of the mourning black of the orphaned boys, set off with a little gold, and their fair flesh tints, and pale yet full-tinted profusion of yellow hair. There is absolutely no accessory, except two shreds of straw upon the principal stair. Such are the simple means by which the author produces his tragic impression: he hardly tells a story, indeed, but he strikes pathetically the chord of innocence and doom.

Mr. Leighton sends two principal pictures; one the more important in scale, the other from its classical association. The first is named *Winding the Skein*, and represents a woman and a child, on their white housetop in one of the Greek islands. Mr. Leighton works in an elevated region which would always be that of the beautiful if it were not sometimes that of the pretty; we hesitate to pronounce in the present case, but incline to say that the pretty predominates. At any rate there is a luscious smoothness, a cloying sweetness, a monotony of blandishment, which makes us almost long for a little intrusion of the acrid and the harsh. The woman is of large mould in the prime of maturity, her ample bust covered in white drapery; she holds an orange woollen thread lax over her two hands. The child is a girl of some ten years of age, with more roundness of contour than one frequently finds at such a period; she winds off the thread into a ball, and has already thus disposed of some other threads which lie on the roof-platform to the right. The background is bold and striking in its constituent parts—sea, and arid rocks, and whitish marbled sky. An elegant point in the composition is the contrasted foreshortening of the arms—the woman's right arm coming forward to

the eye, matched against the girl's left arm backward. The pose of the woman's naked feet also has been managed with a delicate sense of how to avoid commonplace—the right foot tilted up from the toes, the left foot advanced round the right heel, and its toes contracted against the ground. Mr. Leighton's other picture, *Nausicaa*, shows the princess standing within a porch, her right hand touching the chin and under lip, her left raised in wistful laxity along the white column. The small rounded head is in a yellowish kerchief; the complexion is of a golden brown; the type of face unites with the classical something of a Raphaellesque Madonna. The draperies are of sage green and white, the skirt, which droops rather stiffly over the small feet, occupying a large space in the canvas. All here is done with great refinement; and the simplicity, though not without its spice of artifice, remains within the limits of gracious art. Mr. Yeames this year is as much bent on sturdy realism as Mr. Leighton on delicacy of ideal. He takes as the subject of his large picture "Commissioners and soldiers of the Long Parliament in a manor house, questioning the inmates as to the whereabouts of the Royalists;" and his title consists of the query, "And when did you last see your Father?" This query is addressed to a small boy in sky-blue mounted on a stool, his hands behind his back: the questioner is a subtle man, with an ill-favoured smile which could become decidedly grim on occasion. Four other Parliamentarians are about the table with him, all well discriminated in character; one is bringing in a coffer, the contents of which may prove of moment. To the left are three guards; then two anxious ladies, indignant and heartsick; a girl, just older than her boy-brother, rubs her fingers into her tearful eyes; she is in charge of a stalwart halberdier. Throughout the whole assemblage there is a serious silent look: ominous resoluteness on one side grappling with unflinching obstruction on the other. This able, broadly-treated, and very interesting picture will certainly place Mr. Yeames higher in public and professional estimation than he had ever yet stood. The least satisfactory point is the boy's face, which has a soapy sort of look, and (what should hardly perhaps be objected to) an undefined expression: it might be well for the artist to try his hand on this again. We suspect that the little fellow is telling a filial lie, of bulk and downrightness adequate to the circumstances.

Like Mr. Yeames, Mr. Calderon has gone for a subject to the period of our Civil War. He represents (without any title in the catalogue) the removal of two nuns from the Convent at Loughboro', at the urgent suggestion of Cromwell, as conveyed in a letter addressed to Mr. Squire at Fotheringhay. Cromwell was commissioned to demolish the convent, and he begged Squire to get out of the way, ere the moment came, that gentleman's cousin Mary, and a Miss Andrews; for, as he wrote—"I like no war on women, prevail on all to go if you can." The picture shows the two young ladies, in their monastic habit of flannel with black and white head-gear, placed in the cart which a bluff young Parliamentarian soldier is driving. They are taking their agitated adieu of the abbess: one holds her hand, and the other utters some hurried exclamations. Three more nuns are in the doorway, one young, and saintly in her sorrowful resignation: they will not be "prevailed on to go"—not at all events as yet. The cart, with its back facing us, stands in the archway, well placed for the purposes of the picture, but the two horses make rather less show than might be appropriate: the green country and a mansion lie beyond. There is no parade or overdoing in the work—rather an evident purpose of simplicity, and earnest but wholly natural feeling: it does not strongly impress us, but has merits of an incontestable kind. *Ready*, by Sir John Gilbert, is one of his wonted pieces of splendid *bravura*—a band of horsemen of the time

of our Henry VIII. about to advance in the battle—pennants, and spears, and horses' manes. Here is no deficiency: all that the artist's conception of the subject requires, and most of what pertains to the subject in itself, is given with profusion: the multiform but indistinct nebulosity of the sky may perhaps be carried rather too far. Another soldiering picture, of a widely different period of history and accoutrement, is that of Mr. Crofts—*Wellington's March from Quatre Bras to Waterloo*: and here again little is left to be desired, all being treated with extreme good sense, steadiness, and efficiency. The thing most in default is subject-matter. It may be wholly true (Siborne, as quoted in the catalogue, vouches for it) that "the manner in which the Duke of Wellington withdrew his army from the position of Quatre Bras to the one of Waterloo must ever render that retreat a perfect model of operations of this nature performed in the immediate presence of a powerful enemy;" but of this military science the picture can exhibit nothing. All that we see is Wellington, mounted on his bay charger which paces right forwards out of the canvas, raising his cocked hat to the vigorously cheering Guardsmen on their greys, and a detachment of the army on its march, with a score or more of French prisoners; rain falls persistently over the clayey and soppy road. The most noticeable points of character are in the visages and actions of the prisoners. Mr. Andrew Gow's subjects are *News from the Front*—three invalided soldiers of the first Napoleon, reading the *Gazette de France*—and *A War-Despatch at the Hôtel de Ville*, in the time of the great French Revolution, to which we have before referred. Both are sound works, ably painted, with plenty of individuality. We cannot but regret, however, that Mr. Gow gives so selfish, calculating, and prosaic an air to his personages, in this incident of national patriotic excitement; the French Revolution was not the work of a bureaucratic plutocracy. [We take this opportunity of apologising to Mr. Gow for an error of printing in a notice of his last-exhibited water-colour, which was thus termed a "well-studied though roughly-treated picture." The fact is that we wrote "thoroughly-treated"; to call the work "roughly-treated" would have been not only unfair, but absolutely absurd.] *Zenobia Captive* is the sole subject-picture contributed by Mr. Poynter. This is a half-figure of a beautiful woman composed, not dejected, into sadness, in the prime of life—say thirty-three, which we presume (but history does not appear to settle the point with any exactness) to have been less than the actual age of the Palmyrenian queen when she stood, robed and jewelled, to grace the triumph of Aurelian. She wears a great diadem, heavy with gold and turquoises; some of the emblems hereon are of a pagan character, others seemingly Christian; but perhaps we should understand the haloed figures to represent deified emperors. The fingers of Zenobia's left hand toy with the gold fetter which serves as a necklet, and gold enchains her wrist and upper arm. Her face is more Greek than Oriental, which may be appropriate, as Zenobia claimed descent from the Macedonian kings of Egypt. She is weighted down with the pompous mockery of her adornments; and this justifies perhaps the appearance, detracting somewhat from her beauty and stateliness, of her having less than due length of neck. The background is of varicoloured marbles, green and grey. The calibre of this picture hardly rises into epic or heroic dignity; but Mr. Poynter was sure to make it excellent as far as it goes, both in essentials and in details, and he has not failed to do so. We cannot speak with equal praise of another of our more elevated painters, Mr. Watts. His *Britomart and her Nurse*, with figures of warriors appearing on the magic mirror behind, appears to us to be a piece of perfunctory and uninspired idealism: a certain vividness of conception was in the painter's mind at first, but, in its evolution on the canvas, it has lingered and faltered, until we

have at last as the result something which is neither poetry nor sound sense and self-consistency. Mr. Halswelle, undismayed by the rivalry of so conspicuous a master as Maclise, has undertaken to paint on a large scale *The Play-scene in Hamlet*, and has certainly put into his work a great deal of expression, picturesqueness, and aptitude for arrangement, especially as regards the lighting. The costumes are Danish, of an archaic period; which, however correct from one point of view in chronology, can hardly be made to harmonise with such a matter as the theatric display. The most serious defect in the picture is the violent demonstrativeness of the conscience-stricken and up-starting king: there are also two gleaming highlights in Hamlet's eyes which vulgarise the face, and throughout the picture too many differing colours appear, in costume and what not.

We will now go along the walls nearly in the order of the catalogue, picking up such other pictures, of the historic or poetic class, as seem to deserve specification.

Calthrop, *Meeting of Scottish Jacobites*. "In 1740 seven daring Scottish Jacobites signed an association engaging themselves to risk their lives and fortunes for the restoration of the Stuart family." One of the confederates is in the act of signing: the rest, with a single exception, are seated; the door opens slightly, and a hound is on the alert to watch it: a sensible and efficient realisation of a theme not peculiarly well adapted for pictorial treatment. Busk, *Psyche*; scared, as she hears her name called in the Palace of Love; the face lacks youthfulness, and is therefore far from being entirely successful—in other respects, adequate pains have been taken with a creditable result. Linton, *Biron*; a small half-figure, in armour and silk, cleverly painted: we hardly know why this grand seigneur, however culpable he may have been in a political sense, should be represented with a visage almost befitting a coalheaver. Swan, *Dante and the Leopard*; moderately good: Dante, who ought to be shown precisely at the age of thirty-five, looks a good deal too old; the best point is the half-fawning savagery of the "fera alla gaietta pelle." Poole, *Smithfield, the Morning after the Burning of Anne Acute for Heresy—looking for Relics*. This subject does not make a picture—not at any rate as treated by Mr. Poole. We see the stake, the pulpit-box in which a sermon had been preached, and some other adjuncts of the recent execution; then a young woman who has set her lantern on the ground, an old woman, a sleeping vagrant, and a friar (perhaps the renegade preacher Shaxton) spying for purposes of delation; also a miscellany of brown, green, and yellow tints which constitute the colour-scheme. No great amount of skill has been expended upon these materials. Mr. Poole's other picture is named *Solitude*, with a quotation from Shelley's *Alastor*; the picture, however, has no real relation either to that or to any other passage in the poem. The Post-hero of *Alastor* appears to be asleep on a scooped rock amid the sea, the moon coming just behind his profile. He is all brown, like a figure modelled in fresh clay; an owl has perched on his shallop. We cannot discern either sense, illustrative appositeness, or art, in this laxly-handled performance. It is remarkable that this year there should be two pictures taken from Shelley, and both from *Alastor*. The second is by Mr. G. Wilson—*The Quest*. Here the Poet is making way through a tangled thicket, his aspect attenuated and woebegone. This also does not appear to have much direct relation to any passage in the poem, and the picture bears obvious signs of immaturity; it is, however, by no means wanting in poetic suggestiveness, is quite the reverse of commonplace, and argues well of the capacity and future of its author. Pettie, *A Member of the Long Parliament*; a very vigorously-handled head of an unprepossessing man—cross-grained, self-opinioned, prompt with the argument of the pulpit or the musket. E. Bell,

Mariana; a life-sized full-length figure, having unity of impression. Rooke, *Death of Ahab*. The King of Israel, mortally wounded, is still in the thick of the battle, standing in his chariot. The figures are numerous, with adequate diversity of action, but movement and energy are deficient. Much curious matter of archaeology, in the way of horse-trappings, equipage of war, &c., has been introduced; indeed, we infer that the picture was undertaken mainly for this object, as it is difficult to think that any painter—especially one who seems to have so little vocation for battle-painting—would for any other purpose go back to so remote an event as the defeat and death of so obsolete a potentate as Ahab. Waterhouse, *The Remorse of Nero after the Death of his Mother*. Were it not for the fact that Nero is not in the least like the type of that emperor which has been transmitted by antiquity to modern times, this would be a well-considered picture. The matricide, with his head between his hands, clad in the imperial purple, is lying prone on a couch, haggard and restless: his face has perturbation without sensibility. Lucas, *An Ambuscade, Edgely*. A troop of improvised but mettlesome Royalist soldiers is advancing along a country road, when puffs of smoke come out of the standing corn, and one of the band drops back mortally wounded. A spirited work, with much decision and facility of execution; it belongs, however, too clearly to what may be called the "buff-jerkin" style; and Mr. Lucas seems to have no preference for good-looking people over ugly ones—rather the contrary. Armitage, *Pygmalion's Galatea*. This is the same subject which we saw lately at the Water-Colour Institute treated by Mr. Tenniel, and the main element of treatment is the same—the flush of life spreading over the statue, but not yet reaching the extremities. Like Mr. Tenniel, Mr. Armitage has handled his arduous theme with considerable propriety and success, stopping short of a genuinely poetical impression, which would alone be the full justification of such an attempt. Fyfe, *The Raid of Ruthven: an Incident in the Life of James VI. of Scotland*. A long quotation is supplied in the catalogue, as needed to show what the picture is about; the gist of it being that the boy-king, finding himself among a company of hostile nobles, attempted to leave the room, and was prevented by the Tutor of Glamis, who set his back against the door, saying to the flurried child, "Better bairns weep than bearded men." This is the sort of subject from Scotch history which a Scotch artist may be expected to paint, but which other people cannot see much in—it does not explain itself well, and, when explained in words, does not furnish much material for a picture: in especial, the colloquy of noblemen to the right has little or no significance to the eye. The merits of the work are decision, solidity, and fairly good flesh-painting: the chief defect is the tawdry diversity of colours in the costumes—they look like the doing of a theatrical costumier. Weguelin, *The Labour of the Danaids*. Without being conspicuously good, this is certainly one of the better poetical or classical subjects in the exhibition. In the centre of the picture stands a great copper-brown jar, which receives the contents of the pitchers of the Danaids, and lets them out again through a big hole below the level of the stand on which the jar rests: hence the water runs down in a profuse jet. The doomed women are restlessly at their task, coming and going: only one face is particularly prominent, jaded and drained of thought by the pauseless repetition. The colour has a neutral tendency, conformable to the sentiment of the subject; but this neutralism is not such as to indicate want of colourist faculty, were he minded to exercise it, on the artist's part.

We will name in conclusion a few works, of some importance in subject or treatment, which we cannot find space to criticise or describe:—Holyoake, *Richard Savage*; Bedford, *Fair Margaret*; O'Neil, *Loch Leven, A.D. 1568*; Charles

Gregory, *The Conversion of Ancient Britons*; Beavis, *Hall of Prince Charles Edward on the Banks of the Nairne after the Battle of Culloden*; Christie, *Introduction of Christianity into Britain, Christian Missionaries interrupting a Human Sacrifice*. W. M. ROSETTI.

EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB.

(Second Notice.)

THE works by Ostade and Dusart, with a careful drawing by Nicolas Maas of a young mother seated by the fire with her infant on her knees, a work curiously modern in sentiment; another assigned to F. van Mieris, of a woman watching her fat baby asleep in its cradle, a highly-finished black chalk drawing on vellum; a peasant seated on a tub and looking at the contents of a small bottle, the only drawing in the collection assigned to Jan Steen, are the only works that call for remark among the *genre* subjects at the Burlington Club—indeed, there are but few others, for those given to Netscher are unremarkable, and the one bestowed upon Gerard Dow it is a charity to pass over. Nor is there much in the way of portrait to claim notice, except a study of a young man playing a lute, by Govaert Flinck (No. 43), finely executed in black chalk on grey paper, and a delightful and highly-finished portrait of a sedate young lady of eleven, by Jacob de Bray.

Turning then to the landscapists, we come first to Van Goyen, the father-in-law of Jan Steen and Ostade, whom one is always inclined to regard as belonging to an earlier time, though in reality he was only ten years older than Rembrandt. By him we have a large finished crayon drawing—a view of Leyden—(No. 1), with a busy scene of boats and masts in the mid distance; and (No. 2) a pretty, quiet river view with a church on the banks and river grasses in the shallows of the foreground, both drawn with care and precision, and the first showing even thus early the decided mastery of the Dutch school, though Roghman, who comes next, being born a year later, is far less advanced. His landscapes are more conventional in style, and he draws his lines and uses his bistre wash heavily. Peter Saenredam is represented by a street scene full of quaint Dutch figures, and Henri Van Avercamp, of taciturn memory, by a slight pen drawing tinted in colours, which is remarkable as being somewhat like a modern French work in style and sentiment. Peter Moleyn, or de Molyn, who was born in London some time before 1600, has two small drawings which show him to have been a good draughtsman, and then comes the great Albert Cuyp, who, however, is not well represented, the four drawings by him, although two of them are lent by Mr. Malcolm of Pottaloch, being by no means satisfactory when we remember the beauty of the rich moist pastures and hazy afternoon sunlight of his pictures. Such effects, of course, could scarcely be conveyed by mere tints, but in other respects also they lack the true Cuyp charm, and might more safely, we should think, be attributed to the father, Jacob Gerritz, a man of considerable attainment, than to his better-known son.

Rembrandt is placed "alone with his glory" on a wall to himself. He is the key-note as it were to the whole exhibition, though the splendid water-colours by Ostade form the chief interest. Of these eleven works, several are of the highest quality, and will doubtless call forth the enthusiasm of amateurs. We may mention especially a wonderful little drawing in sepia of a winter scene in Holland (No. 21)—an expanse of bleak open country, with just a cottage and some leafless trees in the foreground—drawn with a knowledge and skill that leave no doubt as to the master, though they cast a doubt on some of the other works assigned to him. Another most masterly drawing is that of a man paying rent to a receiver and his clerk. It is one of the finest

in the whole collection, and yet somehow it seems to lack the peculiar individuality of Rembrandt's style and touch. The types also are more like those chosen by Terburg.

The next master of note after Rembrandt is Jan Lievens, by whom we have a portrait of Jan le Heem, the original drawing for the print by Pontius; then comes the dominating Ostade, and then poor mistaken Jan Both, with three dreary (italianised) landscapes. Reiner Zeeman, the worthy forerunner of the great sea-painters, is seen in a clever study of masts and rigging, called *A Calm, with a large Ship at Anchor*, and a carefully executed drawing of a man-of-war under repair, intended, it is stated, as a frontispiece for a contemplated set of etchings. By Philip de Koningh there is a small flat landscape (No. 47), which is in every respect so admirable that it is surprising it has not been made to pass as Rembrandt's. Wouvermans is only seen to advantage in one out of the four works assigned to him. This is a small group of men, horses, and dogs (No. 51), which is quite a little gem in its way, but the large black chalk drawing of the *Adoration of the Shepherds* (No. 49), a sprawling composition, in which the figures seem to be playing at hide-and-seek rather than celebrating a sacred event, one would kindly wish to believe was a sin that might be laid to the charge of some pupil rather than to the master himself, who surely has enough to answer for in his own incongruities without being made responsible for all his vacuous imitators. A scene of the like composite order, called a *Scriptural or Pastoral Subject*, for its meaning is not clear, represents Gerbrandt van Eckhout, of whom we might have expected better things, seeing that he was one of Rembrandt's immediate pupils; and then we come to Nicholas Berghem, who is seen at his best in seven graceful drawings, one of them (No. 67) being a highly-finished work in water-colour of great repute, lent by Mr. Malcolm; then to Paul Potter, with three sketches of cattle; to Ludolf Backhuysen, who gives us five fine breezy sea pieces; to Van de Velde, who besides squalls gives us calms, and also an effective view of a forest of tall masts called the *Sea Face of Amsterdam* (No. 87); to Jacob Ruysdael, with four finished pencil drawings of trees and cottages such as Crome afterwards delighted in; to Jan Vander Heyden, with of course a fire-engine prominent in his work, which represents the burning of some large building with a great concourse of people looking on, the whole most elaborately drawn and finished; and then, passing by many pleasing and interesting works, to Jan Dubbels, a delightful master, less known than he deserves, who is represented here by a charming sea-shore view (No. 127), conceived with truth, and yet with an eye to picturesque effect, and executed with a rapid and entirely skilful hand. After Dubbels, who brings us down into the eighteenth century, we arrive at Jacob Oats, not the beloved "Father Oats," the proverbial philosopher of Old Flanders, but a Dutch master, stated to have been born in 1741 and to have died in 1799; he is represented by a rather clever drawing of a fair on the ice in Holland, and by an inferior landscape, feebly executed in water-colours. He is the last Dutch master whom we need notice, though there are several others here who carried on the traditions of their school for some years longer.

Where so much is given it seems unthankful to complain at what is left out, but it is impossible to help regretting the absence of many masters in whose paintings we are accustomed to take delight, such, for instance, as the genial Jan Steen, who, if seen at all, is only seen in an unremarkable little sketch; the brilliant De Hoogh, Gerard Dow, the supreme master of Litterness; the careful Metsu, and the "genteel" Terburg. All these, and many others whom we miss, must have made sketches; and although the Committee of the Burlington Club have not apparently found it possible to exhibit any we should be sorry to

"fear," with Mr. Wedmore, that this was because "these flying sheets were dust and refuse two hundred years ago." MARY M. HEATON.

THE EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE Old Water-colour Society's Exhibition this year is a little less melancholy than usual. Of course there is the same profusion of mild sea-pieces and bloomy landscapes, simpering rustic figures and boisterous battle-fields, but it is possible to pass them by, and to take pleasure in a few things more serious and more capable. More of the members contribute, too, than often in past years, Mr. Holman Hunt, unfortunately, preserving his persistent retirement. Three important contributors, Mr. Alma Tadema, Mr. Henry Wallis, and Mr. Henry Moore, contrive to do themselves less than justice. To counterbalance this, on the other hand, two shy and much-valued members, Mr. Boyce and Mr. Alfred Hunt, send a number of very charming things. The picture of the Exhibition, however, let us say at once, is Mr. Carl Haag's magnificent work, *An Ancestor* (72), which hangs in the place of honour, and thoroughly deserves it. This represents an ancient British warrior—a ruddy, red-bearded athlete of almost gigantic proportions—standing with a fine expression of nonchalance on the steps of a temple, while in the background flare the towers of a Roman city. He grasps his battle-axe by the blade in his right hand while his left does not stray too far from the cross-hilted dagger hanging at his girdle. His forehead is adorned with two immense bullock's horns, between which peeps the fox-skin covering of his head; round each arm curls the golden snake that marks his chieftainship. The painting of this work is superb, as powerful as anything we have seen from Mr. Haag's hand. Its companion, *A Young Druidess* (129), is much inferior to it in force.

In reviewing the rest of the gallery we will adopt the plan of following the catalogue. *An English Home in Algiers* (66) exhibits Mr. North in the dreamy, misty style which has begun to be a mannerism with him: a girl lounges in a neglected garden overflowed with blossoming convolvulus, dog-rose, and dandelion. In *Lady Macbeth* (90), Mr. A. H. Marsh, an idyllic painter of very high talent, has chosen a subject unsuited to his powers. Mr. Boyce has painted *The Saxon Church at Bradford-on-Avon* (118) most conscientiously, but the result is a little uninteresting. *Low Tide at Whitby* (130), an exquisite effect of sunset on an iron coast, is, like *A Creek in Whitby Harbour* (242), a study for a large work of Mr. Alfred Hunt which represents his very delicate and poetical genius at its best. *A New Purchase* (121) is one of Mr. Birket Foster's most successful drawings: a connoisseur unpacks, in a room crowded with rarities in *virtù*, a precious blue-and-white bowl, which he holds up reverently against the light. Mr. W. Matthew Hale displays advanced feeling for the force of landscape this year; his *Lonely Moor* (151) is an exceedingly clever expression of the weight and solidity of colour in a Cumberland brae-side. The *When Love was Young* (159), by Mr. E. F. Brewtnall, like all the work of this artist, shows thought and a desire for genuine excellence, but in its presentation of a rose-pink nymph piped to by a dandified shepherd, does not attain a very high ideal; in the painting, moreover, there is something clumsy. Miss Clara Montalba, we are sorry to see, is decidedly more commonplace and less forcible than usual this year. Her *The Molo, Venice* (166) does not pass skilful mediocrity; it will be sad indeed if so very promising an artist should fall into apathy and be content to look at nature with conventional eyes. Mr. Clarence Whitehead has a capital subject in *Thürmere* (185), but his execution of it is rather poor. Mr. Lockhart gives us a sharply-drawn and clever study of rig-

ging in *Leith Docks* (197). Another painter who seems to be in a dangerous position is Mr. Arthur Hopkins, who has done some good things, and whose *Boy's Paradise* (208), a group of urchins bathing off a wrecked boat in a creek, is very carefully drawn, but excessively morbid in colour. The exhibition on the walls ends with what to our mind is the gem of the collection, *Shrimpers* (215), by Mr. A. H. Marsh, two girls with nets, and dressed in soft blue garments, stained green by the sea, who pass rapidly over the shining spaces of a great expanse of sand. The eye rests with complete satisfaction on the colour and light of this charming little work. On the screens, Mrs. Allingham appears with a crowd of little sketches, some of them too slight to inflict upon the public, but one, *A Bucket of Water* (229), in which a woman at Lynmouth, in black, with a yellow scarf across her shoulders, rises from the shore up a steep flight of steps, which is thoroughly delightful in feeling and adequate in execution. Mr. Alma Tadema's *Silent Counsellor* (225) is a marble sphynx, of whom a roguish boy, extended full length upon the bench of which his counsellor forms the end, asks advice in some doubtful matter of love or war. The idea is extremely happy, the composition perfect, but the sea behind seems harshly blue, and the drawing has not Mr. Alma Tadema's accustomed delicacy of atmosphere. Mr. Tom Lloyd is delightful in the flowery wilderness of his *Cottage Garden* (236), and Mr. Boyce most admirable in the freshness and careful drawing of his green *Valley of the Avon* (263). Mr. North's dreamy and poetical landscape, eccentrically named *The Cotter's Saturday Night*, is remarkable for the singular effect given by the small dark figure against a background of mist.

SIGNOR LUPARINI'S NEW PROCESS OF CLEANING PICTURES.

THIS new method is exciting much discussion in Italy among artists, picture-cleaners and dealers as well as in society and even in Parliament. It has been reported upon by a selected body of artists and picture-cleaners, some of whom are in favour of it, some opposed to it, and others doubtful. In Italy for a long period proprietors of pictures of every class, including the State represented by its chosen officials, the clergy, artists and picture-restorers, have worked together to injure, and in too many cases to destroy, instead of to preserve the works of the great masters of painting. In former times picture-restorers, for paltry professional gains, scoured, repainted, and varnished with coarse varnishes, frequently mixed with asphaltum or some other brown, many of the noblest treasures which Italy possesses, totally altering the original tone and appearance of these works, and frequently covering the surfaces with heavy opaque repainting so as almost entirely to hide the original. Those who live by repainting old pictures must naturally object to a process which rapidly obliterates all modern work, as well as dealers who sell pictures in a great measure repainted; and even those who conscientiously believe that all works of art are improved and mellowed by time must, however unreasonably, object to any process which professes to restore an old picture, if intact beneath the coating of modern handiwork, to the state in which it was when it stood last on its creator's easel.

The Report of any Commission, if partly composed of Italian *fabbricatori*, must be received with grave doubt. There is also an objection to it on the other side, and that is that, as the inventor has not revealed the nature of the process, the reporters are ignorant of it. They have consulted chemists, who state in reply that the mixture contains nothing injurious; but this statement is of little value in the face of the fact that it in an unprecedentedly short space of time dissolves the varnishes and repaintings and reaches the original

surface; what, then, is to prevent it from sweeping away the original glazings if they have escaped the first cleaners? It may be asked what is to prevent so strong a solvent from removing even the original solid paint? Its inventor says that it will not, that the safety of the original glazings must depend upon the judgment of the person using it, and it may therefore reasonably be inferred that so must the preservation of the solid paint. But in the hands of a restorer who is not an artist it must be a dangerous agent.

Three pictures have been submitted to the process in Florence, two of which were in the magazines of the Uffizzi, while the third hung in the Pitti gallery. Two of these especially were in a dreadful state, and there can be no question as to the perfect manner in which the new agent has evenly swept away brown varnish, accumulated dirt and repaint. On seeing the pictures we ask why they have been so covered up and hidden with such impurities; can it be that the number of fine pictures by the greatest masters in both galleries, leathery with yellow varnish, obviously extensively retouched and deplorably injured, are after all in excellent order under this misapplied covering?

The picture by Andrea del Sarto in the Pitti, which has been cleaned, holds out a hope that many other precious works would be found to be comparatively intact under the veils which now hide their beauties from us. It is a half-length, less than life, of a Tuscan peasant boy, as St. John the Baptist, naked to below the waist. This picture was obscured with dirt and repaint. The drawing and expression of the countenance had been deliberately altered, the pectorals marked in with dark touches destructive of their form, the fur mantle smudged over, a red drapery reduced to a dark brown, a cup in the youthful prophet's hand nearly obliterated, and the background streaked in parallel lines of dark oil-paint, hiding it altogether.

The countenance is now restored to its original beauty of form and feature, and the hair of the head is especially noteworthy for its grace and the refinement with which it is painted. The body, arms and hands are literally intact, as exquisite in painting, as pure and brilliant, as when first executed. The fur mantle is finished like a skin painted by Landseer; the red drapery is beautiful in colour and *chiaroscuro*; the cup, like every other part of the picture, is excellent; and the background consists of well-painted masses of rock, charming in tone and full of repose, as their position in the picture requires. We see the painting of Andrea del Sarto under a totally new aspect, but with all this evidence of power, of grace, of brilliancy, we are startled by a certain coldness especially in the shadows; and as we look at his other works in the same gallery, their lustre dimmed by ignorant hands, we ask ourselves whether, so long accustomed to the yellow tone of the pictures around us, we are fit judges of this one from which such a mass of superimposed filth has been swept away. Taken as it is, with its apparent coldness, it is perfect. It is Andrea's work, and his only. My impression is that we see it now as it stood on his easel before he added those delicate glazings necessary to its mellowness of tone. In closely examining the beautiful picture, it is hardly possible to doubt that it must have been finished with such glazings; but their removal is probably due to the maltreatment previously received, to reckless scouring which the new process clearly proves was not in any way necessitated by the actual state of the picture, as well as to the repainting, which was equally unjustifiable.

The question of the preservation of glazings under this new process is one of vital importance, in relation especially to Venetian and Flemish pictures. So various are the methods of painting of the old masters that no one particular process will avail for universal use. We must condemn much bad work done in Italy, but it would be unjust to omit acknowledging that, taught by the errors of the past, there are now skilful and con-

scientious cleaners in that country with a profound knowledge of old art. Among these Signor Mazzanti takes the first place, and he stands deservedly high as a judge of art. He also has his secret; and, having seen his process in operation, my impression is that it is safer far than that of Signor Luparini, while his technical knowledge of the processes of the old masters enables him to stop precisely at the right moment. I have lately seen two pictures, apparently in a very bad state, cleaned by Signor Mazzanti's method. He removed several coats of dark varnish, and at last reached the original varnish, under which the painting was found intact. It is now found to be enough to polish this with chamois leather, and it is hoped that it will not be necessary to revarnish the pictures at all. He has also cleaned by his process a work of Mariotti Albertinelli, which is now evidently as pure as when first painted. The official picture-cleaner at the Uffizzi may also be alluded to, as a sound judge of art, as very conscientious, and not given to repaint. It may be difficult to prevent private proprietors from having their pictures "put in order" with the rest of their furniture by unskilful hands, but in public galleries it would be fortunate if it were recognised that it is better to exhibit the fragments of a great master's work than to restore the picture in the manner formerly done. If only fragments remain, by all means let us have these rather than repaint. The famous *Madonna della Sediola* would be still more precious if freed from the modern stippings on its surface applied by a restorer of special incapacity, and so would it be with many another fine work of old art. Even frescoes have not escaped the dauber's profane hands, but have been stipped all over. Their restoration to the original surface is unhappily hopeless. I take this opportunity of stating that a primary cause of the deterioration of modern frescoes arises from the habit of all plasterers to polish the surface of the intonaco with a wooden instrument, with which they rub it smooth after wetting it by throwing water at it with a large brush. The surface thus obtained will certainly come away when painted. Intonaco for fresco painting must be finished with the trowel.

CHARLES HEATH WILSON.

ART SALES.

THERE were sold last Saturday by Messrs. Christie, Manson and Woods the collection of modern pictures—nearly all of them cabinet pictures—which had belonged to the late Mr. F. T. Turner, of The Cedars, Clapham Common; a collection of modern works belonging to Mr. Brogden, M.P.; and two important oil-pictures by J. M. W. Turner. The collection from Clapham Common contained works by W. P. Frith, R.A.; J. E. Millais, R.A.; the late John Philip; the late Clarkson Stanfield; T. Faed; J. O. Hook, and the late Sir Edwin Landseer. The picture of *Boats fouling entering a Harbour on the Zuyder Zee*, by Clarkson Stanfield—one of his worthiest productions—realised 1,400 guineas. The *Highland Nurses* of Sir Edwin Landseer was knocked down for 1,600 guineas. It is engraved by Thomas Landseer. The collection in all realised nearly twenty-seven thousand pounds. The two works by Turner, *Going to the Ball*, and *Returning from the Ball, San Martino, Venice*—examples of his later work, and exhibited in 1846—sold for 1,200 guineas each.

EARLIER in the week, Messrs. Christie, Manson and Woods had sold the first portion of the collection of Mr. John Heugh. It included proofs after Sir Joshua Reynolds, and a few etchings by Rembrandt, of which two or three were from the great Hume Collection, but consisted chiefly of a large number of impressions of the *Liber Studiorum* of Turner. There were the pure etchings in numbers unusual for such rarities; some rare unpublished proofs with the added work in mezzotint in various stages of completion; a few fine impressions of finished plates, and many very in-

different or poor impressions, of which the artistic value is almost nothing and the money value rightly very slight. We append only a few prices as generally indicative of the sums obtained. *Peat Bog*, the etching and the print, 7l. 10s.; *Jason*, etching and print, 8l. 6s.; *La Grande Chartreuse*, 5l.; *St. Gothard*, a fine first state and etching, 12l. 10s.; *Inverary Castle*, an engraver's proof and an impression of the finished plate, 19l.; *Basle*, engraver's proof and etching, 12l.; *Greenwich*, engraver's proof and etching, 13l.; *Little Devil's Bridge*, engraver's proof and etching, 23l.; the *Egremont Sea Piece*, proof and etching, 14l.; *Ben Arthur*, first published state, 15l. 15s.; the *Falls of the Clyde*, two engraver's proofs, one of which was particularly fine, 19l. 19s.; *Dumbarton Castle*, an engraver's proof of the unpublished plate, 20l.; the *Lock and Mill*, an engraver's proof much painted upon by the artist, 52l. 10s. Some of these impressions, but not always the finest of them, had belonged to Charles Turner, the mezzotint engraver.

On the 3rd inst. Messrs. Sotheby, Wilkinson and Hodge sold a few interesting coins and medals collected by Captain Telfer, R.N. Among them may be noted two rare lots from the Schultheiss-Rechberg collection—a Testoon of Mary Queen of Scots, after the death of Francis, 1561, and a Bonnet Piece of James V., 1540; these went for 3l. 16s. and 5l. 5s. respectively. A silver As, Head of Bacchus, full-face IP., rev. Wolf-dog lying curled up, ATR., 2l. 16s.; the Restoration Medal of Charles II., by Roettier, 4l.; a Medal of Louis XIV., Pacificator, 2l. 3s.; of John Frederick, Elector of Saxony, by Rietz, 3l.; of Charles V., by Rietz, 3l. 5s. (a similar one at South Kensington cost 24l. 10s.); of Hedwig, Duchess of Münsterberg, presumed by Albert Dürer, 4l. 4s.; of "The ferocious Duke of Alba," 1l. 7s. Among coins of the Greek Colonies was an Olbiopolis, obv. Head of Medusa, full-face, tongue protruding, rev. Eagle devouring a fish, APIX; a magnificent tessera in the finest condition, valued at eighty roubles at Odessa. It sold for 7l. 10s. The whole collection realised 164l. 12s. 6d.

NOTES ON ART AND ARCHAEOLOGY.

AMONG the most recent additions to the Greek antiquities in the British Museum are two terracotta figures from Tanagra, in Boeotia, a site which of late years has yielded an extraordinarily large number of graceful and beautiful statuettes in this material. The two new figures, however, are, besides being beautiful, interesting as examples of that stage of Greek art in which, the power of creating new types having failed, recourse was had to what appears to us now to be eccentric combinations of this or that element in the old types. For instance, we have here at first sight a figure of Aphrodite, holding a goose in one hand and an apple or ball in the other, and nearly nude. But the breast is that of a male figure, and there have been wings attached to the shoulders. Round the loins she has a short garment like that worn by acrobats in ancient and modern times, made of some heavy material in the form of scales overlapping each other so as to admit of movement. A figure of an athlete in terra-cotta, wearing a precisely similar garment, will be seen in the *Museo Borbonico*, ii., pl. 54. Altogether the combination seems to be the result of mere fancy. The other figure looks at first sight like Paris, wearing his Phrygian cap and holding out in his right hand the apple. But the face, drapery—a short chiton girt at the waist—and limbs are feminine. This figure also has had wings. Between the places for the insertion of the wings in both figures is a round hole, apparently for the attachment of some means of suspending them, the figures having probably been meant to hang against a wall. They remind one of the winged figures which float in the air in Pompeian wall-decorations, and which equally have defied identification. It has been

argued that these latter—and indeed the greater part of the mural decoration of Pompei—were artistically an inheritance from the Greek art of the period immediately after Alexander the Great. Another addition to the Museum collection is one of those small Athenian lekythi modelled in the front in the form of a Victory, or at any rate a winged and draped female figure standing and leaning her right elbow on a tall amphora of the class generally called Apulian. She holds out a patera in her left hand, and wears a plain crown in front which has been a wreath of ivy leaves.

THE collection of antiquities belonging to M. Albert Barre will be sold in Paris from the 16th–18th of this month. It consists of vases from Magna Græcia and Attica, terra-cottas from Tanagra, and pottery and glass from Cyprus. A catalogue handsomely illustrated with engravings of a few of the principal vases and photographs of a number of the terra-cottas has been issued, the text being the work of an excellent authority, M. Fröhner, who introduces the various classes of objects with a statement of the present position of knowledge in regard to them.

In the April number of the *Ecclesiastical Art Review*, Mr. Haweis makes a strong protest against the unmusical character of English church bells, and suggests that the objection entertained, in London especially, to living near a church with a bell, would disappear if there were two or three, and those tuneful. Most people would no doubt prefer music to mere noise; but even music, at odd times, when it is not wanted, is rather trying. The articles on celebrated Art Firms savour a little too much of the puff direct, but in printing such documents as the Inventory of the jewels and relics at Salisbury Cathedral, the *Review* is really doing a useful work. In such cases, however, it ought to be stated where the original document is to be found.

THE last meeting of the Imperial German Institute to celebrate the anniversary of the foundation of Rome, which had been postponed on account of the Easter holidays, took place on April 26, and was very successful. There was a large attendance of archaeologists. Dr. Lumbroso spoke first on the subject of the monument at Alexandria, known as Pompey's column, and was succeeded by Prof. Mommsen, who spoke of the *Augustales*. This afforded an opportunity to the distinguished historian of Rome of setting forth some new theories on a subject so often treated, the explanation of a stone discovered not long since in the neighbourhood of Corese, in the place where the ancient Cures once stood. Prof. Mommsen's speech was followed by one of R. Lanciani, on the discoveries in the Porticus Octaviae, and particularly on the pedestal of the statue of Cornelia, found there on April 13. Signor Lanciani exhibited an exact copy of the inscription and a photograph of the fine statue found in the excavation on the Palatine. Last came Prof. Helbig, who spoke of new discoveries made in the Latian Necropoles, on the Alban hills, endeavouring specially to estimate the degree of incipient civilisation of the most ancient peoples of Latium.

THE critical catalogue of Jacques Callot's drawings, by M. Fouquis de Vagonville, which has been continued for some months in *L'Art*, is now finished. Its value to students of Callot's work can hardly be exaggerated; for beside the full descriptions and acute critical remarks bestowed upon the subject a number of the drawings catalogued are reproduced in facsimile, and serve to give even those who are unacquainted with this wonderfully clever master an excellent idea of his power and skill. The catalogue, which, it may be hoped, will hereafter be published separately, enumerates no fewer than 343 drawings from the Uffizi and private collections.

THE Salon, in consequence of the request of the administration, will not be opened until May 25.

THE sale of the pictures, sketches and studies left by the great French landscapist Daubigny takes place at the Hôtel Drouot this week. Daubigny's drawings have hitherto been but little known, as the painter, it is said, never liked parting with any he had made.

L'Art, having finished a long critique of the drawings by Old Masters at the Grosvenor Gallery, written by Mr. Comyns Carr, and illustrated with numerous reproductions, now enters upon the subject of the Universal Exhibition, and gives in the last two numbers two large etchings from paintings of the French school. The first of these is a coarse, powerful work, very much in the manner of Caravaggio. It is painted by T. A. Ribot, and engraved by Masson, the subject being a *Norman Cabaret*, with ill-looking fellows playing at cards, the light and shade as strongly contrasted as with the Neapolitan master; the second, painted by Gustave Moreau and engraved by Gaujean, is a theatrical work called *The Apparition*. It would seem to represent the head of St. John the Baptist, appearing in a glory of light, but dripping with blood, before the eyes of the daughter of Herodias as she dances before the king. Neither king nor queen, however, appears much moved by the sight. Perhaps the apparition is not intended to be visible to them.

A NEW gallery of modern sculpture has just been opened in the Luxembourg. The works exhibited have been gained chiefly from past Salons, and are for the most part notable works of French sculpture in marble and clay, but among them is the beautiful little statue in silver of the *Chanteur Florentin* which formerly formed part of M. de Nieuwerkerke's collection.

THE placing of modern sculpture seems to have caused a great deal of difficulty at the Universal Exhibition. Up to the very last, the question as to which gallery should be devoted to it does not seem to have been decided.

WE have received the first number of Cassell's new *Magazine of Art*, which so far amply fulfils its promise of giving a comprehensive view of matters of art engaging popular attention at the present time. Foremost comes of course the Paris Exhibition, upon which there is a first article, giving views of the Trocadéro building and the Prince of Wales's Pavilion. Beside this we have "Half-hours in the Studios," which will be likely to please those readers who like to go to the exhibitions well primed so as to be able to astonish country cousins with their knowledge; a notice of the Dudley Gallery, from which is reproduced Mrs. Jopling's prettily-suggestive picture called "*It might have been*"; an interesting account, by Mr. Soden-Smith of the South Kensington Museum, of the "Vicissitudes of Art Treasures," an excellent subject for consideration; sketches of "Our living Artists," by Mr. H. W. Sweny, beginning with E. M. Ward, whose picture of *The Queen of Prussia and Napoleon* in last year's Academy is given as one of the illustrations; and "Artists' Haunts" by W. H. Tregellas, with views of Cornwall—haunted, it is to be feared, nowadays by tourists more than artists. Add to these subjects an account of the "Art Sales" of the month, and various "Art Notes;" and it will be seen that Messrs. Cassell, Petter and Galpin present in the *Magazine of Art*, as in their other popular magazines, full worth for the money expended in its purchase.

THE *Portfolio* certainly offers us very varied refreshment this month, but it is not quite so delicately served up as usual. The etching from Mr. Fildes' picture called *Marianina*, both by reason of the ugliness of the original and the coarse heavy work of the etching, is decidedly unpleasing; nor can much be said for the etching by F. L. Meyer from Piloty's picture of Galileo in prison. The other plate of the number—a facsimile by Amand Durand of an etching by Dürer—is more curious than beautiful, but it has an interest of its own from being one of the very few plates—six at

most—that Dürer is known to have etched. Even this is done more with the dry-point than strictly speaking with the etching-needle, or rather, as Mr. Hamerton explains, with the etching-needle held and used like the dry-point. Mr. Beavington Atkinson continues his "Schools of Modern Art in Germany," dwelling at some length on the second and third phases of the Munich school, and Mr. P. G. Hamerton gives a very short instalment of his "Life of Turner."

A SERIES of eight pictures by Hans Makart, *The Gifts of Sea and Land*, are exciting great interest at the Berlin Spring Exhibition, some connoisseurs pronouncing them perfection, and others mere charlatanism.

MUSIC.

THE selections from the works of M. Massenet performed at the Crystal Palace concert last Saturday did not tend to advance the composer's reputation in the estimation of those present. The excerpts from the opera *Le Roi de Lahore* included the overture, a dance of Persian slaves, and an Indian march. In the first and last of these the excessive use of instruments of percussion proved very fatiguing to the ear, and it is evident that M. Massenet has a strong tendency towards over-orchestration—the besetting sin of many modern composers. Three numbers from the incidental music to *Leconte de Lisle's* drama *Les Erinnyes* had a more pleasing effect, because quieter in style. But, so far as we have had the means of judging, M. Massenet has not the gift of individuality. Miss Agnes Zimmermann, who was announced to play the solo part in Schumann's *Introduction and Allegro Appassionato*, Op. 92, did not appear, in consequence of a sudden and severe domestic affliction. M. Henrik Westberg, the first tenor from the Court Opera of Stockholm, displayed a light agreeable voice; and Miss Anna Williams gave a careful, if rather cold, rendering of Liszt's scena *Jeanne d'Arc au Bûcher*.

M. MARSICK, the Belgian violinist, who made his *début* on Tuesday at the first *matinée* for the present season of the Musical Union, is rather uncertain in his execution of rapid passages, but his tone is rich and powerful, and his style of phrasing broad and dignified. The pianist, M. de Beriot, a son of Malibran, is also new to London. His *technique* is excellent, and, what is comparatively rare in a Parisian artist, he plays in a quiet and unaffected manner. The performance of Rubinstein's very fine sonata for pianoforte and violoncello in D, Op. 18, suggested feelings of regret that the composer of a work so full of melodious imagery and clear beauty should have subsequently allied himself to the school of ugliness and chaos in musical composition. The quartets performed on Tuesday were Beethoven's in C, Op. 59, and Haydn's in D, Op. 9. The other executants were M. Wiener, second violin; M. Hollander, viola; and M. Lasserre, violoncello.

FRAÜLEIN THERESE HENNES' second recital, which was given at the Langham Hall last Thursday week, more than confirmed the favourable opinion expressed after her first performance. The programme was calculated to test severely the abilities of so young a pianist, including one of the larger sonatas of Beethoven (in E flat, Op. 31, No. 3), and various compositions by Bach, Mendelssohn, Schumann, Chopin, and Liszt. In all these pieces Fraulein Hennes showed the possession of a beautiful touch, very clear execution, and an amount of fire and vigour, as well as of real musical feeling, very remarkable for one of her years. It would be no real kindness to flatter her by saying that she is absolutely perfect; there are some things that can only come with experience and age, and here and there in Beethoven and Schumann the true conception of the music seemed hardly to have been fully grasped. It would, however, have been nothing short of a miracle

had this been otherwise, for no child (and Fränlein Hennes is little more), however gifted, can sound the intellectual depths of the works of the great composers just named. In this present case, what is now lacking will doubtless come in time, and there is every reason to anticipate that in a few years the young lady will take rank among the first of living pianists. Higher promise of excellence than hers is seldom met with; and all who have heard her will, we are sure, join with us in best wishes for her future career.

MR. CHARLES HALLÉ'S Pianoforte Recitals commenced yesterday week at St. James's Hall. These excellent *matinées*, though modestly entitled "Recitals," are in reality chamber concerts, in which the piano bears a prominent part. The programme of the first included Saint-Saëns' clever piano quartett, Op. 41, Schumann's piano quartett in E flat, Op. 47, both of which were played by Mr. Charles Hallé, M^{me}. Norman-Néruda, Herr Straus, and Herr Franz Néruda; Schubert's *Fantasia-Sonata* in G, admirably rendered by Mr. Hallé; and the first book of Kiel's graceful "*Deutsche Reigen*," in which Mr. Hallé was joined by M^{me}. Norman-Néruda.

THE fourth annual concert of the students at the National Academy for the Higher Development of Pianoforte Playing was given at the Langham Hall on Saturday last. The pieces performed were Gade's sonata in D minor for piano and violin; Weber's Concertstück; Hummel's concerto in A minor; Beethoven's Sonata Appassionata; Grieg's "Humoresken," Op. 19; and Mendelssohn's Capriccio in B minor, Op. 22. Such a programme was a formidable one for young players who were chiefly amateurs; but the ordeal was successfully passed, while in some cases, which under the circumstances it would be invidious to specify, a very high degree of excellence was shown.

THE Borough of Hackney Choral Association concluded a very successful season on Monday last by its fourth concert at Shoreditch Town Hall, when Gade's *Crusaders* was performed, the solo parts being given by Miss Marian Williams, Mr. Barton McGuckin, and Mr. Thurlay Beale. The second part of the concert was miscellaneous. The band and chorus numbered nearly two hundred performers, and Mr. Ebenezer Prout conducted as usual.

THE 140th Anniversary Festival of the Royal Society of Musicians was held at Willis's Rooms on Friday, the 3rd inst., the chair being taken by the Lord Chief Justice, Sir A. Cockburn. During the past year over 3,000*l.* has been expended by this society in the support of widows and orphans, and of aged and infirm members of the society. Fifteen members, forty-three widows, and twelve children are at the present time receiving support. There is, probably, no charitable association in existence more efficiently and economically managed; the printed statement of expenditure issued at the meeting shows that the entire working expenses of the society are less than ten per cent. of the whole outlay. During the evening donations were announced amounting to rather more than 500*l.*

HANDEL'S *Solomon* was performed at Rotterdam for the first time on the 12th ult., with additional accompaniments written by Fr. Gernsheim.

THE first performance in Italy of Beethoven's Choral Symphony in its entirety took place at Milan, on April 18, under the direction of Signor Faccio.

THE *Rheingold* and *Walküre*, which our readers will remember are the first two parts of Wagner's *Ring des Nibelungen*, were performed for the first time in Leipzig, at the Stadt-Theater, on the 28th and 29th ult., with very great success. The remaining portions of the work will be produced as soon as they can be prepared.

THE performance of Wagner's *Siegfried*, which was to have been given at Munich on April 22, was postponed at the last moment, owing to an accident that befell Herr Vogl—who was to play the part of Siegfried—at the last rehearsal. In the fight with the dragon in the second act, Herr Vogl fell, spraining his arm so severely that his physician, fearing inflammation, forbade his appearing on the stage. Fortunately, in falling, he had the presence of mind to fling away the sword which he held, or his injury might have been even more serious.

MISS FLORENCE MAY'S series of Harpsichord Music of the seventeenth and eighteenth centuries is now in course of publication. The first three numbers represent the Italian and English schools, with Pergolesi, Alberti, and Dr. Greene. Nos. 4 and 5 will be devoted respectively to the German and Swedish composers, Mattheson and Agrell; and No. 6 to Henry Purcell. A short biographical notice accompanies each selection.

NEW PUBLICATIONS.

Aird (T.), Poetical Works, 5th ed., with Memoir, cr 8vo (W. Blackwood)	7/6
Aldred (P. F.), Chronological Summary of the Chief Real Property Statutes, cr 8vo (Simpkin, Marshall & Co.)	2/0
Bennett (J.), Second Advent, 12mo (Nisbet)	3/6
Book of Familiar Quotations, red-line ed., cr 8vo (Routledge)	3/6
Brassay (Mrs.), Voyage in the <i>Sunbeam</i> , 2nd ed., 8vo (Longmans)	21/0
Browne (L.), Throat and its Diseases, 8vo (Baillière)	18/0
Bracy, or, Little Worker for Christ, 12mo (Nisbet)	1/6
Brubns (Dr.), New Manual of Logarithms to Seven Places of Decimals, roy 8vo (S. Low)	6/0
Bulwer (L.), Harold, the Last of the Saxon Kings, 8vo (Routledge)	7/6
Bulwer (L.), Zanoni, 8vo (Routledge)	7/6
Catalogue of Blue and White Nankin Porcelain forming the Collection of Sir H. Thompson, 4to (Ellis & White)	42/0
Combe (G.), Life of, by C. Gibbon, 2 vols., 8vo (Macmillan)	32/0
Education Craze (The), by D. C. L., 8vo (Harrison)	5/0
Fowler (T.), Elements of Inductive Logic, 2nd ed., 12mo (Macmillan)	6/0
Gairdner (J.), History of the Life and Reign of Richard III., cr 8vo (Longmans)	10/6
Good Stories, 43rd Series, cr 8vo (W. Gardner)	1/6
Henfrey (A.), Elementary Course of Botany, 3rd ed., cr 8vo (Van Nostrand)	15/0
Heygate (W. E.), Tales for a Bible Class of Girls, 3rd ed., 12mo (Skeffington)	3/6
Illustrated Sunday School Mottoes, Nos. 1 to 12 in packet (Simpkin, Marshall & Co.)	8/0
Jacob (F.), Bible Music, cr 8vo (Dickenson)	3/6
Jacob (F.), Scripture Proverbs, cr 8vo (Dickenson)	5/0
James (G. P. R.), Castellan, new ed., 12mo (Routledge)	2/0
Kalisch (M. M.), Bible Studies, part 2, 8vo (Longmans)	10/6
Lever (C.), Tony Butler, cr 8vo (Routledge)	3/6
Liesegang (P. E.), Manual of the Carbon Process of Permanent Photography, 8vo (S. Low)	4/0
Milton (J.), Poetical Works, red-line ed., cr 8vo (Routledge)	3/6
Montgomery (F.), Seaforth, 3 vols., cr 8vo (Bentley)	31/6
Morris (H.), Description and Historical Account of the Godavery District in the Presidency of Madras, 8vo (Trübner)	12/0
Muter (J.), Key to Organic Materia Medica, 2nd ed., cr 8vo (Simpkin, Marshall & Co.)	12/6
Narrow Way, red-line ed., sq (Hodges)	2/6
Pennethorne (J.), Geometry and Optics of Ancient Architecture, fol (Williams & Norgate)	147/0
Perry (G. G.), Student's History of English Church, cr 8vo (J. Murray)	7/6
Plato's <i>Philebus</i> , with Introduction, &c., by C. Badham, 8vo (Williams & Norgate)	4/0
Pollock (F.), Principles of Contract at Law and in Equity, 8vo (Stevens & Sons)	26/0
Popular Sacred Harmonies for Home and Sunday Schools, 2nd Series, cr 8vo (Simpkin, Marshall & Co.)	2/0
Richardson (B. W.), Health and Life, 2nd thousand, cr 8vo (Daldy)	7/6
Robinson (W.), Parks and Gardens of Paris, 2nd ed., 8vo (Macmillan)	25/0
Roche (H. A.), On Trek in the Transvaal; or, Over Berg and Veldt in South Africa, cr 8vo (S. Low)	10/6
Roe (E. P.), Knight of the Nineteenth Century, 12mo (Ward & Lock)	1/6
Rowe (C. J.), Infant Lissings, illustrated, sq (W. Gardner)	1/6
Salt (T. T.), His Life and its Lessons, cr 8vo (Hodder)	6/0
Shakespeare's <i>Julius Caesar</i> , edited by W. A. Wright, 12mo (Macmillan)	2/0
Sinnett's Catechism of Infantry Drill, 23rd edition, 12mo (Clowes)	3/0
Smith (J.), Temperance Reformation, and its Claims upon the English Church, 8vo (Hodder)	5/0
Smith (F.), Student's History of the Christian Church, cr 8vo (J. Murray)	7/6
Smith (R. B.), Carthage and Carthaginians, cr 8vo (Longmans)	10/6
Spender (J. K.), Both in the Wrong, 3 vols., cr 8vo (Hurst & Blackett)	31/6
Thackeray (W. M.), Newcomes, vol. II., cr 8vo (Smith, Elder & Co.)	3/6
Tomkins (B.), Principles of Machine Construction, Text (Advanced Series), 12mo (Collins)	3/6

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TABLE OF CONTENTS.

	PAGE
DOWDEN'S STUDIES IN LITERATURE, by GEO. SAINTSBURY	405
GREEN'S HISTORY OF THE ENGLISH PEOPLE, VOL. II., by JAS. GAIRDNER	405
LIFE IN THE MOPUSSEL, by H. J. S. COTTON	407
TWO PAMPHLETS ON CATHOLIC EDUCATION, by J. G. FITCH	407
BARING-GOULD'S ORIGIN AND DEVELOPMENT OF RELIGIOUS BELIEF, by G. A. SIMCOX	406
DORAN'S MEMOIRS OF OUR GREAT TOWNS, by E. PHAEOCK	409
MR. SKRAT'S NOTES TO PIERRE FLOWMAN, by F. J. FURNIVALL	410
NEW NOVELS, by MRS. DAVID MASSON	410
CURRENT LITERATURE	411
NOTES AND NEWS	412
FOREIGN REVIEWS OF ENGLISH BOOKS	413
OBITUARY	413
NOTES OF TRAVEL	413
MAGAZINES AND REVIEWS	414
THE LAW OF THE FOREST, by T. E. CLIFFE LESLIE	414
NOTES FROM CAIRO, by ROLAND L. N. MICHELL	415
PARIS LETTER, by G. MONOD	415
SELECTED BOOKS	417
CORRESPONDENCE:—	
The Dutch Drawings in the Burlington Fine Arts Club, by Dr. J. P. Richter	417
APPOINTMENTS FOR NEXT WEEK	417
HULL'S PHYSICAL GEOLOGY AND GEOGRAPHY OF IRELAND, by Major C. W. WILSON	417
DELITZSCH'S ASSYRIAN CHRESTOMATHE, by the Rev. A. H. SAYCE	418
SCIENCE NOTES (PHYSIOLOGY; CHEMISTRY AND MINERALOGY; PHILOLOGY)	418
MEETINGS OF SOCIETIES	421
THE ROYAL ACADEMY EXHIBITION, by W. M. ROSSSETTI	422
EXHIBITION OF DRAWINGS BY DUTCH MASTERS AT THE BURLINGTON FINE ARTS CLUB, II., by Mrs. CHARLES HEATON	424
WATER-COLOUR SOCIETY'S EXHIBITION	425
SIGNOR LUPARINI'S NEW PROCESS OF CLEANING PICTURES, by C. HEATH WILSON	425
ART SALES	426
NOTES ON ART AND ARCHAEOLOGY	426
MUSIC NOTES, NEW PUBLICATIONS	427-8

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LITERATURE.

Illyrian Letters; a Revised Selection of Correspondence from the Illyrian Provinces of Bosnia, Herzegovina, Montenegro, Albania, Dalmatia, Croatia, and Slavonia, addressed to the *Manchester Guardian* during the Year 1877. By Arthur J. Evans, B.A., F.S.A. (London: Longmans, 1878.)

MR. ARTHUR EVANS has already won himself a name by his former work, *Through Bosnia and Herzegovina on Foot*, and the present volume cannot fail to increase his reputation. He possesses most of the qualifications for a good traveller and a writer of an interesting narrative. In the first place, he has in large measure that spirit of adventure, and that restless craving for information, which cause Orientals to say, with a certain element of truth, that the Englishman is driven abroad by a demon, which will not allow him to remain at home. The following passage, which describes his crossing the river Unnatz when swollen by rain and melting snow, in order to reach some villages which had been the scene of recent Turkish outrages, may illustrate this feature:—

"However, go I must and go I would; so, climbing down the somewhat precipitous rocks to the river, I divested myself of the greater part of my apparel, put a notebook and a few necessities in my hat, and, leaving clothes, revolver, and other impediments to the charge of the astonished Bosniacs, made the fatal plunge. The intense cold was far more dangerous than the current; but Father Unnatz was propitious, and I did succeed in reaching the opposite shore: and, after a period of enforced inactivity on the bank, started without guides or guards, and in a singularly primeval condition, to find my way as best I might to the burnt villages, over the mountains of Bashi-Bazouk-land."

Another of Mr. Evans's qualifications is one which in a greater or less degree honourably distinguishes the whole class of English newspaper correspondents, the determination never to state facts on hearsay without verifying them. Over and over again in this volume we find him collecting and comparing the evidence for an occurrence in different places from various sets of informants, whose names he gives when there is no fear of compromising them. By this means he has done good service in disproving and exposing the misrepresentations of the existing state of things in Bosnia which have been sent home to England on consular authority. In his determination to arrive at the views of all sides, he visits in turn the refugees who are congregated at various points on the frontier; the insurgents in that part of the

country, bordering on Dalmatia, which they have now made their own; the localities where the chief atrocities have been committed; the headquarters of the leading Mohammedan landholders; Montenegro and Niksic, which latter place he reached immediately after its capture; and the confines of Albania at Durazzo. His visit to the Bosnian Begs at Kulen Vakup was especially important, because it enabled him to sound the feelings of the party in the country most opposed to the insurrection. Beforehand he was assured "that it would be considerably easier to pay a visit to another world," and that "his head would be added to a considerable collection already accumulated by the local Begs;" but his experience was that, being regarded as a sort of representative of England, and as qualified to communicate their views to the English people, he was received with extraordinary honour; and individual chieftains, representing different parties—some more moderate, others more fanatical—communicated to him without reserve their ideas as to the present condition and future prospects of the country. He possesses also an admirable gift of descriptive power, to illustrate which we may quote his experience of the effects of ice and snow in working destruction in a forest.

"The hut I was in was in the middle of a forest, and as the sleet continued during the night one branch gave way under the weight of ice and then another, till crash followed crash in such quick succession that it sounded like a roar of artillery around, interrupted as the lesser branches gave way with sharp, snapping, explosive noises, like pistol-shots at close quarters. The spectacle next morning was stupendous! The whole forest was wrecked! There is no other word that will describe it. The whole ground was covered waist-high with piles of fallen branches; spreading forest-queens had been stripped till they were mere naked trunks—mutilated torsos. Fragile trees had been crushed—Tarpeia-like, but with a girdling weight of crystal. Tender saplings and trees of more elastic growth had been simply bowed down, like weeping willows, their slender sprays poured down towards mother earth in taper icicles, till every tree looked like a frozen fountain."

The charm of variety is also communicated to the narrative by the numerous subjects in which the writer found an interest, such as the antiquities and remains of art, and the legends and superstitions which could not fail to reveal themselves to one who became so intimately acquainted with all classes of the people.

We could willingly dwell on the interesting and amusing incidents in the volume—and there is no lack of the latter of these elements—but at the present time it will probably be more serviceable to our readers if we give them Mr. Evans's conclusions as to the actual state of the country, his views as to the hopeful elements which may be discovered, and his opinions as to the probable political future. The present condition of these western provinces of Turkey certainly appears very nearly desperate. The number of refugees on the frontier is estimated at a quarter of a million souls, and fifty-two thousand have perished on Christian soil through hunger and exposure and their attendant diseases. Mr. Evans's description of the frightful state of destitution of the fugitives in the caverns will be familiar to

many of our readers, as it was frequently quoted in the newspapers when it first appeared. This exodus was the result of the insurrection which was caused by the intolerable oppression of the Mohammedan proprietors; and the return of the serfs has been rendered impossible for the present by the outrages that have been committed on those who have attempted it, when their employers promised that they should be unmolested. Indeed, the cruelties and devastation of which Bosnia has been the scene for some time past do not come far behind the more familiar atrocities of Bulgaria. One of the few bright spots in this ruined condition of the country is found in Miss Irby and Miss Johnston's work of relief, of which an interesting account is here given: by means of this, two thousand children of the refugees are taught in twenty-two schools, and some of the children are being apprenticed to trades. But the most hopeful feature is the character of the people themselves, who are described as quick and imaginative, and fond of learning from childhood upwards; singularly teachable, with a certain uniformity in type of character, corresponding to a similarity in physical make and expression, which endues them (to use the author's phrase) with a large capacity of being drilled; genial and fond of games, among which are described rudimentary cricket, football, and "putting the stone;" and, what is of the first importance in respect of their future development, gifted with a marked power of organisation, so that, even among the most destitute of the fugitives, every cavern has its house-father and house-mother, according to the old Slavonic system of Zadruga, or living in large family-communities which hold all things in common. The habit of discussing their affairs which is thus engendered seems to have given these rayahs a faculty of debate and "parliamentary capabilities" which would hardly be found in the corresponding class in our own country; and among the insurgents Mr. Evans was much struck by the straightforward, business-like manner in which debate was carried on.

As regards the political future, the author expresses his conviction repeatedly and decidedly that the only hope for these provinces of Turkey lies in their incorporation with Austria. To this view he has been led, not from any love for that Power, but from the persuasion that this is the only means of escape from a deadlock. The present position of things is a remarkable one. The withdrawal of the Ottoman troops from Bosnia to serve against the Russians has left that country, with the exception of the part occupied by the insurgents, much in the same condition in which it was before 1851, when the power of its old ruling caste of Mohammedan Slav families was broken by Omar Pasha, and the bureaucratic rule of Constantinople took its place. Now, this aristocracy finds itself once more master of the situation, and is likely to offer the strongest opposition to the return of Ottoman rule, except as a form of suzerainty. To anything like a "Constitution" they are utterly averse, and if the rayah is to come back it must be on the same terms as before. The inferior Mohammedan farmers

are disposed to be more conciliatory, but matters have gone too far to allow of an arrangement being possible. Nothing, it would appear, but the interposition of some strong hand could restore order. The Turks, independently of their administrative weakness, would only aggravate the situation, as they have always opposed any common action between the Christian and Mohammedan Slavs, well knowing that their own domination depends on the jealousy that exists between these. At the same time, the idea of Austrian occupation arouses a feeling of repugnance among all classes. The Mohammedans would even prefer annexation to Servia, knowing that practically this would mean that Servia would form part of Bosnia; and the rayahs say, "if we must be slaves, we had rather be the slaves of our own nobles; they at least speak our tongue." But, notwithstanding this, an outsider cannot help feeling that nothing but the control of a really commanding Power can remedy the distractions of the country, and it is only from Austria that this can come. Whether she will undertake the task, we may perhaps learn before long, if a war does not postpone the possibility of settlement. If we may trust the views of a Bohemian statesman, an interesting conversation with whom forms the last chapter of the book, such an annexation has long been a favourite scheme of the present Emperor of Austria, and the Magyar opposition to it is not likely to form a permanent obstacle. Supposing this to happen, these provinces would amalgamate with the neighbouring Slavonic countries of Dalmatia, Croatia, and Slavonia; and in case of a break-up of the Austrian Empire, which is not a highly improbable contingency, a compact nucleus would have been formed for a powerful South-Slavonic State, which would prove the surest barrier to Russian aggression.

H. F. TOZER.

The Chief Actors in the Puritan Revolution.
By Peter Bayne. (London: Clarke & Co., 1878.)

MR. BAYNE possesses many of the qualities which go to make an historian. He has the power of throwing himself into the characters he describes, and he frequently abstains from pronouncing an absolute verdict for or against his personages on the just ground that it was impossible for them at the time to reach more than a partial attainment.

Where Mr. Bayne goes astray he errs from the insufficiency of his preparation. No doubt all allowance should be made for a series of sketches originally published in a magazine; and if a writer gives us his best we need not find fault with him for not doing more. But we may fairly complain when an author attempts to pass off as a virtue what is in reality a weakness. He tells us jauntily that his "original researches have been confined to the pamphletary catacombs of the British Museum;" and then goes on to say that—

"The Puritan Revolution was not done in a corner; and a just apprehension of its moving forces and cardinal incidents is, after all, to be attained rather by honest and intelligent study of documents, like the Great Remonstrance of 1641,

embodying the views of the parties, and of books, like those of Clarendon, Whitelocke, and May, and of letters and speeches, like those of Baillie and Cromwell, which are accessible to all the world, than by antiquarian research."

Even the poor antiquary might have something to say to this. He might argue that it was even worth while to be sufficiently well informed to abstain from producing such unheard-of spellings as Caloma and Carendolet (p. 41), or from hazarding a wild speculation about the cause of Lindsey's failure at Rochelle (p. 172) for want of having read Lindsey's own despatches, or from attributing to Somerset an important document (p. 151) which in reality proceeded from the Spanish Embassy. Such mistakes as these, however, are of no great importance, except so far as errors of fact tend to reproduce themselves as errors in the general conceptions of the writer.

If, indeed, Mr. Bayne were an ordinary specimen of the literary showman who moves his puppets about to dazzle the eyes of the world, it would be easy to make short work of him. It needs no great effort to point out the absurdities of such men. Mr. Bayne has a right to be criticised in a different spirit. Even when his conclusions are most unfair he has evidently attempted to be just and honest.

"Selecting," he says in his Preface, "a certain number of actors in the drama of the period, I have endeavoured to put myself into their position, seeing with their eyes, and, in the exercise of at least dramatic sympathy, feeling as they felt."

Not only has he tried his utmost to accomplish this, but he has frequently succeeded. The sketches of Cromwell and Vane should be read together, to see how ably Mr. Bayne tries to contrast two high-minded men without assuming that either of them was perfect. Henrietta Maria is well handled, though Mr. Bayne attributes far more steadiness of purpose to the queen than she really had. In short, he would have known her better if he had read the letters in which Con and Rosetti pourtray her to the life. His account of David Leslie's strategy too, is a marked feature in the book, and serves as a good protest against the hero-worship which treats Cromwell as standing entirely alone.

When we get to the controversy between the Puritans and their opponents, Mr. Bayne is at his weakest. Yet even his weakest is stronger than the best of the old school of constitutional lawyers. Mr. Bayne is ready to make extreme allowance for the errors of Puritans and Presbyterians.

"Looked at from without," he says, "the Presbyterian Church wears a formidable appearance—battlemented and grim with palisado formularies and great guns of dogma. But, within, it has always been easy-going and popular, governed by the sentiment of its members, and issuing its censures at long intervals" (p. 232).

Surely this is to ignore the real charge. By the very nature of things a democratic Church governed by the sentiments of its members will not be felt as oppressive by the majority. What is really complained of is that it bears hardly on the minority who do not share in those sentiments, and that it represses originality of thought in those who do. It is all very well to attack Mr. Buckle as a pedant for his assault on the

tyranny of the old Presbyterian system; but it should be remembered that Bacon, who at least was no pedant, was of precisely the same opinion. Presbyterian government, he said, was "a thing, though in consequence no less prejudicial to the liberties of private men than to the sovereignty of princes, yet in first show very popular" (Spedding, i., 100). A writer who thinks as Mr. Bayne thinks could hardly do justice to that school of thought the defects of which were exaggerated by Laud. No doubt Mr. Bayne struggles hard. He points out all the finest parts of Laud's character. Nothing can be better done than his conclusive reply to the folly of calling Laud a driveller. "It is inconceivable," he writes, in speaking of a certain portion of his correspondence—"It is inconceivable that Strafford should have graciously and gratefully taken schooling like this from Laud, if he had not believed him to be intellectually his fellow. There is nothing in Strafford's part of the correspondence to suggest that he had any consciousness of writing to an ecclesiastic. He speaks as statesman to statesman, imparting to Laud all his ideas, apprising him of all his plans, solicitous of his approval and valuing his advice."

There are other passages, too, such as the one in which Mr. Bayne takes evident delight in the discovery that Laud aimed through uniformity at a higher spiritual unity, which do the highest credit to his discernment and to his honesty of purpose. But, as a whole, the article is disappointing. The moment we read that James was told something by "surpliced prelates," we suspect that Mr. Bayne is not very familiar with the external appearance of a bishop; and when we read that "the theology of Anglicanism according to Laud was essentially Roman," on the strength of Laud's statement that the Church of England "professes the ancient Catholic faith," we become quite certain that he does not know much more about the ecclesiastical principles of Laud and his followers. Groping his way in the dark, Mr. Bayne is sometimes led into direct, though of course unintentional, misrepresentation.

"Not only," he tells us, "did Laud receive an offer of a cardinal's hat, but he did not at once and peremptorily reject it. He took it into consideration, he consulted the King about it, and it was made to him a second time before being finally dismissed" (p. 89).

There is not a tittle of evidence that Laud gave the offer a moment's consideration. It was his duty to inform the King that the proposal had been made, and he merely noted down in his diary the fact that that duty had been fulfilled.

It is evident that Mr. Bayne's want of appreciation of Laud's ecclesiastical position leads him to carelessness about the facts that he examines, and that carelessness about the facts reacts upon his appreciation of the position.

What may be said of Mr. Bayne's study of Laud is true in a less degree of his study of Clarendon. He does not sufficiently enter into the spirit of the man whom he is describing. Yet his work even here is far above the average, and it is because the merits of the book are so great that every reader will hope that Mr. Bayne may be induced to devote yet further attention to

the period which on the whole he has so well illustrated, and that he will not despise even those antiquarian researches which he counts so cheaply now.

SAMUEL R. GARDINER.

Memorials of John McLeod Campbell, D.D.
Being Selections from his Correspondence. Edited by his Son, the Rev. Donald Campbell. In Two Volumes. (London: Macmillan & Co., 1877.)

THESE volumes have an interest very similar to the *Letters* of Mr. Erskine of Linlathen, lately reviewed in the ACADEMY. The two men in fact bore a strong resemblance to each other, and moved in nearly parallel, if not exactly identical lines of thought. Mr. Erskine had perhaps more of genius and of the impulsive versatility which belongs, or is at least akin, to genius, Mr. Campbell more of the sustained power of calm and patient thinking. Both of them lived and walked almost exclusively in the light of the unseen world. Both of them had the same remarkable gentleness and affectionateness of nature—Mr. Erskine's affection being perhaps more diffused; Mr. Campbell more limited and special in his love. Mr. Erskine had seen more of the world and had more of an intensely social nature, Mr. Campbell was more of a shy, retiring, self-involved student, looking at men a good deal from the outside, and keeping somewhat apart from ordinary human interests and activities. His brother used to complain that a letter from him at Edinburgh or Oxford was as destitute of outside personal details as one from Kilninnver or Skye. Yet this shy, gentle, modest, humblest of men knew both how to think for himself and how to trust his own thought. Few things in human character could be finer than the curious mingling of firm determination with which, when accused of heresy before his presbytery, he maintained his peculiar opinions, and the gentle submissiveness with which he bore the angry criminations of his co-presbyters, and afterwards his expulsion from the Church. No word of anger or bitterness seems ever to have escaped him, and though nothing could have been more easy for him (and he himself was quite aware of it) than to explain away the difference between himself and his opponents as more verbal than real, he felt that by doing so he would "pass without challenge only by not being understood," and that "through the false associations formed with right words, though he might say the right thing, he would yet convey a false meaning." In a letter to his father, written at the time, he says, with touching conscientiousness:—"It is a comfort to me to find the difference so great, because it makes the path of duty more clear and the call of duty more imperative." And in accordance with this feeling, throughout the whole of his painful trial, with deposition staring him in the face, he showed only a simple, straightforward candour and open-heartedness in explaining all the points of his teaching; his sole anxiety evidently being that his doctrine should be fully understood and accepted, without a single thought as to the consequences that

might result to himself. We cannot help wishing that Mr. Campbell had given a somewhat fuller account of his father's trial before the presbytery, as some of the best features of Dr. McLeod Campbell's character are lost sight of by the omission, and it would have been worth while too to have had a thorough exposure of the weak and malignant obscurantism of Dr. Campbell's opponents—of that obscurantism which in Scotland has long been the inevitable torment of genius, of thought, and of high scholarship, whenever these appear in theology, and which should never be suffered to escape the infamy it deserves. The obscurantists, however, ought to be grateful to Mr. Donald Campbell for his generous forbearance.

Coleridge has somewhere remarked that whenever a new truth is proclaimed, decent Mediocrity acts towards it like a herd of cows in a field when a post is set up for them to scratch themselves upon—first they run away from it in alarm, then they timidly gaze at it from a safe distance, then cautiously approach a little nearer, and last of all quietly put it to the use for which it was intended. And so it was with the Church of Scotland in reference to Mr. Campbell; first it was in horror at the shocking heresies of the minister of Row; then it found out that what he preached was pretty much what all Christian men in their hearts believed; then, upon the publication of his remarkable book on the Atonement, the theological faculty of Glasgow conferred on him the degree of D.D.; then in various ways the insults and hard usage he had received were exchanged for honour and veneration from all the wise and good; and so at last it dawned upon pious Stupidity that there had been nothing all the while to be troubled or alarmed about. The only thing which was not done was the General Assembly, either Established or Free, making confession of its own folly by reversing the decision of 1831.

After his expulsion from the Church, Mr. Campbell spent several years in travelling through the Highlands and elsewhere, propagating his peculiar views of the Gospel; and ultimately, his health having given way under his severe toil, he settled in Glasgow and became the minister of a regular congregation there. It is a curious illustration of the bitterness with which this excellent man was pursued that the presbytery to which his father belonged actually wished to compel the old man to exclude his son from his house unless he ceased to preach; and when foiled in this by the firmness of the elder Campbell, they issued a paper charging McLeod Campbell with holding sundry odious opinions which he utterly abjured, and of which he had not even been accused at his trial, and ordered this lying indictment to be read from every pulpit within their jurisdiction. In this precious document the people were not merely warned of the danger to which they exposed their souls by going to hear Mr. Campbell, but threatened with deprivation of the ordinances of baptism and the Lord's Supper if they persisted. This proceeding, it should be added, was not a mere outcome of the narrow bigotry of a remote Highland

presbytery, but was understood to be taken after consultation with Dr. Inglis, one of the ministers of Edinburgh and the leader of the Moderate party in the Church at the time.

In after years Dr. Campbell used to congratulate himself that when driven from the Church he had not yielded to the temptation of founding a sect. And no doubt he was right. His calling was not that of a popular leader, but of a thinker; and not only would he, as a mere unit in a new denomination, in all probability have soon found himself trammelled by the ideas of men scarcely less narrow-minded than those from among whom he had been driven, but as the member of a small Presbyterian sect his great work on the Atonement could have had very small chance of commanding general attention; whereas, coming as it did from a persecuted outcast of Presbyterianism and a martyr to free thought, he was able at once to obtain not merely a favourable hearing, but intelligent appreciation from a wide circle of the best-informed theological thinkers both in his own country and in England.

These letters of Dr. Campbell, which in the volumes before us have been extremely well selected and intelligently edited by his son, will, I have no doubt, fully confirm the reputation he has already achieved as a man both of great intellectual power and of rare loveliness of character. Throughout they exhibit an exceptional amount of really fresh and independent thought. Even when writing on the tritest subjects, it is remarkable how he avoids conventional remark, and gives a new and interesting aspect to a familiar topic. In style and character his letters, more frequently than any others which we can recall, remind us of those of John Foster, the essayist, published about thirty years ago. His thought, in fact, appears to have the double quality of including both that meditative and imaginative musing which results in the presentation of new ideas to the mind, and also what may be called excogitation, or that discriminating insight into the elements of any subject of investigation, which results in separating the false from the true. The chief defect of his writing, both in his books and in his letters, is a certain involution and complication of style. His very anxiety to make everything clear has sometimes the effect of making it obscure. At the same time this may quite as often arise from the nature of the thought as from the mode of presenting it, and Dr. Campbell might perhaps have repelled the charge of obscurity by retorting on the reader—*Intelligibilia non intellectum adfero*.

The principal charm of the book, however, is the singular goodness of the man whose biography it records. As was so often said of Mr. Erskine, that he was the best man one had ever known, so Dr. Campbell's friends seem to have felt in regard to him. Dr. Norman McLeod, writing of him after his death, said:—

"Dr. Campbell was the best man, without exception, I have ever known. His character was the most perfect embodiment I have ever seen of the character of Jesus Christ. I never perceived in any other such a constant sense of

God's presence. One felt as if there were another person, though unseen, always with him."

In reading the book, one often feels that if all the professed followers of Christ had so shown the power of the Gospel upon their characters as Mr. Erskine and Dr. Campbell did, perhaps men would not have so often doubted of the truth of Christianity as they have done. The truth would have been recognised in the effects which it produced.

J. T. BROWN.

Transactions and Proceedings of the Conference of Librarians held in London October, 1877. Edited by the Secretaries. (London: Chiswick Press, 1878.)

THE suggestion for a Conference of Librarians, originally made by Mr. E. B. Nicholson in these columns, has been successfully carried out; and not the least valuable of its results is before us in this handsomely printed volume, which does great credit to its editors, Mr. Nicholson and Mr. Tedder, and to the Press which has lavished such pains upon it.

Though it cannot indeed be said to do for this country what the liberality of the American Government has done for the United States in the production of the great *Report on Public Libraries in 1876*, it contains many admirable suggestions and much valuable information. It marks, if it does not make, an epoch; and may, we trust, constitute a fresh starting-point for library management and development among us. Besides authoritative accounts of some fifteen of the great London libraries visited by the Conference, and a description of the library appliances exhibited, we have here no less than thirty papers and notes, with the discussions upon them. It may be that a survey of the whole field of librarianship was too much for the Conference to attempt, and that if it had handled fewer topics it might have handled them more thoroughly. Still, though it came to few practical conclusions, a good deal is no doubt to be said for deliberation before deciding important questions once for all.

It is, of course, impossible to notice all these papers here. Questions of cataloguing, of slip-catalogues, of the rules for entering anonymous books, of library book-keeping, of building, and of binding, specially (though by no means exclusively) concern the working librarian, and he will do wisely to turn to these pages and see for himself what the recorded experience of so many of his colleagues has to offer him.

Among the papers of more general interest we must single out a few. Mr. Wright, in a paper "On the best means of Promoting the Free Library Movement in Small Towns and Villages," proposes (1) the union of small towns; (2) the utilisation of Board Schools as library centres. The latter happy suggestion (made some time ago in these pages) has already, we believe, begun to be carried into operation. The French delegate, Baron de Watteville, told the Conference that France has founded, within the last ten years, more than 1,000 "popular libraries," and 17,500 "school libraries."

Mr. Roberts's paper on "University Libraries as National Institutions" is only his

familiar proposal to add All Souls' to the Bodleian, with an establishment of librarian-fellows. The advocacy of the scheme might have been effective if it had been put into three pages instead of twelve.

Mr. Axon (also under a high-sounding title) appeals to the British Museum to print its Catalogue in the interests of "Provincial Culture," about which Mr. Axon must be sadly despondent if he thinks that the Museum Catalogue can help it much. The question at all events was very warmly debated by some of the chief officers of the Museum. Mr. Bullen was in favour of printing; Mr. Winter Jones was as decidedly against it. The arguments of the Principal Librarian and his supporters (pp. 142-144) do not seem to us very convincing. To say that such a Catalogue would be superseded is an argument that would be fatal to nine-tenths of all human endeavour. And the Catalogue, as an extensive if not a complete register of four centuries of printed literature, would not in any real sense be superseded. Again, when Mr. Winter Jones says that "to look for a particular book in the Catalogue, unless it were properly classified, would be tantamount to looking for a needle in a bottle of hay," this, if it means anything, is a condemnation of the present MS. Catalogue. There can be no doubt that a printed catalogue even of "fifty or sixty" volumes would be infinitely easier to consult than the present bloated armament of 1,970 brass-clad tomes.

Mr. Garnett's paper on the "System of Classifying Books" at the Museum will be read with interest, and probably with surprise and amusement. Not content to defend this system on the ground of practical convenience or historical accident, Mr. Garnett asks us to accept it as "logical and philosophical." He must surely be ironical. At least his argument is not an exemplification of logical method, but an ingenious use of the principle of association, worthy of one of Poe's tales. Because, for example, the classification begins with Theology (with the general subject of Mythology thrown in late between Homiletics and Jewish History!) Ecclesiastical Law is made to begin the next class of Jurisprudence. And thus not only does the Canon Law precede the Roman Civil Law upon which it was built, but the general treatises on Jurisprudence come later on, and half way through the works on particular branches of law. In "Natural History and Medicine," "Mineral Waters" is made a co-ordinate head, with Therapeutics before and Surgery after it. All the sciences not included here go into "the extensive and miscellaneous division" of Philosophy—where we find such subjects as Railway Administration, Spiritualism, the Nautical Sciences, and the Military Art, and a great many other things that unpleasantly recall Hegel's sneer at the English use of the term philosophy. In addition to the absurdity of placing Photography under Philosophy at all, it is separated from Painting, Engraving, &c., which are duly put under the Arts. But no illustrations can give an idea of this ingenious "system" of unscientific confusion and bewilderment, and we may well ask whether Mr. Garnett seriously proposes to make

it the basis of any subject-index to be submitted to public criticism. The fact that there is no separate class for "Science" and none for "Sociology," under that name or any other, is quite enough to show that this classification is utterly inadequate to our present needs. If the writer's reference to the American librarians is anything more than an idle compliment, the Museum might take a lesson from them, and might then produce a classification that would probably be useful, and would certainly not be ridiculous.

A matter incidentally touched upon by Mr. Garnett is the economy of space at the Museum. One of the ablest of the American librarians who attended the Conference expressed an opinion that the Museum books might all be stowed into the King's Library. And it can scarcely fail to strike anyone who looks at a ground-plan of the Museum that much of the delay of which readers complain is due to the great distances that the attendants must traverse in bringing books.

Mr. Cornelius Walford proposes a General Catalogue of English Literature, a subject which the Library Association and the Society of Arts (at the suggestion of Sir Henry Cole) have now under serious consideration. Mr. Ashton Cross goes still further, and argues very vigorously for a "Universal Index of Subjects." He rightly assumes that the work must be done some time or other, and shows how much has been done, and is being done, in an unconnected way, so that what is chiefly wanted is the organisation of existing effort. The special feature of his plan is that the work is to be carried on by the co-operation of libraries and institutions, one checking and supplementing the other, and the whole controlled by a central clearing-house. The work would thus be done in sections, each section being complete in itself, and falling into its proper place in a complete and harmonious scheme. In this way the future and not the past only would be provided for. The proposal has great and obvious merits: whether the Library Association will develop sufficient strength to carry it out remains to be proved. That is the only chance we see for it at present.

We must not omit to mention that besides founding a permanent Association of those "engaged or interested in library work," the Conference concluded its useful labours by appointing a committee to promote an extension of the Free Libraries Act to the metropolis, which is now actively at work. The inhabitants of London can hardly be too often reminded that in library facilities for all purposes of home work and home reading they are immeasurably behind nearly every considerable town in Great Britain. Let us hope that this may not long continue to be so.

ERNEST C. THOMAS.

Francesco Cenci e la sua famiglia. Notizie e documenti raccolti per A. Bertolotti. (Firenze: Tipografia della Gazzetta d'Italia, 1877.)

Few strangers in Rome have looked on the sweet and mournful face which Guido Reni painted, as is supposed, from Beatrice Cenci

in prison, without feeling the eloquence of its mute despair. Guerrazzi too—to mention only one of the many writers who have been attracted by her tragic story—has spent pages of his fervid eloquence in drawing a portrait of her father, Francesco Cenci, which for fantastic depravity, grotesque impiety, and morbid hypocrisy, recalls some legendary despot satiated with flattery and drunk with power. And now comes Signor Bertolotti with a prosaic narrative extracted from the archives of Rome, reducing Francesco Cenci to the proportions of an ordinary vicious and violent noble, and stripping even more than the poetry from the person and story of Beatrice. We find that Francesco Cenci's mother was so alarmed at the precocity of her son's profligate tendencies as to have hurried him into marriage when he was but fourteen years of age.

His father—who was a Churchman, though only in deacon's orders—had died the year before, and Francesco, already formally emancipated, was forced to make restitution to the State of 35,000 scudi of his parent's ill-gotten gains. The fortune which he inherited must have been enormous, as from first to last he reimbursed 58,000 scudi to the public treasury, beside paying some 125,000 scudi on his own account to compound various suits. In return for his efforts to make good his father's malversations, the Pope pronounced him legitimate, and decreed that the doubtful connexion which had resulted in his birth should be thenceforth regarded in the light of a legal marriage.

Francesco's first wife, and the mother of all his children, was Ersilia Santa Croce. She died after twenty-one years of wedlock, and her husband remained for nine years a widower: a fact which, by the by, disposes of one charge commonly brought against Francesco—namely, that of having poisoned his first wife in order to marry his second, Lucrezia Petroni. But if innocent in this case he does not appear to have been equally so in others, at least so far as intention goes. Already in 1567, when he was but eighteen, he was tried for having lain in wait for, and maliciously wounded, his cousin Cesare Cenci. On this indictment and on others he was imprisoned in his own palace and banished afterwards from the Pontifical States, under a penalty of 10,000 scudi if he returned within the prescribed time—though Cardinal Caraffa went bail for him and brought him back before the end of five months.

Seven years before his second marriage he made a will. This document is curious as showing him under a religious aspect very characteristic of the age in which such reprobates still sought to drive hard bargains with Heaven. He gives minute directions as to his funeral and place of sepulture, and is very particular in limiting the number of attendant priests to twelve, and of torches to seven. He leaves various sums to hospitals and other charitable institutions; and mentions with great affection all his children except his eldest son. To him he is careful to assign only that portion of the inheritance which he could not legally alienate.

During the whole period of his widow-

hood Francesco Cenci appears to have given himself up to a career of unbridled licentiousness. Once, at least, he is summoned before the tribunals on a charge that cannot even be mentioned, although it attests a state of morals that was only too common in the Rome of those days. That all classes were equally tainted is the solitary fact to be urged in extenuation of individuals. The punishment inflicted was imprisonment accompanied by enormous fines. Francesco Cenci was condemned to pay 100,000 scudi; and his resources appear to have been crippled in consequence from that time to the end of his life.

During his imprisonment his sons contracted debts which he subsequently repudiated; and this conduct on his part seems to have sown the seeds of hatred between himself and his children. His sons sued him for an allowance on the ground that they were legally emancipated, and won their cause. But they spent double the sum assigned to them, and made up deficiencies by reckless abuse of their father's credit, and by the primitive process of actual robbery!

The most notorious of these sons of Francesco Cenci was Rocco. We find him violent, arrogant, fantastic; a midnight brawler and a midnight thief. He was a great friend of Monsignor Guerra, the supposed young, chivalrous, and devoted lover of Beatrice. This personage appears now for the first time on the scene, accused of being Rocco's accomplice in a nocturnal robbery committed at Palazzo Cenci. The two unmarried daughters of the ill-famed house, Antonina and Beatrice, are witnesses in the trial against their brother and his friend; and while the eldest, Antonina, is careful only to speak from hearsay, Beatrice roundly accuses the Monsignore of complicity in the robbery. There is no evidence that the case was proved against him; nor does it appear what punishment, if any, was inflicted upon Rocco. Later we find him in exile at Padua, after having been publicly whipped, by order of Monsignor Guidone, for a night attack on some fisherman, by whom he had been, or fancied himself, insulted. He was eventually killed in a duel.

At the time of the parricide three only of Francesco Cenci's sons were still alive. These were Giacomo, the eldest, Bernardino, aged eighteen, and Paolo, a year younger. The last-named, who had always been delicate, died almost immediately after the terrible deed, and thus escaped the agony of the trial.

Beatrice was the sole surviving unmarried daughter at the time of her father's murder. Guerrazzi and Del Bono represent her as affianced to Monsignor Guerra, who, being only in deacon's orders, could at will put off the priestly habit, and desired so to do for her sake. Romance, in the pages of these writers, introduces him to us as a young, handsome, and charming *abatino*. Fact, in the ruthless researches of Signor Bertolotti, reveals him as corpulent, ruddy, and middle-aged. His connexion with the Cenci family brought him a good deal of misfortune, for, beside the accusation of theft already, as we have seen, brought against him, he was suspected of a share in Francesco's murder.

Frightened or guilty, we know not which, he fled from Rome, and was pursued by a sentence of banishment which was only annulled after some years and many petitions.

To return to Beatrice: tradition represents her as exquisitely lovely and only sixteen. Signor Bertolotti states that at the time of her father's murder she was twenty-one; and he suggests that her being so long unmarried—with her large dowry, and in those days—is presumptive proof that she was not beautiful. In regard to the supposed portrait, he lays stress on the sufficiently significant fact that the first of Guido Reni's accounts found in Rome bears the date of 1608. This was nine years after the execution of the Cenci. No earlier trace of the painter's presence is to be found. Moreover, an inventory of the pictures in the Palazzo Barberini made in 1604 contains no mention of any portrait by Guido of Beatrice Cenci. Yet the names of the originals of the portraits given in the catalogue are mostly appended; and it is difficult in consequence to account for the absence of all notice of a likeness that would have been so deeply interesting. No picture by Guido Reni appears in the list at all. On the other hand there figures a *Madonna in Egyptian Dress*, by Paolo da Verona, which Signor Bertolotti, mindful of the turban, suggests might be the portrait known as the Cenci. He adds:—

"Torn by remorse and lacerated by torture, Beatrice could hardly have had the girlish and serene countenance which we admire in the picture, nor at such a mournful moment was she likely to have arrayed herself as an *odalisque*. Rather would feminine vanity have induced her to exhibit her abundant tresses."

Our author, as may be seen, is remorseless in establishing what he conceives to be the truth; and worse lies behind.

The Cenci while in prison all made their wills; of these Giacomo's is reproduced in part, and Beatrice's in entirety. Beside a legacy to each of her three step-sisters, she leaves various sums to charitable institutions, and provides for many masses to be said in perpetuity for the repose of her soul. Conspicuous among the legacies are numerous dowries to poor orphan girls, in which fact Signor Bertolotti finds a probable element of remorse; for we now come to the existence of a codicil in a sealed packet not mentioned in the will, and only opened thirty-five years after the unhappy woman who signed it had been laid in her dishonoured grave. This instrument leaves a sum of 1,000 scudi between two women, named respectively Margherita Sarocchi Birage and Caterina de Santis, who are enjoined to draw the interest, but never to alienate the capital. Attached to the legacy is the obligation of maintaining a child not mentioned by name, who is stated to be known to the legatees. "With them," says the codicil, "Beatrice Cenci has conferred on the subject by word of mouth." In the event of the child surviving both women, it is to inherit the whole thousand scudi without conditions of any kind.

The mystery which surrounded this codicil, the care taken to conceal its existence, and its general tenor, would point to a secret in Beatrice's life the nature of which may be guessed. It was an age of much licence,

and Beatrice was the daughter of a profligate house. But her father, while vicious himself, showed on many occasions the desire to restrain his children from similar courses. It is consequently possible that his harsh treatment of his youngest daughter—hitherto ascribed to infamous motives—may have been provoked by lightness of conduct on her part. Signor Bertolotti points out that the horrible practices attributed to Francesco Cenci, and adduced in extenuation of Beatrice's crime, rest upon the bare assertion of her advocate Farinaccio. He was passionate, as was natural, in his client's cause, and yet had little to say in her favour. The plea which he did put forth may have had no further foundation in fact than the other one which he urged in defence of Bernardino. This youth Farinaccio represented to the judges as absolutely imbecile, and consequently not responsible for his actions. The supposed imbecile was spared from death, but condemned to witness the execution of his sister, his brother and his step-mother. Nevertheless, fourteen days after this awful spectacle, which might easily have turned a strong brain, we find Bernardino busy in prison providing for his interests. He empowers Virgilio Jacopino Aquilano to look after certain castles belonging to the Cenci which, being outside the Pontifical States, had not been included in the confiscation of the family property. On leaving prison he was exiled from the Papal dominions, and for some years lived miserably enough. But he never ceased memorialising the Pope on the subject of his poverty and generally deplorable condition. He had frequent lawsuits with various members of his family, and eventually recovered a portion of his patrimony. It may here be mentioned that one of the reasons generally accepted for the execution of the Cenci was the desire of the Government to seize their property. Signor Bertolotti, on the other hand, asserts that the Pope was very unwilling to order the trial. He hesitated long, and was only led to the stern resolution at last by a second tragedy in a noble house. This time it was a matricide, and public indignation clamoured for vengeance. It was felt that a great repressive act was necessary, and the hand of the law descended heavily upon the Cenci. But the scandal of their crime touched the honour of many patrician houses, and thus every possibility that could be found in palliation of the deed was eagerly accepted and widely circulated. As to the confiscation of the Cenci possessions, this was accomplished in the usual course of the law. The fact of the accused being allowed, while awaiting trial, to make their wills lends colour to the charitable supposition that there was no deliberate original intention of despoiling them.

In proof that their imprisonment was not, as usually asserted, made a period of great hardship, Signor Bertolotti quotes from the book of their daily expenses. It would appear that they were well attended to and well fed. Some of the items of the meals are given. We find cakes, fruit, fish, salad, *chiarello* (wine largely diluted with water), and snow. Judging from the nature of the food, and especially from the snow,

the prison-cells were not the damp and icy dungeons generally supposed.

In reviewing Signor Bertolotti's evidence it may be conceded that its character is, on the whole, negative. But it is interesting and curious as throwing quite a new light on a celebrated trial. Nor can it be denied that the facts brought forward by our author go far to justify his persistent determination to see in Francesco Cenci a profligate, but no monster, and in Beatrice a criminal whom we should pity rather than a victim whom we should exalt. BELLA DUFFY.

NEW NOVELS.

Proud Maisie. By Bertha Thomas. In Three Volumes. (London: Sampson Low & Co., 1878.)

Through My Spectacles. By "Proavia." In Three Volumes. (London: Sampson Low & Co., 1878.)

So Young, my Lord, and True. By Charles Quentin. In Three Volumes. (London: Tinsley Brothers, 1878.)

Salthurst. By Mrs. Arthur Lewis. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

THE choice by Miss Thomas, for title-page purposes, of the opening words of one of the most perfect lyrics which Scott ever penned—those single gems which far exceed the worth of his longer and more laboured poems, pure metal though they be—was scarcely a happy one. Madge Wildfire's dying words, if they were to be worked up for the purposes of a story, ought to be linked with tragedy instead of with an ordinary novel of society. And, further, pride is very far indeed from being the heroine's characteristic, since the motive of the story throughout is her hankering after a man who paid her attentions and then married somebody else. Her refusal of all the other gentlemen who propose to her—three in number—seeing that she is quite willing to get anything she can out of them in the shape of amusement or advantage—can scarcely be called pride, and the pleasure she takes in noting the growing unhappiness of her faithless lover's married life with an uncongenial wife, and in triumphing over the latter when she detects her in an intrigue likely to lead on to her ruin, so far from being pride, is the most grovelling kind of mean spite; so that it is not easy to get up much sympathy for Proud Maisie when her rival dies of a fall from her horse, after just failing in an intended elopement, and she hooks the widower. This is not a wholesome type of story, and there is a tendency to walk up and down before the doors of the Divorce Court without quite going in, which makes it no better. Apart from this cardinal and inexcusable defect, the book is cleverly put together, though imitative throughout, and recalling familiar books from stronger pens in many characters and passages. For instance, Von Zbirow, the musical genius, one of Maisie Noel's suitors, is a rather weak study after M. Paul Emmanuel in *Villette*. Miss Thomas is quite capable of better things.

Through my Spectacles, in straining after novelty, has produced only a frigid conceit,

by no means successfully carried out. The idea is that of writing an ordinary society novel projected in the spirit of prophecy into the twentieth or twenty-first century, wherein everything is just the same as at present, except that a somewhat heavy and laboured attempt at satire tells us how, women's rights having been fully conceded for three generations, there are female members of Parliament, Cabinet Ministers, barristers, and superintendents of police, besides the doctors and preachers whom the sex supplies now even under existing restrictions. The army and navy are the only field still monopolised by men, and we are told of an agitation in Parliament, supported by large bodies of Amazon Volunteers out of doors, to abolish this solitary restraint. There is no imaginative faculty whatever displayed in forecasting social or mechanical improvements, for the entire framework of society and government is described as unchanged in form, save for the larger feminine element, which is quite extraneous to the plot, and unhelpful; while the only predicted "new" inventions are the actually long-planned submarine tunnel between Dover and Calais, and a watch constructed to tell the hour by the sense of touch for blind people, a machine purchaseable here in London any time these thirty years at least, even if there were no minute-repeaters in existence to do the work still better. The author has not been able to master the English nobiliary system, and constantly describes a duke's daughter, Lady Eleanor Howard-Brooke, by the alternative title of Lady Howard, and similarly makes a Lord Rufus Sunderfield appear also as Lord Sunderfield and as owning a coronet. The story is clumsily contrived, and uniformly dull, and the only possible breath of twentieth-century air noticeable is in the vocabulary, as there are several words not to be found in current dictionaries, which may perhaps be coined in the future, while an active voice is given to some now passive verbs, such as "glow" for example. But the philological interest of such vocables is not sufficient to redeem the general dullness of the book.

Despite the masculine name on the title-page of *So Young, my Lord, and True*, the book is apparently from a woman's pen, as evidenced by the far greater elaboration and reality of all the feminine characters and their thoughts and doings, and also by a minuteness of detail, which, aided by a smaller and closer type than is usual in novels, makes these three volumes nearly equal in bulk to six of the ordinary pattern. This is a mistake, because it causes a story that has some genuine merit to drag, and inevitably wearies even a diligent reader, who can hardly be expected to go carefully through long conversations which, though sufficiently probable in themselves, do not advance the story or throw any fresh light on the characters of the speakers. One such dialogue, not an exceptional instance, occupies twelve pages without a break, and leaves things exactly where they were at the beginning. There are many good bits in the talk and in the story, but the whole book wants pulling together to make it move properly, since it is not a novel of incident, but of character, and the stages of the plot

lie too far apart. But this is the chief defect observable. Unlike the prophetic work just noticed, it is written in very pure English, the characters are individually well imagined and react on each other as they would probably do in real life, being most consistently worked out, and neither sketchy nor exaggerated. There may be this one objection taken to the account of the heroine's disposition, that, whereas she is depicted as exceptionally frank and high-minded, she has at once recourse to falsehoods when in a serious difficulty, uttering them with fluency and composure, and never afterwards seems to have entertained a scruple on the subject; whereas a woman of such a type, though she might very possibly yield to the temptation at the moment, would despise herself bitterly then and subsequently for her weakness. The author has displayed no little courage in the ending of the story, which is not such as readers commonly expect, but is all the more true to life for that very reason.

Salihurst is written with no little skill, and has more of the character of French art about it than of English, both in the situation and the descriptions. That is to say, although the framework of the story is English throughout, and not even imaginable as foreign, yet the main motive of the plot belongs to a class of incidents which has been far more subtly and variously elaborated by French novelists than by those of any other nation, and their influence is clearly visible in the treatment. There is, consequently, not a little skating on very thin ice indeed, a peculiarity which this tale shares with its predecessor, *The Master of Riverswood*; but the ice, though marked "Dangerous," never does quite give way under the feet, rather because of the tact which shifts at once from the perilous spot than because the danger is really less than it looks. The misunderstandings and cross-purposes which bring about the trouble of the story seem its weakest part, as they are unreasonably blind and perverse; but there are several vigorously drawn characters and telling episodes. The actual hero is rather vague and colourless, save in his love-making; but his elder brother, and that brother's low-born and ill-assorted wife, stand out boldly on the canvas, as also does the heroine's husband, whose many good qualities do not make him a pleasant companion for life. A shipwreck near the close of the last volume is particularly well told, and reads more like a personal experience than a compilation, however painstaking, from the reports of others.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

THE first number of the *Revue de Droit International et de la Législation Comparée* for 1878 has just appeared. This Review has now reached its first *decennium*, and it continues to maintain its high character under the editorship of M. G. Rolin-Jacquemyns of Ghent, the able secretary-general of the Institute of International Law. The present number (Tom. x., No. 1) contains two very important articles, one of more immediate interest, being a comprehensive survey of the international relations of the European Powers since the termination of the Conference of Constantinople, *rebus infectis*, on January 8, 1877. This article is from the pen of M. G. Rolin-Jacquemyns himself, and is the third of a series of essays on the Eastern Question, one of which, entitled "La Conférence de Constantinople et ses suites," has been published in a previous number of the Review. The second article, of more permanent interest, is entitled "A Study of a Publication from the pen of Professor Bluntschli of Heidelberg, Vice-President of the Institute of International Law," and it is the continuation of an article in the number immediately preceding, entitled "On the Right of Booty in General, and especially on the Right of Maritime Prize." The details of the first article will be found useful to diplomatists as well as to students of International Law. Its author is disposed to consider the attitude taken up by England on the subject of the treaty of 1856 as too rigid, and that the provisions of that treaty, affirming the independence and the integrity of the Ottoman Empire, were intended as means to a given end, which the treaty has failed to secure, and not as objects to be pursued for their own sake at the sacrifice of the interests of humanity and of European peace. His desire is that England should take a broad view of the treaties of 1856 and of 1871 in their bearing upon the general interests of humanity and of Europe, not sacrificing, indeed, any vital interest of her own, as laid down by her at the commencement of the war. The article is necessarily a little behind the present state of the question. It advocates the early assembling of a Congress, and hopes that the Great Powers, which are not so immediately interested in the details of the earlier treaties, will exercise a moderating influence over the counsels of the Congress. The second article, which announces itself as a study of a publication from the pen of Prof. Bluntschli, we presume to be a free translation into French of a work entitled *Das Beuterecht im Krieg und das See-beuterecht insbesondere*, 1878, in which the learned Professor has set forth the history of military booty and maritime prize from a very early period, tracing the history of the latter down to the Declaration of Paris of 1856, and encouraging nations to march onward, and to renounce altogether the belligerent practice of capturing enemies' merchant ships and their cargoes on the high seas. There could not well be found a more learned or a more competent advocate of the proposed change in the law of maritime capture than Dr. Bluntschli, whose work on *International Law Codified* has a well-earned European renown; and the reader may feel assured that the most forcible arguments in favour of the proposed change have been presented to him in the present article. But Dr. Bluntschli assumes, in accordance with the influential teaching of a modern school of international jurists, that war is to be regarded as a contention between Governments, not between nations, and that the private property of individual citizens, as distinguished from the public property of States, should be exempt from capture upon the sea, equally as much as it is exempt from plunder upon the land. The latter fact, we regret to say, although it has been often assumed in theory by modern text-writers, has been negatived in practice by the startling realities of human suffering which have tarnished the crusade of Russia against the Crescent. It may be said that the atrocities of that recent war have happened *invito Marte*, but nevertheless it is calculated that at least 500,000 human beings have perished, as it were, in the track of the armies, and their homes have been devastated, while, according to the modern theory of belligerency, they had no concern in the war. We fear, therefore, that it cannot be assumed as a fact that war upon land spares private property any more than life itself. Dr. Bluntschli is constrained to admit that the military question in the case of an island-State may justify the capture of enemies' merchant vessels to prevent invasion, and this we conceive to be the "Gordian knot" in the question of maritime warfare, which no juridical subtlety can untie. The interest is not simply an English interest, nor is it simply a European question;

for how shall Japan defend herself against a great continental Power of Asia like China, any more than Great Britain against a great continental Power of Europe like France or Germany, unless she may rightfully anticipate invasion by capturing the merchant vessels and merchant seamen of the enemy, and so deprive him of his locomotive means of attack? Dr. Bluntschli does not close his eyes against this practical difficulty, and he suggests that in such cases a belligerent Power should content itself with sequestering the enemy's vessels and their cargoes during the war, and should not confiscate them as prize. This opens out a new view of the question, which may admit of reasonable discussion, as its effect would be, not to cripple the defensive power of an island-State, but to vary the ultimate incidence of the losses which war entails on the weaker party. Our space precludes us from saying more than that the treatise of Dr. Bluntschli well deserves the attention of the older school of jurists who adhere to the teaching of Grotius, and that the island-States may fitly depute a champion to break a lance with him on this new phase of the subject of maritime prize. An article by Dr. Bulmerincq on "International Regulations for the Transport of Goods by Railway" concludes the number.

Leben des Generals Clausewitz und der Frau Marie von Clausewitz, geb. Gräfin von Brühl. Mit Briefen, &c., &c. Von Karl Schwartz. (Berlin: Dümmler.) Clausewitz is known to our public by his strictures on the Duke of Wellington's generalship in 1815, to which the Duke, *praeter solitum*, vouchsafed the honour of a reply. He stands in the highest rank of literary strategists, and his historical and critical estimates of the campaigns and methods of great commanders have not been without influence on the recent German developments of the art of war. His career was uneventful: his correspondence throws singularly little light on the great transactions of which he was cognisant, and that little his present biographer has turned to darkness. The new information given is an amazing minimum, the most readable and instructive parts of the work, where Clausewitz himself does not speak, being quotations from previous authors, which are fortunately rather frequent. The author's real strength seems to lie in the *Almanach de Gotha*, for in proportion to his feebleness as a biographer and historian, he is powerful and explicit as to every individual of the "old nobilitie" with whom the general ever came into contact, parents, brothers, wives, sons, sons' wives, being all conscientiously described. In the Jena campaign Clausewitz was *aide-de-camp* to Prince Augustus of Prussia, and like the Prince had to surrender after the rout on the Ucker. The prisoners were provisionally allowed to reside in Berlin, and afterwards, by Napoleon's directions, proceeded to France, where the Prince was offered a choice of towns for his residence. He selected Soissons, where his Highness and his adjutant prosecuted their professional studies, drew up schemes of Prussian military reform, and studied the manners and language of their Patmos. Some new memoirs and letters show in Clausewitz fine powers of observation, and a high capacity for philosophical thought. It is interesting to note the impressions which Prussian military men of his stamp brought from the rout of Jena and Auerstädt. Like most of the officers of his generation, Clausewitz saw in the catastrophe of 1806 a military incident whose consequences could be certainly, perhaps easily, repaired. At the peace of Tilist the House of Brandenburg suffered such a collapse as had not been inflicted on any great Power since the days of the Gaugamela, but the civil and military advisers of the Prussian Darius were, with a few exceptions, inaccessible to dejection or despair. Ranke's recent work shows how, when Hardenberg retired to Riga from Napoleon's vengeance, he drew up plans of reform and reconstitution for the monarchy

as confidently as if the French had never crossed the Elbe: old Blücher went about asserting that it was his destiny to lead his sovereign to Paris, a prophecy which twice came true. Clausewitz, less enthusiastic and more theoretical, analysed the late French successes, and traced them to accidental causes, which, he said, must soon cease to operate, whereupon the Germans would recover their superiority as a fighting nation. With respect to the military spirit of the French, writes Clausewitz, vast exaggeration prevails. Every branch of the administration bears the military stamp, but this does not make a people warlike. The conscripts are brought to the prefectures thirty or forty in a batch, tied two and two, which does not look like enthusiasm. The real successes of the French armies have arisen from the superior talents of their generals, especially of the Emperor.

"As soon as Bonaparte is no longer here, and the specific military superiority, which does not exist in any other shape, has vanished, the German and French nations will stand together for direct comparison, and then the moral proportion of the two will be plainly seen, and will define the political."

Clausewitz goes on to remark that the idea of calling the French a particularly warlike people is something new, and that it is inconceivable how on the strength of ten victorious years they should have been able to usurp such a reputation and extend it to their whole previous history. The words "glorious" and "victorious" do not apply to their wars with the English and in Italy in the fifteenth century, with Charles V. and Philip II. in the sixteenth, or to the War of the Spanish Succession in the eighteenth century. In the Thirty Years' War they did not play a brilliant part; in the War of the Austrian Succession they had three victorious campaigns under a German general, which were balanced by six unfortunate campaigns in the Seven Years' War. Looking at all this, it is clear that the French have no military glories to show but those of the epoch of Condé, Turenne, Luxembourg, and Vauban; and the antecedents of a long history entitle the Germans to much more confidence than the French should feel on the strength of a short victorious career. It is interesting to compare these observations with Dr. Arnold's admirable discussion of the question "whether history justifies the belief of an inherent superiority in some races of men over others, or whether all such differences are only accidental and temporary; and we are to acquiesce in the judgment of King Archidamus, that one man naturally differs little from another, but that culture and training make the distinction."

Arnold proceeds to say that the experience of 1796 to 1809, and of 1806, might seem to justify a belief in the military superiority of the French over the Austrians and Prussians;

"yet in the long struggle between the Austrian and French monarchies the military successes of each are wonderfully balanced; in 1796 while Napoleon was defeating army after army in Italy, the Archduke Charles was driving Jourdan and Moreau before him out of Germany; and Frederick the Great defeated the French at Rossbach as completely and easily as Napoleon defeated the Prussians at Jena."

Several of the battles of 1813 might be quoted in support of this argument, which is not weakened by the facts of the French campaign against the Austrians in 1869, or the results of the war of 1870.

Paris Universal Exhibition of 1878: Handbook to the British Indian Section. By George C. M. Birdwood, C.S.I. (Officer of the Royal Commission.) Under the guise of a handbook to the Indian Court, which occupies such a conspicuous place in the Palace of the Champ de Mars, Dr. George Birdwood has presented us with a little treatise of permanent value, on the arts, industries, and trade of India. Handbook in the strict sense of the term it is not. The visitor, or the intending visitor, will look in vain for a catalogue of the exhibits, or even a ground-plan of the building;

but he will find instead what ought to be of infinitely greater interest—a magazine of information, contributed from a richly-stored mind, concerning the industries of our great dependency in the past and at the present time. It is Dr. Birdwood's especial merit to combine the knowledge gained by a lifelong service devoted to India with that hereditary sympathy with native modes of thought which can only be expected from an Anglo-Indian born and bred. Interspersed throughout these pages are elaborate pictures of native life, in the quiet village and in the busy town, intended to illustrate the social conditions amid which Indian handicrafts have reached their degree of excellence. To some readers these charming scenes will constitute the chief attraction of the book. But its real value lies in the full discussion which the writer has bestowed upon two aspects of his subject-matter, on which he is entitled to speak with authority. The earlier chapters contain a summary of all that is known about the course of Indian trade from the earliest dawn of history; through the later sections there runs a continuous undercurrent of protest against the debasing influence which the example of European designs and the ill-regulated competition of our market are now exercising upon Oriental workmanship. The historical discussion fairly bewilders the reader with the profusion of its facts, dates, and suggestions. The Bible, Homer, Arrian, Pliny, the hieroglyphics of Egypt, and the cuneiform inscriptions of Assyria are all laid under contribution, and each made to throw a light of illustration upon the rest. As we are inclined to doubt not a few of Dr. Birdwood's innumerable derivations, so also we must be allowed to feel some scepticism about the superstructure of theory which he raises upon his vast collection of quotations. We may accept his views generally on the prehistoric wealth of the Indian peninsula, without pledging our faith to the submerged Lemurian continent, "the Indo-Germanic shore," or the statement that "as sure as the fall of a plummet the commerce of the future between India and Europe will gravitate to a line" passing across the Caspian Sea. Dr. Birdwood's opinions regarding the decline of Indian art and manufacture, though no less original, are deserving of more careful consideration. The swamping of the indigenous trade of weaving by the importation of Manchester cotton-goods, the recent establishment of steam factories in the Bombay Presidency, the imitation by native artisans of European patterns, the demand for cheap Indian goods in the English market—all these, according to Dr. Birdwood, are so many stages in the process by which the original abundance and excellence of Indian handicrafts have been gradually destroyed or debased in recent times. But a century ago India was known as the busy centre of manufactures which not only supplied her own wants, but exported largely to the rest of Asia, to Africa, and to Europe. Judged by the trade returns of the present day, she has become simply a tropical forcing-house for the cultivation of raw products. Excepting the three presidency capitals, which are to a large extent merely depôts for the collection and shipment of these raw products, the many large towns and cities once scattered throughout the country have gradually fallen to ruin or sunk into little villages, where all the operations of husbandry are conducted in the grass-grown streets. During a century of British rule the urban population, supported by manufactures, has dwindled away, while those handicrafts which remain have lost their original grace of design and honesty of workmanship. It is in this connexion, and in this connexion only, that we can adopt Dr. Birdwood's sweeping assertion: "Undoubtedly the period of the East India Company's sovereignty and monopoly, from 1757 to 1833, was the happiest India ever enjoyed since the time of the supremacy of Buddhism under the Maurya dynasty." We have touched upon only a few out of the many topics of interest

which this handbook suggests. It may probably be attributed to the haste with which it was compiled, as much as to the encyclopaedic character of its contents, that there are a few inaccuracies affecting those provinces of India of which the writer may be presumed to have a less intimate knowledge than he has of Bombay. The value of the whole is enhanced by statistical tables, compiled from the Blue Books annually issued from the India Office; and a brief monograph on chin-chona cultivation.

NOTES AND NEWS.

A SMALL volume will be published next week by Messrs. Simpkin, Marshall and Co., entitled *Characteristics of Leigh Hunt*. We are informed that the author, a gentleman resident in the north of England, who writes under the *nom de plume* of "Launcelot Cross," had the privilege, in his youth, of corresponding with the genial essayist and poet, and has retained his admiration of him. The object of the volume is to present to those unacquainted with Hunt's writings his special characteristics; these the author finds admirably exemplified in that delightful *omnium gatherum* of fancy, beauty and wisdom—*Leigh Hunt's London Journal*, 1834-35, which the writer considers a typical literary miscellany. It may not be generally remembered that Christopher North, who at one time was a bitter political antagonist of Hunt's, and allowed that antagonism to blind him to the merits of Hunt as a writer, had the manliness in later years to make this very graceful *amende*, on the appearance of the *Journal*:—

"The animosities are mortal, but the humanities live for ever. . . . Mr. Hunt's *Journal* is not only beyond all comparison, but out of all sight, the most entertaining and instructive of all the cheap periodicals; and when laid, as it duly is, once a week, on my breakfast-table, it lies there—but is not permitted to lie long—like a spot of sunshine dazzling the snow."

MR. JAMES DUGUID MILNE has compiled a series of tables (Aberdeen: Brown) to illustrate the curriculum of Aberdeen University, as compared with the course of studies at Oxford and Cambridge. His object, apparently, is to suggest that the preliminary examination proposed by the Scottish University Commission should permit students to begin their academical career without any knowledge of the classics.

THE Secretary of State for India has signified his approval of a scheme by which selected candidates for the Indian Civil Service may pass their period of probation at the University of Aberdeen under supervision in the house of one of the Professors.

ON Monday next a sale will take place at Messrs. Sotheby's of the "Hayley Papers." Foremost among them we would name thirty-four letters, unknown and unedited, from the poet Blake; and five remarkable letters from Lady Hamilton. In one of these she represents Nelson as saying, "If there were more Emmas there would be more Nelsons." The bulk, however, of the collection is of special interest to anyone who might contemplate a new Life of the poet Cowper. There are very numerous letters from him, from Hayley, and from Lady Hesketh, which the late Mr. John Bruce considered of great value.

At a meeting of the Committee of the Index Society on Tuesday last it was announced that an Index to Dugdale's *Warwickshire* had been undertaken by one of the members. It was proposed to compile from the official Calendar an Index of such Englishmen, Scotchmen, and Irishmen as have matriculated at the University of Leyden. Such a list would be of great value as containing the names of a large number of our worthies who sought an education abroad. A useful companion to this would be an Index to the Padua Registers, but it is feared that these may not be so available. Reprints of the excessively rare list of those who

subscribed to the defence of the country against the Spanish Armada; and of the Lists of Justices of the Peace printed in 1650 and 1660, were also suggested.

THE murder of Lord Leitrim, and the re-opening of the question of landlord and tenant in Ireland, have suggested to Mr. A. M. Sullivan, M.P., a new chapter of his work on *New Ireland*. The "new chapter" will appear in the forthcoming issue of *Mayfair*.

THE first Hibbert Lecture, *On the Perception of the Infinite*, delivered by Prof. Max Müller on April 25, and published in the *Contemporary Review* of May, has appeared in German in the *Deutsche Rundschau*, and in Italian in the *Nuova Antologia*.

SIGNOR ANGELO DE GUBERNATIS delivered three lectures on Manzoni, at the Taylor Institution at Oxford, on Monday, Tuesday, and Wednesday last. Though the lectures were delivered in Italian, there was a fair audience. Signor De Gubernatis is well known in England by his *Zoological Mythology*. He is Professor of Comparative Philology at Florence, and ranks among the best writers of prose and poetry in Italy.

WE regret to hear of the death of the Rev. Charles Arnold, one of the Masters at Rugby, who for many years has been known and loved by all Rugbeians. After undergoing a painful operation, he went to Italy, having apparently quite recovered his health. He died on the 12th, of fever, at Rome.

MR. W. B. SCOTT has declared his intention of some day giving to the British Museum his two unique leaves of W. Wager's *Cruell Debtor*, to accompany their unique fellow-leaf in the Bagford Collection there. Mr. Russell Martineau has lately identified two leaves in another volume of fragments in the Museum, as part of an unknown edition of the old play of *Hickscorer*, intermediate in date between the unique copy of Wynkyn de Worde's edition in the British Museum and the unique copy of Waley's edition in the Bodleian.

PROF. DELIUS is lecturing in Bonn on Shakspeare's last play, *Henry VIII.*, part of which Mr. Spedding, Mr. Tennyson, and Mr. Browning, followed by the Cambridge editors and the leading members of the New Shakspeare Society, give to Fletcher. Prof. Delius intends to combat this somewhat formidable host, and, though a foreigner, to maintain that the earlier English critics who assigned the whole play to Shakspeare were better judges of style than the later ones who recognise Fletcher's hand in it.

THE publishing firm of Messrs. Brigola, of Milan, is about to bring out, among other works of fiction, a romance by Verga, which will be the first of a series treating of social subjects. The experiment is a novel one in Italy, and will not be devoid of interest, especially as Verga is a writer of some realistic poems. The same firm is also issuing the third edition of Prof. Mantegazza's *Elements of Social Science*.

THE second volume of the *Annals of the Building of the Duomo*, an interesting work for students of art criticism, will also be shortly forthcoming.

THE Socialistic press of Germany boasts no less than seventy-five publications, with 135,000 subscribers: an increase of eighteen in the number of the papers since last year.

THE libraries of Berlin and Munich have refused to buy the original MSS. of Schiller and Goethe's correspondence, which were offered to them for 4,000 thalers. To save the collection from being broken up or bought by foreigners, the publishing firm of Cotta in Stuttgart has secured it.

ON May 16 an exhibition of books, periodicals, music and maps, which are to give a faithful picture of modern Bohemian literature, was opened at Prague.

NICOLA ZANICHELLI, of Bologna, is preparing a translation by Giuseppe Chiarini of Heine's *Atta Troll*, with a Preface by Carducci, and notes by Prof. Karl Hillebrand.

IGNAZIO GALEATI AND SONS, of Imola, are printing two comedies of Plautus, translated by Giuseppe Finali, ex-Minister of Agriculture, with a Preface in the shape of a letter to Quintinio Sella, ex-Minister of Finance; some *Rhymes of Bernardo Bellincioni*, printed for the first time from the original MS., and annotated by Pietro Sanfani; the history of *Caesar Borgia and his Times*, supplemented by many hitherto unpublished documents, by Odoardo Alvisi; the Report of the Romagna branch of the Commission for Italian History—a commission which is appointed by each province in Italy to collect materials for a general history of the country.

THE Aramaic dialect spoken by the Jews of Kurdistan and Urmiyah has already formed the subject of a paper by the Rev. Albert Löwy in the *Transactions* of the Society of Biblical Archaeology. At the meeting of the society held on May 7, Mr. Löwy communicated a translation of two stories containing traditions current among the Jews concerning the object of the cuneiform inscriptions. Whether, however, they can fairly be called "Folk-lore" will probably be doubted by our readers, as two of them merely give expression to the fancy of the natives that Europeans explore the cuneiform records with magic aid from greed of gold, and the third states a legend, without any tincture of mythology proper, relating to the grave of a local Rabbi called Abraham. The philological portion of the essay will undoubtedly prove of more scientific value. It treats of the position which the Kurdo-Jewish dialect holds among other Aramaic dialects, and shows the influence of the fortunes of the people in the large reinforcement of the vocabulary from Kurdish, Persian, Arabic, and Turkish sources.

THE *Theologisch Tijdschrift* for May opens with a very careful paper on the animal-worship of the Egyptians, by Prof. Tiele, which we should like to see published in an English dress in the *Transactions* of the Biblical Archaeological Society; a collection from various sources of emendations on the text of the Psalms, by J. Dyserinck; a further paper on Hexateuch-criticism, by Prof. Kuenen (referring this time to Deut. xi., 20, 30, xxvii., Josh. viii., 30-35); and articles on Nippold's account of the Ultramontane movement in Holland, on Drummond's *Jewish Messiah*, by Prof. Oort (written in too blunt a style, but, on the whole, favourable), and on Wellhausen's edition of Bleek's *Einleitung* to the Old Testament.

BISHOP COLENZO has published, through Messrs. Longmans, a critical examination of an important recent treatise of Wellhausen on the composition of the Hexateuch (the Pentateuch and Joshua). Those who have not access to the *Jahrbücher für deutsche Theologie*, in which Wellhausen's papers appeared, will do well to procure the bishop's pamphlet, which contains, in that cross-examination style to which he has accustomed us, a detailed statement of his author's views (so far as the first two papers in the *Jahrbücher* are concerned), together with his own estimate of them. He has been led by Wellhausen's example to separate the parts of Exodus, &c., due to the "Second Elohist" from those due to the Jehovist in what he calls the "Original Story." He has also been stimulated by an article of Dr. Kuenen's in the *Theologisch Tijdschrift* for September, 1877, to seek for some definite results with regard to the supercriptions and subscriptions in Joshua. It is noteworthy that the bishop still maintains the view that a "First Elohist" was the oldest writer of the Pentateuch, and had nothing to do with the later Levitical legislation; and that his work was early supplemented by a "Second Elohist," and, soon afterwards, much more largely by "the Jehovist."

WELLHAUSEN's revised and in some parts re-written edition of Bleek's well-known *Introduction to the Old Testament* (Berlin: Reimer) needs no commendation. We only regret that he has not more attended to the counsel *suaviter in modo*.

STUDENTS of Spanish and Portuguese literature will be glad to hear of the approaching completion of the catalogue of the Ticknor collection in the Boston Public Library, compiled by the Assistant-Superintendent, Mr. J. L. Whitney. In 1871 Mr. Ticknor's bequest—3,760 printed volumes and many MSS. and pamphlets—was added, as a separate collection, to the library. Other books have been purchased since with the income of a fund of 4,000 dollars bequeathed by Mr. Ticknor, and increased to 7,000 dollars from the reserved fund of the library, and the collection now numbers about five thousand volumes. "No single library in Spain" (we quote from a Report) "possesses all the books it contains. The only collections of equal value are the great Spanish library in the British Museum, and the private collection of Lord Holland." The catalogue, upon which Mr. Whitney has been engaged for six years, will contain full entries of works under the authors' names, with bibliographical notes—many from Mr. Ticknor's MSS.—and cross references under subjects and titles. Transactions of societies and periodical publications have been analysed and indexed, and to each of the more important titles the compiler has subjoined full and admirable notes concerning the writer and his subject, with references to illustrative works in other languages. It is hoped that the volume, a handsome quarto of 400 pages, will be ready this year. We may add that in the year 1876-77 1,140,572 volumes were issued to readers in the Boston Public Library, which is open from nine to nine to any person over fourteen years old, and that the arrangement, the catalogues, and the courtesy and promptness of the officers leave nothing to be desired.

IN the *Revue Historique* for May M. Mercier discusses the historical importance of the Battle of Poitiers (732), and points out the exaggeration of the statement that it saved Christendom from Islam; he traces the causes of the cessation of Mohammedan invasion to the disturbances in Africa itself, which cut off the flow of invaders, the perpetual supply of fresh soldiers, which was the secret of the Arab successes. M. Léger translates some letters of Charles de Zerotin, a Bohemian who was in the camp of Henri IV. during the siege of Rouen in 1592, and who gives an account of the progress of the operations. M. Destrem has collected from various archives a number of documents bearing upon the banishments for political offences decreed by the Consular Government by the Act of 19 Brumaire. M. Duruy publishes, from MSS. discovered by him in Rome, the Bull of Pope Paul IV. against the Colonna family, which does not exist in any of the published collections of Papal Bulls.

THE *Rivista Europea* has the beginning of an exhaustive study, by Signor Beltrami, on Camillo Porzio and his history of the conspiracy of the Neapolitan barons against Ferdinand I. The beginning of an article on the life of Edgar Poe is another token of the great interest which that writer has inspired among the Latin nations.

THE annual assembly of the Allgemeine Schweizerische geschichtsforschende Gesellschaft will be held this year on August 5 and 6, at Stans in Unterwalden. Two volumes will then be ready for distribution, the *Jahrbuch* for 1873, and the second volume of the *Quellen zur Schweizergeschichte*. The society's *Jahrbuch* will contain, among other matter, an essay by Prof. A. Stern of Bern on the relations of the Protestant Cantons of Switzerland to Charles I. of England, Archbishop Laud, and other English statesmen and divines of the middle of the seventeenth century. M. G. Monod of Paris contributes a paper on the home

and the work of Fredegar Scolasticus. A young German scholar, a pupil of Dümmler, writes on the Alpine Passes in the Middle Ages. The new volume of the *Quellen* will contain the reports from Switzerland to the Republic of Venice by the Venetian ambassador Giovanni Battista Padavus. A short biography of the author, prepared by the editor of the documents, Victor Cérésolo, consul in Venice, will serve as introduction. The whole volume is already in print. The third volume of the *Quellen* will contain the documents and cartularies of the monasteries of All Saints at Schaffhausen, Rheinau, and Muri.

KARL LEONHARD MÜLLER, the venerable student of the history and antiquities of the Canton of Uri, has just issued at Altdorf a new work upon Wilhelm Tell. It is entitled *Der Landsgemeindebeschluss vom Jahr 1387: Eine Urkunde für Wilhelm Tell's Existenz*. The document cited by Müller has already notably given occasion to comprehensive researches and enquiries on the part of several Swiss historical scholars, especially of Prof. E. Kopp, Prof. A. Lütolf, and F. Hisely, all of whom combat its authenticity, and violently shatter the entire tradition of Tell and the liberation of the three Forest Cantons. The new advocate of Tell is fully aware that he is undertaking no light task when he endeavours to confute such weighty authorities; but the arguments brought forward by him, although not convincing, cannot be denied the possession of a scientific and historical foundation, and the essay certainly deserves to be read.

WE hear of a forthcoming commentary on Spenser's *Faerie Queene* which claims to catch, for the first time, the clue to the political meaning of the poem, and to show its rebuke, as well as its praise, of Queen Elizabeth.

WE have much pleasure in recording the election of the Rev. W. W. Skeat to the recently-founded Professorship of Anglo-Saxon at Cambridge.

NOTES OF TRAVEL.

THE latest part of the *Journal* of the Geographical Society of Berlin (No. 74) brings a most important contribution to physical geography and meteorology in the form of a large-scale rainfall map of Europe, by Dr. Otto Krümmel. Though the rainfalls of special parts have been studied and mapped out at various times since Heinrich Berghaus first sketched out the main features of the distribution of rain in Europe in his physical atlas, no one has, till now, attempted to combine more recent data into one large map of this division of the earth. Dr. Krümmel, having marked out the lines of equal annual amount of fall for intervals of centimètres, has tinted the spaces between these in shades of increasing depth of colour for the greater amounts, and has succeeded in giving a most distinct representation. The zones of maximum seasonal fall in winter, spring, summer, and autumn, are also marked out on the chart. The same number contains a study of the changes of level and outline which are in progress in the coasts of the Mediterranean, by Dr. Theobald Fischer. The corresponding parts of the *Proceedings* of this society contain a description of the various projects for canals through the central American isthmus, and their relative merits, by M. W. Erman, and an interesting account of an ascent of the volcano of Cotopaxi from Quito by Freiherr M. v. Thielmann in January of this year. The ascent, which was accomplished in 6 hours 15 minutes, proved to be much easier than was anticipated.

IN June 1876, Mr. L. H. Mitchell, a mining engineer attached to the Egyptian staff, was sent to Massowa to study the geology of the country between the Red Sea and the Abyssinian plateau. He accomplished an exhaustive reconnaissance of the line between Massowa and Gura, and next year set out to explore the country about the hot-

springs of Ailet and between the sea and Sanhilt, when he was captured by the Abyssinians, and carried off prisoner to Adowa. An interesting Report of his proceedings and adventures in Abyssinia, accompanied by a valuable map of his routes, has just been issued from the printing-office of the General Staff at Cairo.

M. PAUL SOLEILLET, who is known through his journeys on the Algerian Sahara, left Bordeaux on March 20 for St. Louis on the Senegal, intending to undertake a great journey thence to Timbaktu, and from that to In-Salah and Algiers. The projected journey will occupy about two years, and is planned to further the opening of the markets of the Sudan to Algerian trade, and to draw the caravan traffic, which now passes by way of Morocco and Tripoli, to the French colony. M. Soleillet intends to make a preliminary tour from Bathurst to Pisanía, Bondu, and Medina, and thence back by the Senegal river.

M. BINET-HENSCH of Geneva, at the request of the Swiss Alpine Club, has drawn up an Itinerary of the Bernina district, which has been selected by the club as its specific field for excursions during the coming summer. The author has worked out a truly valuable topography of the Upper Engadine, an Alpine region through which he has travelled every year without intermission for the last twenty-two years, and which (as he says) has always exercised and still exercises an irresistible fascination over him.

News has been received by the last mail from Zanzibar that, as soon as intelligence of the murders of Lieut. Shergold Smith and Mr. O'Neill reached the Rev. C. T. Wilson at King Mtesa's, he at once retired to Unyamwezi, the ruler of which is well disposed to foreigners, instead of remaining in Uganda, as the Church Missionary Society expected.

IN addition to Prof. Bryce's address on Armenia and Mount Ararat, and Capt. F. J. Evans's "Lecture on the Magnetism of the Earth," the new number of the Royal Geographical Society's *Proceedings* contains several papers of more than usual interest. Among the "Additional Notices" we find a letter from Capt. the Hon. G. Napier, furnishing barometric and hypsometric observations to fix the height of Mount Demavend, a subject on which there appears to be much diversity of opinion. Next we come to Mr. A. Goldie's account of his journey in the interior of New Guinea from Port Moresby. This is followed by Mr. St. Vincent Erskine's remarks on the line of inland telegraph suggested in the African Exploration Committee's Circular, a paper which has been communicated to the society by Sir Bartle Frere. Mr. Erskine's observations will merit consideration, as he is an experienced African traveller, and well known for his discovery of the mouths of the Limpopo and his travels in Gaza Land. The most important contribution, however, from a geographical point of view, is Col. Mason-Bey's report of a reconnaissance of Lake Albert, undertaken by order of Col. Gordon. From a note appended to this paper, it appears that Sir Samuel Baker calls in question the accuracy of Col. Mason's determination of the latitude of the SW. and SE. corners of the lake; and he maintains that the southern end of the lake lies much further south than 1° 11' and 1° 22' N. lat. As Col. Mason is a man of high scientific attainments, it will be interesting to see what he has to say by way of rejoinder.

WE hear that Captain Burton is so satisfied of the wealth still existing in the mines which he recently inspected in Midian that he intends to recommend the Khedive to allow him to form a company in England for the purpose of working them. Among the riches of the region which Captain Burton has examined, may be mentioned gold, turquoise, and pearl oysters.

THE Government printer at Calcutta has just issued the General Report of the operations of the

Marine Survey of India for the year 1876-7, prepared for submission to the Government of India by Commander A. Dundas Taylor, late I.N., the superintendent of the Survey. The Report is accompanied by an Index Map, showing the surveys completed, together with sheets published or in course of publication, and among the appendices will be found valuable notes by Dr. Armstrong on some birds collected in the eastern or Rangoon district of the Irrawaddy Delta.

THE GREAT GLOBE IN THE LYONS LIBRARY.

CONSIDERABLE attention has been lately attracted to the large globe which has been in the possession of the town library of Lyons since 1701. It had become known that it furnished information agreeing in the main with the discoveries of modern explorers, and the Geographical Society of Lyons in consequence recently appointed a special commission to enquire into the origin of the globe, the scientific documents on which it is based, and other cognate matters. They have just issued a preliminary Report of the results of their investigations, of which the following are the leading features:—The globe, it appears, was constructed in 1701 by Henri Marchand (known as Père Grégoire), a celebrated mechanician of Lyons, with the assistance of the Venetian Contadini, a pupil of Nolin, and belongs to the Flemish cartographical system. Speaking generally, it reproduces the data of the maps of Huterius (1546), Frisius (1540), Ortelius (1570), Mercator (1613), and Hondius (1631), as shown in the best editions of Blöeu and Janson, but it corrects the greater part of the geographical projections, fixes positions previously uncertain, and furnishes, in addition, a considerable amount of information, much of which was important and unknown to the earlier geographers. The globe, in fact, embodies all the best information of the geographical school of the sixteenth and seventeenth centuries; it is, moreover, a solemn protest against the privileged heresies of the famous Guillaume Delisle, the geographer of Louis XIV., who, however, eventually succeeded in imposing upon posterity his own maps, in which chimerical hypotheses and blanks took the place of the precise information furnished by the cartographers of the previous century. These considerations, in addition to the great rarity in these days of the maps to which Marchand was indebted for his information, have induced the Commission to cause the surface of his globe to be reproduced in a series of maps.

In investigating the details of the globe, the Commission naturally take Africa first. In the midst of incoherences and strange errors, due to the preconceived opinions of the school, it is easy, they say, to distinguish the great geographical lines to be the same as our actual knowledge now teaches us that they are, and this is especially the case in three particulars—viz. the equatorial reservoirs of the Nile, the Congo having the same direction as Stanley assigns to its course, and the Zambesi running according to Livingstone's showing. After very careful research, the Commission think that the Flemish engravers, and Marchand later on, probably derived their data from the following sources among others:—The *Description du Congo*, by Pigafetta (1592); the *Historiale Description de l'Ethiopie* of Dom Francisco Alvarez (1558); the *Afrique* of Léon l'Africain (1556); and ancient maps—of these they enumerate twelve—which appear to have had some influence at the period in question.

In the complete account of their investigations which will be issued hereafter, the Commission propose to state to what extent the various documents they allude to have contributed to the composition of the Flemish maps. They will also furnish an essay on the travels (whether known or unpublished) which from the tenth century contributed to the progress of the African geography of the Middle Ages and the Renaissance.

Among the unpublished works which will be consulted, we may mention the following:—*L'Expédition de huit dominicains de Montpellier aux Sources du Nil* (1317–1350); *L'Expédition du Catalan Ferrer*, en 1346; *L'Exploration du Hollandais Jean de Herder, dans le pays Akkas; El Derrotero desde Lisboa al Cabo de Buena Esperanza y India Oriental*; *La Description du Congo*, par Martinus Abarca de Boléa et Castro (1601); *Le Livre Universel des Navigations du monde* (1590?); and *Le Voyage du Belge Pierre Fardé, d'Alger au Congo* (1686).

THE BRITISH MUSEUM.

THE account of the income and expenditure of the British Museum for the financial year ended March 31, 1878, has just been issued. It is accompanied, as in previous years, by a return of the numbers of visitors, a statement of the progress made in the arrangement of collections, and an account of the different objects added during the year.

The number of visitors has greatly increased of late years. In 1872 the persons admitted to all collections numbered 548,404; last year they numbered 699,511. The number of readers has increased during the same period from 105,006 to 113,594. The Gold Ornament Room seems to have gained most in popularity; in 1872 it had but 5,925, in 1877 there were 21,054 visitors.

The most important acquisition to the Department of Printed Books has been a copy of the great Chinese Encyclopaedia known as K'in Ting Ku Kin T'u Shu Tsih Ch'eng, of which a full account was given in the ACADEMY of February 9.

To the series of specimens of early typography great additions have been made—upwards of 100 works printed in the fifteenth century, and many rare books of the sixteenth century having been acquired. These include a magnificent Missal for the use of the Diocese of Trèves, printed on vellum, probably about the year 1480, the musical notes being inserted by hand on red printed staves; a rare edition, printed at Burgos in 1488, of the code of Spanish law compiled by A. Diaz de Montalvo, at the instance of Ferdinand and Isabella, and afterwards known as the “Ordenanças Reales;” a copy of the Mentz Missal, printed by Schoeffer in 1483; a rare work, printed at Barcelona, entitled *Comentaria Jacobi de Marquilles super uaticis Barchiñ. Barchinone* 1505; a very handsome service book, *Graduale secundum morem S. Romane Ecclesie* (Venetiis: Lucantonio di Giunta, 1515), distinguished by fine woodcut initial letters (only four copies of the book are known); two editions of the rare Catechism of Edward VI., composed by Bishop Poyntet; and a copy of Cary's *Dante*, with critical MS. notes by Coleridge, formerly belonging to Mr. Gilman, of Highgate. Another noteworthy volume is *The orders, laves and ancient costumes of Swanns, caused to be printed by John Witherings, Esquire, Master and Governour of the Royall Game of Swans and Signets, throughout England* (London, 1632)—a very rare and curious tract on swans and swan marks, which purports to be “taken forth of a booke which the Lord of Buckhurst delivered to Edward Clerke, of Lincoln's Inne, Esquire, to peruse, An. Eliz. 26; on the backside of which booke it was thus intituled: Taken out of an ancient booke remaining with Master Hamden, sometimes Master of the Swannes.” It contains engravings of the marks of the king and queen and various owners, and it formerly belonged to Roger Pepys, Master of the Swans on the River Oam, whose autograph it bears.

Of historical interest is a collection of German and Dutch tracts and newsletters, partly original and partly translations, relating principally to the affairs of England in her relations with the Continent, between 1528 and 1670.

The Music Collection has gained some valuable additions from the library of the late M. de Coussemaeker, some of them unknown to biblio-

graphers. Among them may be named a fine collection of Motetts, by Orlando di Lasso, original edition; the first edition of P. Aron's *Toscanello in Musica*; the very rare 1512 edition of the *Practica Musica* of F. Gaforius; two editions of *Les Rossignols Spirituels*, by Peter Philips, &c., &c. Also a unique collection of the early editions of Playford's well-known *Dancing Master*, a work of great interest, in that it contains many of the tunes, chiefly traditional, of our early English ballads.

Mr. R. H. Major, of the Map Department, includes the following among his most interesting acquisitions of the year:—A Portolano, drawn on vellum, by Grazioso Benincasa, of Ancona, in the year 1470. A fine copy of Ol. Ptolomei *Geographia* (Strassburg, 1513, fol.) which, though bearing the names of Jacob Aeszler and Georg Uebelin, was really the result of the literary labours of Mathias Ringmann (Philesius) and Martin Waldseemüller (Hylacomylus), the originators of the name of America at St. Dié in Lorraine in 1506. It contains the earliest known map of the province of Lorraine; and this map, with the coats of arms surrounding it, is the earliest example known either of cartographical or heraldic printing in colours from wood-blocks. We may also mention a photograph fac-simile of a superb Mappemonde, executed by Pierre Desceliers at Arques, near Dieppe, in the year 1546, now in the possession of the Earl of Crawford and Balcarres—one of the few French MS. maps which show the discovery of Australia in the first half of the sixteenth century; and a photograph fac-simile of a large MS. map on vellum, by Giorgio Sideri, surnamed Callapoda the Cretan, of the date of 1550, from the Museo Correr in Venice. It is in Italian, Spanish, and Greek.

The chief acquisitions for the Manuscript Department of the Museum have already been noted in these columns; it will be enough, therefore, to observe that the number of special visitors to this Department rose from 1,662 in the year 1876, to 2,041 in 1877, and that the total number of new manuscripts acquired by gift or purchase was thus distributed—to the General Collection, 278 volumes; to the Egerton, 24 volumes; and 209 Rolls and Charters.

To the Oriental manuscripts 174 additions have been made, chiefly Arabic, Hebrew, and Persian. Two collections of great value are included in them—one of Sir Henry Rawlinson, formed by him in Persia and Mesopotamia, between the years 1836 and 1854, consisting of 104 volumes; the other of M. W. Shapira, of Jerusalem, consisting of forty Hebrew Manuscripts, chiefly from South Arabia, ranging in date between the eleventh and seventeenth centuries. Fifteen of these are Pentateuch Rolls, written on red leather, and measuring from 100 to 200 feet in length with a width of about two feet. The remaining twenty-five are book-manuscripts, twelve of which are written on vellum and thirteen on paper; they contain portions of the Hebrew Canon, with the larger or lesser Massora in the margins, and with Chaldee Targums and Arabic versions alternating with the paragraphs of the original.

To the Department of Coins and Medals Mr. Reginald S. Poole reports the following additions, among others: a tetradrachm, bearing Samian types, struck by Samian exiles at Rhegium, early in the fifth century B.C.; and early electrum coin of Parium, type Gorgon-head; two rare tetradrachms of Cappadocia, struck by Ariarathes, son of Mithridates the Great; a rare medallion of Severus Alexander and Julia Mamaea, having for the reverse type the Emperor accompanied by Zeus, and crowned by Victory, holding the circle of the seasons. In the Oriental Series are:—A unique gold coin of the “expected Imam,” El-Muntadhir, struck by the Wezeer El-Afdal, and bearing his name; two gold coins of Abou Bekr, founder of the dynasty of the Murabiteen; two gold coins of the rare camp-mintages of Akbar, Moghul Sultan of Delhi; a rare silver medal of

Suleyman I., Sháh of Persia, and five copper coins of the small dynasty of Danishment; an interesting series of medals struck by Ahmad III., Selem III., Mahmood II., and 'Abd-el-Mejeed, Sultans of Turkey; and a medal of Sháheen Giray, last Khan of the Crimea.

Beside the above must be named the splendid donation from the Governors of the Bank of England, which includes, in the Roman series, the following rarities:—

“An extremely fine aureus of Julia Domna, with seated figure of Vesta; also rare aurei of Volusian, with the Emperor sacrificing; of Tetricus and Carinus, both with figure of Pax, and a solidus of Fausta, with the Empress holding two children.

“A gold aureus of Domitian II. (Achilleus), the Usurper, who revolted against Diocletian and Maximian, and reigned at Alexandria from A.D. 288?–297. This is the only known gold coin of this Emperor; previously to its discovery, only copper coins of his reign had been found.

“A denarius of the Pomponia gens, with the Muse Erato; a series of the coins of Galba, struck in Spain; a denarius of the Empress Matilda, with figure of Pietas, and eight coins of Pescennius Niger, all struck at Antioch, and of great rarity.”

Of wider interest in the same collection is perhaps the series of English medals, which includes a silver medal of Philip and Mary, by Trezzo; a gold medal of James I., by Passe; a beautiful medal of the Earl of Pembroke, by Stephen of Holland (silver); a fine and rare medal of Martin van Tromp (silver); a medallic portrait by Warin, of Thomas Cary, gentleman of the bedchamber to Charles I. (silver); a medal of Baron Reede de Renswoude, Dutch ambassador extraordinary at the Court of Charles I. (silver); a beautiful gold medal of Charles, Elector Palatine, nephew to Charles I.; the Scottish coronation medal of Charles II., in very fine condition (silver); a fine medal of Charles II., by Rawlins (silver); three medals commemorating the murder of Sir E. Godfrey (two silver, and one copper gilt); a silver medal commemorating the pacification of Amsterdam in 1690; two silver medals commemorating the battle of the Boyne; a silver medal commemorating the battle of Neerhespen; a very rare silver medal commemorating William III.'s passage to Holland in 1694; two silver medals commemorating the Peace of Ryswick, one struck at Gouda, the other very rare, type, Europa and Bull; German medal on death of William III.; some interesting medals struck for the adherents of the Pretenders; two of the Elder Pretender and Princess Louisa (copper gilt and silver); one of the Elder Pretender, with bust of Queen Anne; the oak medal of Prince Charles, and the medal of Prince Charles and the Cardinal York, &c.

Notices of the additions made to other departments must be deferred till another occasion.

MAGAZINES AND REVIEWS.

THE *North American Review* contains an essay by Mr. Emerson which, like all that is now written by that veteran of letters, is rather sermon than essay. Its title is “The Sovereignty of Ethics;” and its purport, that no change in man's view of his own origin and history can weaken the moral tie, or, conversely, make the moral sentiment insufficient for his needs. The style of the paper is what the style of all Mr. Emerson's later writings has been, oracular, not argumentative. A string of *sententiae* takes the place of a chain of reasoning, *sententiae* sometimes brilliant, sometimes paradoxical, but only pleasing to those who are attracted by that strange compound, a sort of Swedenborgian Laroche-foucault. Here are some of the better sayings:—

“We attach ourselves violently to our teachers and historical personalities, and think the foundation shaken if any fault is shown in their record. But how is truth hurt by their falling from it? The law of gravity is not hurt by every accident, though our leg be broken. No more is the law of justice by our departure from it.”

"The word miracle, as it is used, only indicates the ignorance of the devotee, staring with wonder to see water turned into wine, and heedless of the stupendous fact of his own personality."

"Montaigne kills off bigots, as cowage kills worms; but there is a higher muse there sitting where he durst not soar, of eye so keen that it can report of a realm in which all the wit and learning of the Frenchmen is no more than the cunning of a fox."

"Shall I make the mistake of baptising the daylight, and time, and space, by the name of John and Joshua, in whose tent I chance to behold daylight, and space, and time? What anthropomorphists we are in this, that we cannot let moral distinctions be, but must mould them into a human shape! 'More morality' means—not put into a personal master of morals."

"Luther would cut his hand off sooner than write theses against the Pope if he suspected that he was bringing on with all his might the pale negations of Boston Unitarianism."

In effect, the article tells us little that Mr. Emerson has not told before, or that might not be gathered from the writings of any preacher of "an Eternal and Immutable Morality;" but it says what it has to say in a manner not without signs of that genius which all must admit that Mr. Emerson possesses. But in his writings, as in those of his follower Lowell, the man himself is always too prominent; the very turn of the phrases has an air of effort, and even, if it is respectful to say so, of working for effect. There is in Emerson a sort of struggle between sympathy and self-consciousness that is distressing to the impartial reader, who comes to him ready to admire. The gospel preached is the gospel of sympathy, but the manner is the manner of one who cannot for a moment lose himself in his doctrine. The remaining articles in this Review mainly touch questions of immediate American interest, such as the very thorough paper on "Chinese Immigration." Mr. Edison, the inventor of the phonograph, writes in a tone of proper enthusiasm about the future of his instrument, which is to absorb all the functions of the photograph and the telegraph, and transform them into something transcending our wildest dreams. We are to have "books of 40,000 words upon a single metal plate ten inches square;" songs "reproduced with marvellous accuracy and power;" "a doll which may speak, sing, laugh, or cry, may be safely promised our children for the Christmas holidays ensuing;" and "it will henceforth be possible to preserve for future generations the voices as well as the words of our Washingtons, our Lincolns, our Gladstones, &c., and to have them give us 'their greatest effort' in every town and hamlet in the country, upon our holidays."

In the *Atlantic Monthly* a paper called "May Days," consisting of extracts from a spring journal by Henry Thoreau, gives us a welcome glimpse into the qualities of a writer and observer who has been for some time in America the object of a special cult, but who is very little known in England. Thoreau appears in these extracts as a faithful, and generally speaking a poetical, observer of nature, as an ornithologist and naturalist crossed with a Hawthorne-like vein of reverie. His knowledge of the Concord landscape, of its river, its fields, its birds and beasts, appears to have been marvellously minute, and to some extent he possessed Hawthorne's power of photographing not only things, but impressions of things: of bringing before his reader, for instance, not only the minute sounds and sights which greet an evening wanderer on the hills—the "faint multitudinous sound" of the frogs, the first "whip-poor-will," the spears' lights on the river—but the whole weird aspect of the "vast wild earth" of the twilight. In this gift he approached Hawthorne; but these extracts, taken as a whole, are a decisive proof of how far he stands behind his master. Thoreau's touch is uncertain; his taste far from unerring. The careless freedom of Hawthorne's journal-style at its best, a freedom observable in his treatment of trivial and great things alike, Thoreau is able to rival only so long as he deals

with things small and tangible and perfectly familiar to him; with creatures and their habits, with the changing colour of trees, with the strange suggestive scents of the woods and hills. As soon as he takes the forward step into the world of human analogy and sentiment, which Hawthorne was perpetually taking, he seems to us to drop at once to the rank of an imitator, now of Emerson, now of Hawthorne, and sometimes of a singularly unsuccessful imitator. The fatuity of some of the quasi-philosophical utterances of these extracts is depressing, and shows a sublime belief in the writer's own inspiration, which may perhaps account for the *animus* which marks the notice of a recent memoir of him in the *North American Review*. It is rightly felt by many that Thoreau was not a great enough man to despise his kind. There are other articles in the magazine worth reading—for instance, Mr. Henry James's paper on "Recent Florence," which is slight enough, but sometimes pretty, and sometimes amusing, and marked, moreover, by some rather happy criticism of the general tone and standpoint of Mr. Ruskin's famous little books.

SELECTED BOOKS.

General Literature.

- BROWNING, Robert. *La Salisaz: the two Poets of Crolsis*. Smith, Elder & Co. 7s.
CROSSE, A. F. *Round about the Carpathians*. Blackwood. 12s. 6d.
MASSÉRIAU, L. *Les colloques scolaires du XVI^e siècle et leurs auteurs (1480-1670)*. Paris: Bonhomme.
MEIGNAN, V. *Aux Antilles*. Paris: Plon. 4 fr.
NARES, G. S. *Narrative of a Voyage to the Polar Sea, 1875-6, in H.M. Ships Alert and Discovery*. Sampson Low. 42s.
SKARZYŃSKI, W. V. *Adam Smith als Normalphilosoph u. Schoepfer der Nationalökonomie*. Berlin: Grieben. 7 M.
SMILES, S. *George Moore, Merchant and Philanthropist*. Routledge. 16s.
ZOLA, E. *Une page d'amour*. Paris: imp. Dubuisson.

History, &c.

- BABELON, E. *Les derniers Carolingiens, d'après Richer et d'autres sources originales*. Paris: Lib. de la Société Bibliographique. 3 fr.
DESJARDINS, E. *Géographie historique et administrative de la Gaule romaine*. T. 2. *La Conquête*. Paris: Hachette. 20 fr.
GAFVAREL, P. *Histoire du Brésil Français au seizième siècle*. Paris: Maisonneuve. 8 fr.
REUSS, R. *Die Beschreibung d. bischöflichen Kriegeres anno 1592*. Strassburg: Treutzel & Wurtz. 3 M. 50 Pf.
SCHWARZ, J. *Die Demokratie*. 1. Bd. 2. Hälfte. 1. Abth. Leipzig: Duncker & Humblot. 8 M.

Physical Science.

- BAAS, J. H. *William Harvey, der Entdecker d. Blutkreislaufes, u.s.w.* Stuttgart: Enke. 5 M. 20 Pf.
BRANDT, A. *Ueb. das Ei u. seine Bildungsstätte*. Leipzig: Engelmann. 7 M.
COMES, O. *Funghi del Napolitano. Partì 1 e 2*. Basidomietti. Napoli: Detken & Rocholl. 10 L.
HASSE, C. *Anatomische u. palaeontologische Ergebnisse*. Leipzig: Engelmann. 2 M. 40 Pf.
SAINT-CLAIRE DEVILLE, Ch. *Coup d'œil historique sur la géologie et sur les travaux d'Élie de Beaumont*. Paris: Masson.

Philology.

- KABEL, G. *Epigrammata graeca. Ex lapidibus collecta*. Berlin: Reimer. 12 M.

CORRESPONDENCE.

SHELLEY REMINISCENCES.

King's College: May 11, 1878.

With the permission of my friend Prof. Craig, University College, Wales, I give the following extract from a letter lately received from him:—"I walked the other day to Rhayader. You remember, no doubt, that Shelley went there on a visit to his cousin T. Grove in 1811 and that it was from there that he went up to London, urged by the pressing letters from poor Harriet Westbrook. . . . I saw the house; it is about five miles from Rhayader. . . . I did not succeed in finding the exact house in which Shelley lived when after his marriage with Harriet he came to live there for the second time. As you remember, this was shortly after his return from Ireland (from his second visit) and just before he went to Lymouth, Devon. It was at Nant Gwillt he lived, going there after, Shelley-like, traversing the whole of North and part of South Wales for a house; I think about the end of April, 1812. All I can say is that he chose well, for a more delightful valley than this

Cwm Elan I never saw. . . . I went to Nant Gwillt House, and was referred to a certain old gardener of eighty-five. He did not know much [about the object of my enquiries]; but I had a most interesting conversation with his wife, an old woman of seventy-eight or so. She said that she had never heard of anybody of the name of Shelley; but that she knew the Groves, both the old gentleman and the young one. I take it that the young one was Shelley's friend. She carried the post-bag to the house when a little girl. I did not expect to get any information from her; but, as I was waiting for her husband, I asked her about the Groves. She said they had often visitors. I asked did she remember any of the young gentleman's visitors. She did not at first; but, at last recollecting herself, said, 'Oh! there was a very strange gentleman used to come here, he who put the 5l. note on the boat.' This made me prick up my ears, remembering Hogg's tale about the 5l. note Shelley set a-sailing on the Serpentine; and I asked her what she meant. It came out that this visitor, who must surely have been Shelley, used to do a great many strange things. He used to go about with a very long pole to keep out of the rocks and from the bank his little wooden boat, 'about so long'—i.e. about a foot; and that she herself saw him put a 5l. note on it to sail it [which got lost], but it was brought to him afterwards by a man. I showed her a likeness of Shelley, a bad one, in that little Dugdale's 2-vol. Shelley. She said it was something like him, and that he always used to keep his neck bare and his shirt open (just as he is always painted), but not so open as in the picture. She then remembered that he afterwards was there with his wife, and ladies, I think she said [Eliza Westbrook was with them], and that his wife was very pretty. She could not exactly remember where they lived, but spoke of two houses, one of which it must have been (there are very few houses there), but she told me that she would find out more from her brother and another old man. . . . I will go again and find out the cottage which Shelley described as all covered with roses, I think, and in which he would have stayed longer if the farmer who owned it would have allowed him."

I feel sure your readers will think that this picture of the young poet with his "very long pole" and his boat and its costly paper-sail is not one to be lost. "Ipse ratem conto subigit, velisque ministrat" with a 5l. note. In one of his letters he writes thus of the neighbourhood in which he presented this strange figure:—

"We are now embosomed in the solitude of mountains, woods, and rivers, silent, solitary, and old, far away from any town, six miles from Rhayader, which is nearest. A ghost haunts this house, which has frequently been seen by the servants. We have several witches in our neighbourhood, and are quite stocked with fairies and hobgoblins of every description."

In another, to Godwin, he speaks of "this scenery—mountains and rocks seeming to form a barrier round this quiet valley, which the tumult of the world may never overleap."

JOHN W. HALES.

THE BODLEIAN MS. OF CATULLUS.

Oxford: May 8, 1878.

In an article on Catullus, by Mr. Henry Nettleship, in the *Fortnightly Review* of this month, the following statement occurs:—

"Our existing text of Catullus depends on a single copy, which, after having been lost for more than three hundred years, reappeared at Verona in the fourteenth century, and was afterwards again lost to the world. Until Dr. Baehrens undertook his recension of the text only one copy of this manuscript, preserved formerly at St. Germain, but now at Paris, was known to be in existence. Dr. Baehrens has been fortunate enough to discover, in the manuscript Catullus of the Bodleian Library at Oxford, a sister copy to that of St. Germain, dependent likewise on the lost Verona manuscript."

It might be supposed from this that Dr. Baehrens was the discoverer and first editor of the valuable Oxford MS. of Catullus (Canonicus 30). A friend to whom I submitted the paragraph did actually make this inference. Now, my edition of Catullus

published in 1867, in which a complete collation of this MS. was given to the world for the first time, and in which I state (Prolegom., p. xxxv.) that it was believed by Mr. Coxe to be written at the end of the fourteenth century, and (p. xxxvi.) that it was, in my own judgment, either the most ancient of our extant MSS. or only inferior to the Germanensis, preceded the *Analecta Catulliana* of Dr. Baehrens (1874), and his subsequent edition containing a re-collation of G and O (1876), by a period of not less than seven years. In fact it was published while Baehrens was a youth at school; and my first acquaintance with the MS. (about 1860) must have been made when Baehrens was still a child. It was not difficult with my statement before him, as well as the large apparatus of other MSS. collated in my edition—to say nothing of the peculiar typography by which the coincidences of the two fourteenth-century MSS. were often brought prominently before the reader by being marked in red ink—to arrive at the conclusion which Dr. Baehrens put forth in his *Analecta*. Whether that conclusion is the right one I have discussed in another place. But, if Mr. Nettleship means to assert that the two MSS. G O (the St. Germain and the Oxford) are both direct copies of the lost original rediscovered early in the fourteenth century, I say with confidence that the assertion is not proved and is on many grounds improbable. This does not impair their value as the earliest extant drafts of that original; but it does greatly affect the importance of Dr. Baehrens' so-called discovery. It is of some consequence in a country where scholars are little ready either to examine the MS. treasures within their reach or to collate them or publish them, that the exceptional few who do should not lose the credit of their undertaking. The Canonici MS. from its antiquity and integrity has changed the position of Catullian criticism. I had always held it one of my chief claims to consideration as a scholar that I was the first to bring it before the world. Mr. Nettleship's statement is pretty certain to make most of those who read it believe that this glory is not mine but Baehrens'.

ROBINSON ELLIS.

Oxford: May 11, 1878.

Mr. Robinson Ellis has complained of the words in which, in a recent article in the *Fortnightly Review*, I spoke of the services rendered by Baehrens to the criticism of Catullus. The sentences in question are quoted in full in Mr. Ellis's letter to the ACADEMY, and he adds this comment: "It might be supposed from this that Dr. Baehrens was the discoverer and first editor of the valuable Oxford MS. of Catullus (Canonici O). A friend to whom I submitted the paragraph did actually make this inference."

In a private letter to Mr. Ellis I have distinctly disclaimed the interpretation which he says might be put upon my words. Here I will only say that I am much surprised that either he or anyone else has thought it possible. The natural sense of my last sentence is this: "Dr. Baehrens has been fortunate enough to discover that the Oxford MS. of Catullus, with the name of which scholars are familiar, is a sister copy," &c. I do not know what appeal lies against the claim *Ego sum vis Britannus et super grammaticam*; but were I to say, "Until recently Smith was supposed to have only one cousin, but Brown has been fortunate enough to discover in Jones another cousin of Smith," neither Mr. Ellis, nor his friend, nor any educated Englishman, would suppose that I intended to attribute to Brown the glory of having discovered Jones. I assumed the existence of the Oxford MS. as a known fact, and did not mention Mr. Ellis's collation of it made eleven years ago, because I was speaking only of the most recent works which have left their mark upon the criticism and interpretation of Catullus. In discovering the exceptional value of the MS. Baehrens, no doubt, started by employing Mr. Ellis's collation; but this fact does not, in my

opinion, affect the question of the credit due to him as the discoverer of that exceptional value.

I would gladly have been spared the necessity of entering into this discussion; but the rest of Mr. Ellis's remarks compel me, in mere justice to myself, to explain and defend my paragraph in the *Fortnightly Review*. Mr. Ellis's letter might easily lead an ordinary reader to forget a distinction which is all-important to my case: I mean the distinction between the first collation of a MS. and the right estimation of its value. The first collation of the Oxford MS. was, as all scholars know, published by Mr. Ellis in 1867: but the question with which I am concerned is this, whether he or Baehrens was the first who really perceived its importance.

The authority to which I shall appeal in support of my opinion is one which Mr. Ellis will recognise: his own Prolegomena and *apparatus criticus* of 1867. Before I wrote my article in the *Fortnightly Review* I read, for the second or third time in my life, all that Mr. Ellis says in his Prolegomena about the Oxford MS. (O). I may be wrong in my inferences; but I must confess that I never could, nor can I now, discover from anything that Mr. Ellis said in 1867 that he had then formed anything like the same judgment of this MS. as he now expresses in his letter. The Oxford MS., he now says, "has changed the position of Catullian criticism." Very probably: but on p. xvi. of his Prolegomena Mr. Ellis, when distinguishing between two classes of MSS., one represented by the Datanus (D), the other by the Germanensis (G) and those like it, *quae maxima turba est*, does not mention O at all. In this important context it is passed over, left nameless in the *maxima turba*. On p. i. it is indeed mentioned, but only as one of a number of *boni codices* which resemble G. When he comes to speak of his MSS. in detail, Mr. Ellis says that he thinks O the oldest Catullus MS. known, or at least the oldest except G; but (and this is very important) he gives no hint that he takes its antiquity to be any measure of its value. This passage in Mr. Ellis's Prolegomena must not be taken by itself, but in connexion with his whole argument; and his argument distinctly is that the Datanus, though written some seventy or eighty years after G and its cognates, really represents an older and better tradition than they. One cannot infer, then, that because Mr. Ellis said in 1867 that O was one of the oldest, he therefore thought it one of the most important, of his MSS.

But did Mr. Ellis, in 1867, bring out the importance of O by giving its readings a prominent place in his *apparatus criticus*? I may again be wrong; but, often as I have examined that *apparatus*, I am unable to find that he did so. Sometimes, indeed, the readings of G and O are mentioned in juxtaposition; but quite as often, I think, those of O are thrown promiscuously together with those of the *maxima turba*: a strange way, surely, of treating a MS. which "has changed the position of Catullian criticism." Mr. Ellis apparently thinks that a mere reading of his Prolegomena and inspection of his *apparatus criticus* would have made it easy for Baehrens to arrive at his view of the value of O. On this point I must confess to having the strongest doubts; at least I can only say for myself that it would have taken me a great deal of time and trouble to arrive on such data at such a conclusion. And in behalf of Baehrens it must be remembered that, though his first impressions were derived from the readings given in Mr. Ellis's *apparatus criticus*, he has since confirmed them by an independent collation of his own.

I think I am justified, then, in saying that there is nothing in Mr. Ellis's Prolegomena and *apparatus* of 1867, which would lead his readers to suppose that in 1867 he put the same value upon O as he now does. And the scholar who was the first to put a really high value upon it is Baehrens.

I must now say a word on the question

whether G and O are directly copied from the lost Verona original.

"If," says Mr. Ellis, "Mr. Nettleship means to assert that the two MSS. G O are both direct copies of the lost original rediscovered early in the fourteenth century, I say with confidence that the assertion is not proved, and is, on many grounds, improbable. This does not impair their value as the earliest extant drafts of that original; but it does greatly affect the importance of Dr. Baehrens' so-called discovery."

With regard to G, I do not understand Mr. Ellis to abandon the position which he took up in 1867 (Prolegom., p. xvi.), where he says of the scribe who wrote G: "*Vere colligitur ipsum illum codicem transcripsisse quam quinquaginta ante annis Veronensis invenisset.*" As to O, the remarkable agreement of whose readings with those of G is notorious, I can only say that, so far as I know, all recent critics of Catullus, except Mr. Ellis, are agreed that it is likewise a direct copy of the lost original; and that there is nothing in his Prolegomena of 1867 to contradict such a conclusion.

The sum of my argument is, that the value of the Oxford MS. of Catullus as a twin-representative, with the Germanensis, of the lost Verona original was not recognised by Mr. Ellis in 1867, so far as it is possible to judge from his Prolegomena and *apparatus criticus* then published; that whether it be a direct copy of the Verona MS. or not, Mr. Ellis did not attribute to it, in 1867, anything like the importance which he now does: and that the merit, not of having first collated it, but of having discovered its importance, belongs therefore to Baehrens.

H. NETTLESHIP.

MR. STOKES'S HARNESS PRIZE ESSAY.

Trinity College, Cambridge: May 13, 1878.

The writer of an unsigned article in the ACADEMY of May 11 on Mr. Stokes's "Harness Prize Essay" on the chronological order of Shakespeare's plays has gone out of his way to attack Mr. Lumby and myself. He assumes "that the absence of the results of Mr. Stokes's fourth method of enquiry, 'Mental Tests,' is rightly accounted for by the names of the examiners, who would not have tolerated 'aesthetic considerations' of any kind," and urges Mr. Stokes to enlarge and re-cast his book, "setting prosaic Cambridge examiners aside."

As the results of Mr. Stokes's fourth method of enquiry are not absent from his essay, it is useless to speculate as to the reason of their absence; and, whatever may be the reviewer's opinion of my mode of dealing with "aesthetic considerations," I can assure him they will not deter me from giving his method of criticism a very prosaic epithet.

W. ALDIS WRIGHT.

May 15, 1878.

As Mr. Wright's scorn of aesthetic or, as it is called, "the higher criticism," was loudly proclaimed by Mr. Wright himself in his *King Lear*, 1875, p. xviii.; as he there declared that aesthetic notes were "beside the scope and purpose of these books as vehicles of instruction and education," thereby assuming that the leading-out of the higher faculties of a boy's mind—its education—was to be accomplished by looking out words and allusions in a dictionary, &c., for him; as Mr. Wright has intentionally kept out of his Introductions—since he has written them alone—such grateful passages as those which refreshed the dryness of their fellows on pp. iv. of *Richard II.*, and xvi. of *Hamlet*, when Mr. W. G. Clark's name was signed before his; as Mr. Wright's one and entire attempt at aesthetic criticism since has been the following on the lovely *Midsummer Night's Dream*:—"We know that Malvolio's strange conduct is described by Olivia as very Midsummer madness, and a Midsummer Night's Dream, therefore, is no inappropriate title for the series of wild incongruities of which the play consists;" as this characteristic of Mr. Wright's comments was the reason that the Rugby editions of Shakespeare's

Plays were not withdrawn but continued; as perhaps nine out of ten of the many English teachers and intelligent pupils the Reviewer has met have complained of the absence of any attempt on Mr. Wright's part to enable them to catch the points of character of the *dramatis personae*, and the special poetic and dramatic "notes" of each of Shakspeare's plays: the Reviewer feels that he was justified in saying that Mr. Wright would not tolerate "aesthetic considerations" *qua* Shakspeare. Deeply grateful as he, in common with all other Shakspeare students, is to Mr. Wright for his careful and conscientious work at Shakspeare, he does but echo the wish of hundreds of readers in desiring that Mr. Wright would give signs in word "that the gods have made him poetical."

THE REVIEWER.

THE DERIVATION OF "FOREST."

52 Thornhill Road, N.: May 11, 1878.

As in this country the belief that his opinions on linguistic questions connected with any language of which he has some knowledge are sufficiently valuable to be published appears to be shared by every educated man who is not a scientific philologist; and as life is short; I rarely notice the results of that belief. But as the derivation of the English word *forest*, discussed by Mr. Cliffe Leslie at the end of his instructive letter in to-day's ACADEMY (p. 415, col. 2), is of more than merely philological interest, I hope he will not think it impertinent in me to furnish some information on the subject.

1. The Old French *forest* and the German *forst* are, as Mr. Leslie states, forms of the same word. 2. It is all but certain that the German *forst* was borrowed from the Late Latin or Early Romanic *forestis* (-ta), if not from the Old French word itself. 3. The word *forst* was pretty certainly not introduced into German until long after the Teutonic settlement of Britain. 4. One can therefore hardly, *a priori*, believe that some form of *forst* was brought here by the Germans (English) from their native forests. 5. Forests are frequently mentioned in the extant Old English literature, and are never called by that name, or any allied form, till considerably after the Norman Conquest. 6. One therefore cannot, *a posteriori*, believe that some form of the word *forest* was in use in England long before that event. 7. The word *forest*, in its present and only English form, was certainly brought here from France by the Normans. 8. The derivation of the Old French *forest* (Italian *foresta*, &c.) from the Latin *foris* or *foras* is, though hardly certain, decidedly the most satisfactory that has been proposed.

HENRY NICOL.

London: May 14, 1878.

A German philologist writes to me in reference to the etymology of the word "forest" suggested in my note on Forest Law, in the ACADEMY, May 11, that although J. Grimm at one time connected it with *fohra* (Mod. Germ. *föhre*), a "fir," the derivation now generally accepted is from the Latin *foras*, *foris*. He adds, however, that *foresta* does not mean a district out of the jurisdiction of the common law, but one *extra murum* or unenclosed, as distinguished from a walled or enclosed park. "The Italian *forestiere*, a foreigner, a man from without, comes from the same root. The English word *forest* thus can scarcely be called French, but is one of the many feudal terms formed in the *infima Latinitas*, which passed into all modern European languages."

T. E. C. LESLIE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 20.—4 P.M. Asiatic: Anniversary.

8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.

8 P.M. British Architects.

8 P.M. Victoria Institute: "Physical Geography," by J. Thornhill Harrison.

TUESDAY, May 21.—3 P.M. Royal Institution: "Vegetable Morphology," by W. T. Thiselton Dyer.

7.45 P.M. Statistical: "Progress of the Foreign Trade of the United Kingdom since 1856," by W. Newmarch.

8 P.M. Civil Engineers: "The Design, generally, of Iron Bridges of very Large Span for Railway Traffic," by T. C. Clarke.

8.30 P.M. Zoological: "Description of a New Genus of Snake in the Family of *Ophimacridae*, from Southern India," by Lieut.-Col. R. H. Beddome; "Reports on the Collection of Birds made during the Voyage of H.M.S. *Challenger*, X," by P. L. Slater; "On New and Little-known *Asiatidae*," by J. Wood Mason.

WEDNESDAY, May 22.—8 P.M. Literature: "On the Turkish Race as a Nationality," by J. W. Redhouse; "On the Present Greek Race," by Sir Patrick Colquhoun.

8 P.M. Society of Arts.

8 P.M. Geological.

THURSDAY, May 23.—3 P.M. Royal Institution: "On Colour," by Lord Rayleigh.

8 P.M. Society of Arts.

8.30 P.M. Royal. Antiquaries.

FRIDAY, May 24.—3 P.M. Linnean (Anniversary): Presidential Address.

8 P.M. Quckett: "On the Structure of the Eyes of Insects," by B. Thompson Lowe.

9 P.M. Royal Institution: "Geology of Gibraltar and the Opposite Coast of Africa," by Prof. Ramsay.

SATURDAY, May 25.—8 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.

3 P.M. Physical.

3.45 P.M. Royal Botanic.

SCIENCE.

A Monograph on the Development of Elasmobranch Fishes. By F. M. Balfour, M.A. (London: Macmillan & Co., 1878.)

THERE is no branch of biological investigation which did not, as it were, date a start of fresh life and vigour from the time of the enunciation of Mr. Darwin's great theory. It is a constant source of gratification to Mr. Darwin's disciples to find that in whatever direction careful biological research is pushed, the results always drop into their places in the scheme, and are found replete with an interest which in the absence of the theory would have been entirely lost. Embryology is probably the particular branch of biology which has received the greatest impulse, and the largest accession of significance in its details, from the establishment of the theory in question; and among the many workers consequently evoked in this field, Mr. Balfour is one of a select few who have been pre-eminently successful. The largeness of the number of new facts of the highest interest which Mr. Balfour has discovered by dint of gallantly persevering in the investigation of the minutest details in the development of a few closely-allied animals appears astonishing when we encounter his results brought all together in the present volume.

No one who has not had experience in the investigation of anatomical problems by the method of microscopic sections can adequately realise the amount of labour which is represented in the work now before us. In choosing the elasmobranch fishes, the sharks and skates, as the subject of his investigations, Mr. Balfour advisedly selected forms which were most likely to retain in their embryonic conditions an instructive recapitulation of historical development, for the elasmobranchs, to quote the opinion of Prof. Gegenbaur, must, of all known forms, be considered as standing nearest to the main stem of the family tree of the gnathostomous vertebrata, that is, that of all the vertebrates except the lampreys and Amphioxus. Mr. Balfour's anticipations are fully borne out in his results.

Most remarkable facts have lately been ascertained by various observers concerning the process of impregnation and cer-

tain changes which are found to take place in the ovum during its maturation prior to this event. In the case of a large number of widely differing animals, where this process has been carefully watched, it has been found that at the time of the ripening of the egg the germinal vesicle loses its membrane, which becomes absorbed, and that its contents assume the form of a spindle-shaped body, which becoming divided discharges at the surface of the egg a part of itself, termed a polar cell ("Richtungskörperchen"). A second polar cell is formed in the same manner as the first, and then part of the spindle remaining is converted into a nucleus, the female pronucleus. The formation of the polar cells has as yet been determined with certainty only in the case of invertebrates; but there seems every probability that the same process occurs in the ovum of vertebrates. In the invertebrates the process is a rapid one; but it appears from the observations of Calberla that in the ovum of the lamprey, *Petromyzon Planeri*, the formation of the female pronucleus from the germinal vesicle takes place very slowly while the larval Ammocoetes is being converted into the mature Petromyzon. It seems proved that normally only a single spermatozoon is concerned in the impregnation of an ovum. The head alone of the spermatozoon penetrates the ovum, and becoming converted into the male pronucleus conjugates with the female pronucleus, and out of the resulting mass is formed the first segmentation nucleus. In the case of the lamprey a special string of protoplasm, the Spermgang of Calberla, serves as a path for the passage of the male pronucleus from the micropyle to the female pronucleus. Calberla has watched the approach of spermatozoa towards the egg in the lamprey. Numerous spermatozoa may be seen to swim towards the micropyle, but miss the opening, and striking the egg membrane around, to adhere and perish. Only one spermatozoon at last hits off the right spot, and within fourteen or fifteen seconds after it has reached the outer micropyle opening, the protoplasm of the ovum within, though as yet untouched by it, shows consciousness of its presence by raising itself up at a spot opposite the inner opening of the inner micropyle into a crater-formed prominence. The entrance of a second spermatozoon is carefully precluded. Mr. Balfour has given a most valuable summary of our knowledge concerning the phenomena accompanying the maturation and impregnation of the ovum in the last number of the *Quarterly Journal of Microscopical Science*.

Mr. Balfour finds that in elasmobranchs the mesoblast is formed entirely from the hypoblast, and with regard to its origin he says that "the tendency of our present knowledge appears to be in favour of regarding the body cavity of vertebrates as having been primitively the cavity of alimentary diverticula, and the mesoblast as having formed the walls of the diverticula." The cavities of the diverticula survive in the elasmobranch embryo as the hollows within the muscle-plates which extend to the summit of the plates in these vertebrates; and even in the mammalian embryo the same

extension of the body cavity into the vertebral portion of the mesoblast occurs. Mr. Balfour, following the lead of Prof. Ray Lankester, suggests that in the ancestors of vertebrates, as development progressed, the muscular system of the diverticula of the alimentary canal gradually took the place of the primitive muscular system of the body, which was originally, as now in coelenterates, a specialisation of the epiblast.

Only a few of Mr. Balfour's most interesting results can find mention here. One of his best-known and most startling discoveries is that of the derivation of the notochord in elasmobranchs from the hypoblast. Mr. Balfour is of opinion that the balance of evidence is in favour of the notochord being a true hypoblastic organ, and considers that Hensen's observations on mammalia, and Kowalewsky's and Kupffer's on ascidians and Amphioxus, give support to this hypothesis. The fact that the notochord is unsegmented is certainly in favour of its being hypoblastic in original derivation. Gegenbaur considers the fact to point to the great antiquity of the organ as belonging to an ancestral form in which a metameric structure had not yet been developed.

The paired fins are found in elasmobranchs to arise as special developments of a continuous ridge which appears on each side of the body of the embryo, and which extends from just behind the head to the level of the anus, and this fact strongly supports the hypothesis that the two pairs of limbs of all vertebrates are the remnants of continuous lateral fins. In harmony with this conclusion is the fact that in the derivation of the muscles of the limbs from the muscle-plates, portions of several muscle-plates grow out into the substance of each limb.

The derivation of the generative elements is a point of great importance. Mr. Balfour finds that the primitive ova give rise to both male and female products, which are thus of mesoblastic origin; and since in elasmobranchs at least the mesoblast is entirely derived from the hypoblast, the condition is entirely at variance with that which obtains in Hydractinia, where, as Van Beneden has shown, the spermatozoa are formed from the ectoderm. The generative products of vertebrates are thus no more homologous with those of coelenterates than are the muscular systems in the two groups, and the resemblances in the form of the spermatozoa must be considered as due to homoplasy.

Most remarkable is Mr. Balfour's discovery concerning the development of the spinal nerves. The posterior roots grow out as discontinuous processes from a continuous outgrowth from the spinal cord, whereas the anterior roots arise quite separately from one another as conical outgrowths from the cord itself. The cranial nerves appear to show by their mode of origin that they are nerves of one root only, and that a dorsal one; and no traces were found of cranial nerves corresponding to anterior roots. In Amphioxus, as Mr. Balfour has shown, only dorsal nerve roots are present throughout the body. Such he conceives was the condition in primitive vertebrates, the ventral roots being secondary acquisitions. The ancestral condition is thus retained in the case of the cranial nerves of the higher vertebrates.

The series of sections into which the head cavities within the head of the embryo elasmobranch are divided on either side are regarded as equivalents of the muscle-plates of the body. A table is given by Mr. Balfour, in which the correspondence of these sections of the head cavities with the cranial nerves and branchial arches is given. The number of segments included in the head of gnathostomous vertebrates is considered to be at least eight, but behind these, in ancestral forms, once existed a number of other segments now lost.

It is impossible within the limits of the present article to describe more of Mr. Balfour's brilliant results; reference must, however, be made to his very satisfactory elucidation of the relation of meroblastic to holoblastic ova, and to his account of the development and adult condition of the organs of excretion and generative ducts. The series of segmental tubes with mouths freely open into the abdominal cavity present in elasmobranchs are certainly remarkably like the segment organs of annelids. Gegenbaur, however, considers that the two sets of organs must not be considered as homologous or genetically connected, because in the elasmobranchs these organs all open into a single longitudinal canal. He considers that the true representatives of these so-called segmental tubes and their duct are to be found rather among less highly differentiated forms—viz., the flat worms.

In the present very imperfect condition of knowledge of embryology, interpretation of observed facts is extremely difficult, and in very many cases bare conjecture only as to the meaning of embryonic structures or modes of growth is admissible. Mr. Balfour is extremely careful and guarded in the very numerous and brilliant suggestions by which throughout the present work he seeks to connect the facts which he has determined with the past history of the vertebrata. The greatest difficulty is caused by the obscuration of the recapitulative phases of embryonic life, which are caused by larval adaptation, and the loss of ancestral structures by disuse.

The present work, consisting as it does of a series of papers already published at various times, and now bound up together, would certainly have been far better had a revision been possible, but no doubt the author avoided this on the ground of expense in a work which will probably, from its very technical nature, not command a large sale. It would, however, surely have been better to have given the date of publication of each of the chapters.

With regard to the illustrations, it may not be out of place to express an opinion that the custom of giving in monographs such as the present exact drawings of particular microscopic preparations is to be deplored, and should, except under exceptional circumstances, be abandoned. Why should all kinds of irregularities caused by unequal shrinking of the object cut, or oblique cutting of sections, or breakage, be represented in the figures to puzzle the reader? The preparations, figures, &c., can only be one or two out of many hundreds made use of by the investigator to attain his results. It is quite impossible to place the entire

evidence before the reader, and the results must after all be taken on trust in the powers of observation of the author. Hence it seems much better that drawings should be given in which are combined results attained from a series of preparations, and representing conclusions as clearly as possible. It is certain that the reader would benefit greatly by the adoption of such a plan.

H. N. MOSELEY.

GUYARD'S ARABIC PROSODY.

Théorie Nouvelle de la Métrique Arabe. Par M. Stanislas Guyard. (Paris: E. Leroux, 1877.)

ARABIC prosody has hitherto always been a difficult problem to European scholars; and even those who have treated the subject at considerable length, as Ewald, for example, have been obliged to arrive at the conclusion that it is neither based on accentuation, nor on a strict observance of quantity. It is true that, in spite of the many and complicated modifications which a single foot may undergo, an Arab, or one who has once learnt the Arab method of reading poetry, will never make a mistake in the rhythm of a verse; yet it is no less certain that our ordinary system of notation utterly fails to render an intelligible account of it. In the metre called *Rejz*, for example, the foot --- may be interchanged at will with ---, ---, or ---; but, as the metre in question is professedly composed of repetitions of one and the same foot, it would at first sight appear impossible to introduce such licences without destroying the character of the verse, while, in fact, their presence does not really affect the unity of the rhythm. Even greater apparent liberties may be taken in some metres, and yet the rhythm of a verse is at once evident to an Arab eye and ear. M. Stanislas Guyard, in the treatise before us, has hit upon the solution of the difficulty, and has given a scientific analysis of the Arab prosodial system. He recognised first that the principle of rhythm depends on no artificial laws of quantity or the like, but on the natural pronunciation of the words of the language itself; and he also discovered what is, like most great discoveries, quite obvious—namely, that the difficulty of transcription is due simply to the imperfection of the notation employed.

Regarding words from a purely acoustic point of view, the author concluded that the words of any language have a natural rhythm which is capable of being expressed by musical notation; and he further proved that all metres are nothing more than a development of this, and depend in fact upon the natural rhythm of sentences.

Every word consists of a succession of sounds, the duration of which depends on strong or weak syllables regularly spaced, which by their periodical recurrence constitute a 2-4 time, the strong syllables corresponding to *beats*, and the weak to *half-beats*. For a word to be perceived by the ear as possessing the natural rhythm which constitutes its *unity* it should not exceed a 2-4 time. The long and short vowels which mark the measure have a normal duration of

half a quarter of a time: thus, if we take a second as the duration of a time, a long vowel will last a half-second, and a short vowel a quarter of a second; but in some cases, as in prepositions, &c., either the long or the short time may be wanting, and the word must then be pronounced as though attached to another. Some words, again, consist only of a long and a short, and in these cases the quarter-time that is wanting to complete the measure is made up either by the production of a *supplementary syllable* or by a *silence*. Thus, in the French word *reste*, where the *e* of the first syllable which receives the *ictus* lasts a *time*, and the second, or mute *e*, lasts a *half-time*; to make up the unity of the word another *half-time* must be produced, and this is really done by the almost imperceptible sound made by the mouth acting as a resonator immediately after pronouncing the consonant *s* without a vowel. This sound, which is entirely neglected in the old prosodiocal system, is a real and important factor in the analysis of a word; some languages have a special sign to express it.

In Arabic, when two consonants come together without a vowel between, this *buccal resonance* is expressed by the sign *‘* (*jezma*, “cutting off,” or *sukûn*, “rest”). Where the same consonant is repeated, as in the Italian *caval-lo*, a *silence* is produced instead of the *buccal resonance*. This in Arabic is noted by the sign - (*tashdîd*, or “strengthening”). Having thus explained the elementary sounds of which words are composed, M. Guyard proceeds to demonstrate the applicability of *musical notation* to express them all, and at the same time shows how utterly inadequate for this purpose was the old system of longs and shorts (- and ∪). Thus by the latter the Arabic word *fa’ala* was considered to be represented by ∪∪∪, no account being taken of the increased force given to the first syllable by the accent of intensity, by which it becomes equal to a long (-); *fū’ilun*, again, was noted ∪-, whereas the first syllable is really equal to a long and a short (- ∪). Measured by M. Guyard’s principle these two words become ∪∪ and ∪∪-: that is to say, they each possess the natural rhythm of a 2-4 time. Longer words, composed of three or more syllables, will in the same manner be found divisible into measures of 2-4 time, and may be considered as *bars*; these, again, may be arranged in *phrases*, so that every sentence composed of words will have its natural and distinctive rhythm capable of accurate musical notation. If in the two members of consecutive phrases words of the same measure be employed, the result is verse. From this it is evident that verse is nothing more than a particular case of the natural rhythm of prose.

The advantages of this treatment of the question of prosody are manifold. In the first place, it becomes possible to analyse a metre and to give a reason, instead of an arbitrary rule, for the changes or licences which are permissible in particular feet; secondly, it affords a means, not only of noting the true rhythm of a metre, but of expressing that hitherto indefinable something—the intonation and inflection of the voice—which we are accustomed quite erro-

neously to call “accent.” It is a well-known fact that those persons who begin to learn a language by repeating poetry after the declamation of a native arrive much sooner at a correct accent, because they learn from the first the correct rhythm of words and sentences. With us in Europe few persons speak a foreign language well who have not lived in the country where it is spoken; in India a Moslem child begins to learn to read Persian poetry, and to learn it by heart, before he is even taught the grammar or vocabulary, and as a result he learns to speak and write Persian correctly ever afterwards. However we may prove such a system to be theoretically wrong in principle, it is a fact that the ordinary Indian child who repeats like a parrot his *Kerimâ* ultimately acquires a better knowledge of Persian than the ordinary English schoolboy who is early instructed in the scientific subtleties of grammar acquires of Latin.

M. Guyard’s system applies in reality as much to one language as another, but he has in the present work developed it in the investigation of the Arabic metrical system; the choice was a good one, for it is evident that any theory which can satisfactorily explain all the anomalies and intricacies of Arabic prosody will be capable of universal application. He finds that the various feet, expressed by technical words, which constitute the Arabic metres are the types of the most common forms of words in the language. These feet, differing in the arrangement of *longs* accented or not, of *shorts*, of supplementary articulations and of silences, are nevertheless all composed of measures of 2-4 time. Thus feet of which the rhythm is closely similar may be substituted one for another in a verse. Most of the *shorts* of which feet are composed are invariable, while the *longs* may be either simple, or consisting of a long and a half, of a double long, or of a long followed by a silence equivalent in duration either to a short or a long. If we transcribe the scansion of a verse after the method proposed by M. Guyard all the irregularities disappear, whereas by the old Latin method of longs and shorts they are for the most part inexplicable. M. Guyard uses two forms of notation, one purely musical, writing down a sentence or a verse as though it were a tune; the other a modification of the old system. The following example will explain the method employed:—

TAWÎL.

Fa . . ‘ouou . lôn Ma . . fâ . i . lôn Fa . .

‘ouou . lôn Ma . . fâ . i . lôn

This, of course, only expresses the intervals, but by writing it out with the notes, key, &c., the exact *tune* in which it is declaimed may also be shown. This metre in the old notation would be expressed simply by ∪∪ | ∪∪∪ | ∪∪ | ∪∪∪!

A knowledge of prosody and facility in reading verse with the proper accent and intonation is so important an aid in textual criticism that Arabic scholars should be grateful to M. Guyard for this most useful and practical manual of the subject.

E. H. PALMER.

OBITUARY.

By the death of the Rev. Robert Main, M.A., F.R.S., the Radcliffe Observatory at Oxford has suffered the loss of its painstaking and industrious director. After taking his degree at Cambridge in 1834, Mr. Main was selected in the following year by the present Astronomer-Royal for the post of first assistant at the Royal Observatory, Greenwich. In this position Mr. Main acquired those habits of order and regularity which enabled him, since in 1860 he was appointed to succeed the late Mr. Johnson in the charge of the Radcliffe Observatory, to get through the work of the observatory, and to publish its annual volumes with a promptitude and regularity similar to that of his predecessor, or to that which distinguishes the work and the publications of the Greenwich Observatory. For some years before his death Mr. Main was engaged on preparations for a great catalogue of stars, which is intended to embody the results of the observations of stars made under his directorship, but which he has not been spared to finish. Considerable progress, however, has been made with the reductions, and the mean results are stated to be nearly completed. Beside his labours contained in the Greenwich and Radcliffe volumes, Mr. Main has contributed papers to the *Memoirs* of the Royal Astronomical Society, and has published some separate books, especially, in 1863, a *Practical and Spherical Astronomy, for the Use chiefly of Students in the Universities*. He has also published a series of sermons. His health had been failing for some time past, and he died on May 9, in the seventieth year of his age, much respected and regretted.

We hope to give a detailed account next week of the life and works of Prof. Joseph Henry, the distinguished Secretary of the Smithsonian Institution, who died on the 13th inst., in his eighty-first year.

SCIENCE NOTES.

ASTRONOMY.

Astronomical Observations made at the University Observatory, Oxford, under the direction of C. Pritchard, Savilian Professor of Astronomy. No. 1. —The publication of the first fasciculus of results of the new Oxford Observatory fairly claims a somewhat detailed notice. The Observatory was erected at the expense of the university, and was so far in readiness by the autumn of 1875 that observations were then commenced, the results of which up to the end of 1877 are recorded in the present publication. The objects for which the institution has been established are twofold. The main and fundamental intention is stated to have been to provide the university students with the means of efficient instruction in practical astronomy, while at the same time the professor shall have at his disposal adequate instrumental appliances for extending the science by actual observation. The instrument with which the observations were made is an achromatic telescope of 12½ inches aperture and 175 inches focal length, mounted equatorially, and provided with all the accessories suggested by the present state of science. The quality of the object-glass has been very carefully scrutinised, and it is stated that to the extent of a circle of at least twenty minutes of arc in diameter, and centrically situated, there has been no distortion detected in the telescopic field of view amounting to one-tenth

of a second of arc. The entire instrumental equipment has been executed by Mr. Howard Grubb, of Dublin, and it is considered a highly satisfactory instance of his well-known skill. The greater part of the observations recorded in this first publication were made with an ordinary filar micrometer, previously tested by the usual methods. The record of the observations has been divided into four parts. Part I. contains the results of three series of observations of the satellites of Saturn during the last three oppositions of the planet. The method at first adopted for measuring the coordinates of the satellites was to bisect the disc of the planet by estimation, and then measure the distance of the satellite from the estimated centre, but after a short time the method left an unsatisfactory impression on the observer's mind, and henceforth the measures were taken from each limb of the planet. In some cases, when the satellites were too near the limb of the planet to admit of certainty of measure, the distance was taken from the further limb, and then the diameter of the planet itself was measured under the same conditions in which the satellite was observed. The coordinates resulting from the observations are given as differences of right ascension and of north polar distance. Contrary to custom, the differences of right ascension are reckoned positive when the satellite precedes the planet. In all cases in which these differences are not determined by transits, but by micrometrical measurements, it would have been preferable to give the direct results without reduction to the parallel of Saturn, so as to avoid a needless double reduction. The number of resulting differences of right ascension in the case of Enceladus is 10, of Tethys 48, of Dione 53, of Rhea 82, of Titan 97, and of Japetus 45. There is also one observation presumably belonging to the innermost satellite Mimas. Part II. contains 400 observations of 118 double stars. Part III. gives the results of the observations of all the comets newly discovered in the year 1877. They were regularly observed at Oxford from the day of the first telegraphic intimation of their discovery until they disappeared from view. Approximate elements of their several orbits were completed as soon as possible. The comet discovered by Borrelly was observed between February 20 and April 4 on 16 days, that by Winnecke between April 7 and July 4 on 37 days, that by Swift between April 16 and June 4 on 16 days, that by Coggia between September 18 and December 7 on 12 days, and finally that discovered by Tempel in October on three days. The elements of these comets are also given, together with an ephemeris of Winnecke's comet, with which the observations themselves have been compared. Part IV. contains newly computed elements of the orbits of the three binary stars, ξ Urae majoris, 70 Ophiuchi, and μ^2 Bootis, and their comparison with observations. While engaged on this interesting work Prof. Pritchard has reluctantly come to the conclusion that in consequence of the often excessive discrepancies between the observations of different observers, the accurate determination of the orbit of a double star remains for the astronomy of the future. The contribution of the university Observatory towards this object will be made by careful and often repeated observations of a very few double stars included in a selected list. Some observations have been attempted of the newly-discovered satellites of Mars; but the aperture of the Oxford telescope is hardly sufficient to cope successfully with such faint objects. Independently of the foregoing work, the Observatory has been diligently engaged upon the task of photographing the moon. Nearly 1,200 measurable photographs have been secured by means of the admirable reflector of thirteen inches aperture, made by Dr. De la Rue, and presented by him to the university. A very beautiful engine for completing the measurement of the lunar photographs has recently been received from the same generous quarter; and the hope is expressed that

in due time, and by means of this instrument, the amount of the moon's physical libration may be ascertained, if any exists to an appreciable extent. Prof. Pritchard acknowledges the assiduity and skill with which his two assistants, Mr. W. E. Plummer and Mr. C. A. Jenkins, have done their work at the Observatory. The geographical position of the place, as furnished by the Ordnance Survey, is stated to be "Long. $1^{\circ} 15' 5'' 991$ W. of Greenwich, Lat. $51^{\circ} 45' 34'' 152$," which statement is not devoid of an unwonted degree of apparent precision, as it corresponds to about an inch on the earth's surface.

The Transit of Mercury on May 6.—Most observers in England, who looked hopefully forward to observing the transit, have been disappointed by the unpropitious state of the sky. At the Royal Observatory, Greenwich, great preparations had been made. For, in addition to the instruments belonging to the Observatory, the equatorials and detached telescopes returned from the Transit of Venus expeditions were mounted, so that there were not less than fourteen instruments, with apertures ranging from 12.8 to 2.8 inches, available, to each of which an observer was assigned. But the sun was completely hidden by cloud throughout the transit, with the exception of a short break beginning about ten minutes after internal contact and lasting perhaps a quarter of an hour, during which some observations referring to the aspect of the planet could be made. The accounts of the several observers apparently disagree. While some saw a minute bright spot, slightly diffused, but with a brilliant starlike nucleus very near the centre of the planet's disc, others could not detect the slightest trace of a permanent white spot within the disc. And while some observers saw a bright halo round the disc, much brighter than the ordinary surface of the sun, and with an inner and much brighter ring close to the disc, the halo or corona appeared to others evidently fainter than the sun, and still other observers could not detect any ring either luminous or shadowy surrounding the planet. The reconciliation of these and other discrepant accounts, and the convincing explanation of the true causes of the discordant appearances, will probably not be an easy task. Observers in England generally seem to have been little favoured by the clouds. Circumstances appear to have been more favourable in Scotland, the transit having been successfully observed at Lord Lindsay's Observatory, Dun Echt, Aberdeen. Though a thin cloud covered the sun at the time of the beginning, the external contact was well observed spectroscopically by Lord Lindsay, who detected the approach of the planet by the covering of the C line thirteen seconds before the limb encroached upon the continuous spectrum of the photosphere. At the Paris and other Continental observatories more or less satisfactory and valuable observations have been obtained. But whatever disappointment some observers in Europe may have experienced, it is gratifying to know that observers in America, where the whole transit has been visible, have been successful, and especially that the expedition sent out by the French Government to Ogden, Utah, U.S., has not been sent in vain. Very satisfactory observations and many photographs are reported to have been taken there.

THE periodical comet discovered by Tempel in 1873 returns to perihelion at the beginning of September. An ephemeris of its path, prepared by M. Schulhof, is published in the *Comptes Rendus* of May 6, according to which the comet is to be searched for near 16h. Om. right ascension and in about 6° northern declination in the constellation Serpens.

BOTANY.

At a recent meeting of the Schlesische Gesellschaft für vaterländische Cultur, Prof. Cohn mentioned a case of the poisoning of hundreds of sheep, at Namslau, from eating *Lupinus*. Two

circumstances were spoken of as probable causes. Prof. Cohn had, a year previously, demonstrated the existence in *Lupinus* of an active bitter principle of which the poisonous properties, closely allied to the poisonous alkaloid of the water-hemlock, are established. The other probable cause was found to be the occurrence, at any rate in most of the specimens submitted, of sclerotia, which, when unripe in autumn, burst out in the form of small black warts closely arranged in vertical series; they were supposed to belong to a *Peziza*. In the specimens sent from Namslau this year, *pycnidia* were found to have taken the place of the sclerotia. Prof. Cohn remarked that the question as to whether the poisoning should be attributed to the *Lupinus* or to the fungus must be settled by chemical experiment. Dr. Eidam then gave an account of his cultivation of the sclerotia. Pieces of the stem of *Lupinus* were placed in a damp atmosphere under a bell-jar, and were soon covered with *Botrytis elegans*, Lk. The oval spores of this fungus were easily obtained in a pure state, and on being placed in a suitable nutritive solution were caused to grow without difficulty. They first became globular and then emitted a germ-tube which soon branched and formed a septate mycelium. It grew so abundantly that in order to examine the different stages of its progress satisfactorily it was found necessary to employ the method usual in cases of this kind, of selecting a single spore and cultivating it alone in a very weak nutritive solution spread out on a slide. Soon there appeared on the mycelium sessile or shortly stalked excrescences, usually with a broad base and sometimes isolated, but oftener in groups. Each of these cells, some of which were divided by a septum and others branched laterally, came to a conical point where a number of small bodies were successively produced. These small bodies were believed by Dr. Eidam to be of the same nature as the spermatia described by Dr. Stahl as occurring in *Collema*. No trichogyne nor any analogous organ was discovered in this case, however probable the existence of such an organ may have been. The next process observed was the formation on the mycelium of sclerotia, which ultimately proved to be the same as those found on the stalks of *Lupinus*. Dr. Eidam believes that after a period of rest these sclerotia give rise to the fructification of a *Peziza*, but he could not induce any farther development. The only result obtained from continued cultivation was the observation of the production of large druses containing oxalate of lime, and of course a repetition of the formation of the conidia of *Botrytis elegans*. This case seems, so far as the observations go, to bear considerable resemblance to that of *Peziza Fückeliana*, in which Prof. de Bary found that if the sclerotia germinate shortly after their formation, the result is a mycelium bearing conidia again; but if germination is delayed for a month or two, the basin-shaped fructification commonly known as *Peziza Fückeliana* is formed. By following Prof. de Bary's plan of cultivation in this case, the circumstances justify the expectation that Dr. Eidam will obtain a similar result.

IN No. 11 of the *Botanische Zeitung* will be found a description of a new apparatus for measuring the quantity of watery vapour absorbed by plants.

IN the *Botanische Zeitung* (Nos. 13 and 14) there are the reports of two lectures by Prof. Max Reess on *Saccharomyces albicans* (*Oidium albicans*, Robin). The first gives an account of his experiments, and the second deals with the question as to the identity of the above fungus with *Mycoderma vini*. Prof. Reess's experiments show pretty conclusively that they are different plants, and he therefore denies the accuracy of the Grawitz doctrine (see *Virchow's Archiv*, Bd. lxx. Heft 4, August 1877), which he says has a very slender basis. The lectures seem to be of much medical as well as botanical interest.

AN interesting discussion on some disputed points of botanical nomenclature has lately been engaged in by Profs. De Candolle and Caruel, and Messrs. Hiern and Ball, in the *Journal of Botany*. The next number will contain the views of the editor (Dr. Trimen) on the disputed points.

WE have received the second edition of Mr. W. Robinson's *Parks and Gardens of Paris*. It is well printed, and contains many excellent illustrations.

Pine Plantations in France, by John Croumbie Brown, LL.D., is very little more than a compilation from the works of various authorities (chiefly foreign) on matters relating to forestry, and this special branch of it in particular. Nearly the whole book consists of long quotations which have been already published, and therefore require no notice here.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 9.)

LORD CARNARVON, President, in the Chair. Mr. Nesbitt exhibited drawings of two vases in the church of St. Mark, Venice. One of these is made of sardonyx, mounted on a silver gilt foot, and is surrounded by fifteen half-length figures of cloisonné enamel, representing Christ, the Virgin Mary, and divers saints and angels. An inscription on the rim mentions the name of the emperor Romanus, referring to the last of that name, who reigned in the latter half of the eleventh century. The other bowl is of dark brown glass, with medallions of human figures copied from the antique, and an unintelligible Kufic inscription. The workmanship is Byzantine. Mr. C. K. Watson read a paper on the use of the word *Celtis* for chisel, from which is derived the word *Celt*, commonly used by antiquaries. The only authorities for the use of the word are an inscription—which has since been shown to be forged—and a single example in the Vulgate in Job, c. 19. In this case, Mr. Watson argued, *celte* was a mistake for *certe*, which appears in some early and good MSS., and the word thus owes its existence to an error. Mr. Coote referred to the similar case of the word *Hebrides*, which originated in a misprint of the word *Hebudæ* in an early edition of Solinus. Mr. Evans remarked that some editions of the Vulgate have *scelte* or *scelte* in place of *celte*, and was inclined to think that *certe* was a transcriber's correction of an obscure word which he did not understand.—Mr. Brabrook exhibited a matrix of a seal bearing a hand, holding a lamp and a fleur-de-lis, found near Barnstable.—The Rev. J. R. Shepard exhibited a bronze mediaeval candlestick; and Mr. Evans exhibited a fine specimen of a twisted bronze anklet, found near Toulouse.

LONDON MATHEMATICAL SOCIETY.—(Thursday, May 9.)

LORD RAYLEIGH, F.R.S., President, in the Chair. Prof. Henrici communicated a paper by Dr. Klein, of Munich, "Ueber die Transformation der elliptischen Functionen." Prof. Cayley spoke on the theory of groups. Prof. Kennedy read his "Notes on the Solution of Statical Problems connected with Linkworks and other Plane Mechanisms." The special object of the paper was to give an elementary solution of the problem: given a linkwork or plane mechanism of any number of links, with any force acting on any one of them; to find the magnitude of the force necessary to balance the mechanism if acting in any direction on any other link. The method employed was the replacement of the two links on which the forces acted by two others, which had the same instantaneous centres and the same angular velocity ratio, but which were so chosen that they could be directly connected together by a third link. In this way a simple combination of three links was used as a "virtual mechanism" to replace the original complex linkwork, and the solution became extremely simple. Incidentally Prof. Kennedy took occasion to insist on the advantages of the consistent use of the notion of the instantaneous centre, even in the most elementary treatment of mechanical problems. Mr. Glaisher gave the gist of his "Generalised Form of certain Series," and Mr. Kempe read part of his paper "On conjugate Fourpiece Linkages."

ROYAL SOCIETY.—(Thursday, May 9.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"On the Action of Sonorous Vibrations in Varying the Force of an Electric Current," by Prof. Hughes; "Note on the Minute Anatomy of the Thymus," by Dr. H. Watney; "On the Classification of Locci," by Prof. Clifford; "Description of the Harmonic Analyser," by Sir William Thomson.

NEW SHAKSPEARE SOCIETY.—(Friday, May 10.)

F. D. MATTHEW, Esq., in the Chair. Mr. T. A. Spalding read a paper on "Elizabethan Demonology"—an attempt to sketch out the leading features of the belief in evil spirits as it existed during the Elizabethan epoch, more especially with reference to Shakspeare and his work. The paper was divided into three sections. The first dealt with the general laws that appear to have operated in creating and modifying the belief in the existence of good and evil spirits:—(1) The impossibility of Monotheism; (2) The Manichean error; and (3) The tendency to convert the gods of hostile religions into inferior, or even evil, spirits. This last tendency was traced through the Greek, Neoplatonic, Jewish, and Christian systems; with the difference in this last, that the mediaeval Church in its missionary efforts compromised to a certain extent with the heathen mythologies, and identified their purer beliefs with its own. The foundation, therefore, of the diabolic hierarchy was the exploded beliefs of the heathen nations; but the more important of the Teutonic deities are not to be traced in it on account of this absorption. In the second section the actual belief of Shakspeare's contemporaries was discussed under three heads:—(1) The Classification; (2) Appearance; and (3) Powers of the Evil Spirits. Under the first head the reader took occasion to point out the relation of *King Lear* to Dr. Harsnet's *Declaration of Egregious Popish Impostures*. Under the third head the capacity to assume various forms—human, animal, or divine—was discussed, with special reference to the transitional belief of the Reformation period on the subject of ghosts—the Conservatives believing in the return of disembodied spirits, the Reformers attributing such appearances to the machinations of the evil one—and the manner in which the transition is reflected in *Hamlet*. The second power was that of possession; and the various methods of exorcism were also described. The power of causing bodily diseases and the incubus theory were also alluded to. The reader opened the third section by pointing out that the only difference between fairies and devils was the difference in degree of the evil they wrought—fairies, malicious; devils, malignant. This has an historical origin. When a nation, as in the pre-Reformation times, has unity of creed, and its attention is directed to agricultural and domestic matters chiefly, its spirits take their tone from this—become fairies, mischievous in homestead and field. When, however, the ancient creed gets exploded, and men have to encounter for themselves theological doctrines, the belief is in spirits who are scheming destruction of body and soul. But the change first occurs in the towns: the old belief hangs on much longer in country places. Hence, at both ends of Shakspeare's work, when he was most influenced by country life, we find fairy plays—the *Dream* and the *Tempest*. and in the middle, while his life was affected by town-thought, we get the great tragedies, in which devil-agency is so predominant. But the *Tempest* is not a mere return to the *Dream*. Shakspeare's works seem to bear the impress of a mental struggle that most men have to undergo. The starting-point for this is the first stage—of hereditary belief—where a man accepts unhesitatingly what he is taught: the *Dream*. The second stage—when doubts arise as to the truth of the customary belief, the period of scepticism, is illustrated by the great tragedies, the leading feeling of which is that an overruling evil fate sweeps good and bad equally to destruction: that man is the toy of malignant beings. The third period—the period of intellectual belief—is illustrated by the *Tempest*, where Shakspeare, Prospero-like, teaches that man, by nobleness of word and work, by self-mastery, may overcome this evil; that his great duty is to fight out the cause of truth and right in the present; to leave peering into the sleep that rounds this little life, and make the world happier and better than he found it.

FINE ART.

THE GROSVENOR GALLERY.

(First Notice.)

THE second exhibiting season of this important enterprise does not show any falling-off from the first: rather on the whole an advance. Mr. Burne Jones is as fine, if not, to the unaccustomed eye, quite as surprising; Mr. Millais finer; Mr. Watts, on the whole, less impressive, but on the same dignified level of purpose and performance. In landscape, Mr. Lawson creates a sensation which was not paralleled last year by any work in that class of art. Then, to keep up the calibre of the display, there are such artists as Herkomer, R. W. Macbeth, Legros, Gregory, Whistler, Tadema, Tissot, Spencer Stanhope, Leighton, Boughton, Armstrong, Crane, Albert Moore, Poynter, Boehm, and Lady Waterford, not to name others who might nevertheless well be specified. The most serious deficiency is in historical painting: we have and we enjoy here the ideal, but not to any reasonable degree the historical, with its deep interest in strong and significant facts. As to any comparison that might be raised between the Grosvenor Exhibition and the Royal Academy, it would be futile to deny that the former leaves a far more serious and satisfying impression: it is like the sensation which one receives from joining a circle of highly-intelligent and cultivated people, as contrasted with a haphazard miscellaneous company: one finds more to stimulate, and is conscious of more delicate gradations of appreciation. Even if the total of active working faculty be not really greater, the opportunity for profiting by it is vastly increased. Not indeed that there are no commonplace exhibitors or no bad works at the Grosvenor: for, with all its merits of tone and material, this is far from being the case. We could name various instances in point, where mere personal indulgence, or lax good-nature, seems to have given the *entrée*; but we would rather abstain from so invidious a proceeding.

In spite of formidable competitors, the leading and informing spirit of the Grosvenor Gallery is again Mr. Burne Jones. This gentleman contributes a set of six single figures, the *Seasons* and *Day* and *Night*, making a connected series, and in addition four other pictures, and a work in a novel metallic process. There are four main constituents throughout Mr. Jones's art which deserve to be defined at the outset: to name them may stand in stead of a good deal of attempted description of subject-matter—which, in fact, is never the strong point with this delightful painter—and of that labour of word-painting which after all can go but a little way towards expressing the intrinsic properties of pictorial art. These four constituents are—(1) Imaginative *naïveté*; (2) Sentiment in the guise of self-absorption—or (as one may prefer to call it according to the several phases it assumes) abstraction, languor, or dejection; (3) Amorousness as the general key-note; and (4) Splendour of colour. We might add—but this belongs more to the artist's idiosyncrasy and his method of work—an old-world sympathy which clothes everything in a chivalric or a classic garb: for Mr. Jones, poetry is something which belongs to the past, and the present knows not of it, and does not admit of its development. The painter's series of the *Four Seasons* is admirable according to these lines of thought and sentiment: the beautiful little quatrains, inscribed on scrolls for the respective figures, should be read by the visitor, and will be found as gracefully sad as the pictures themselves: they are the work, we believe, of Mr. William Morris. The *Summer* and *Night* may be singled out for special praise: the former a queenly lady "to the bath addressed;" the latter magically blue. *Luna* may be classed along with these; a lovely colour-invention of veiled though brilliant blue tints: the curled female form, with drapery clouding the face, is charmingly apposite. *Pam* and *Psyche*, the

nymph received by the shepherd-god as she emerges from the river, is sweet and fine, with ripe simplicity of colour. It may, however, be allowed that Pan's left arm and hand, poised on the rock, are small and feeble; and the petrology of the picture is innocent of anything that was not within the range of Italian painters of the fifteenth century. The two most important works yet remain, *Laus Veneris* and *Le Chant d'Amour*: the first, it is noted in the catalogue, was painted in 1873-5, the second in 1873. Of the two, we prefer the *Chant d'Amour*, which represents a mediæval lady playing on a hand-organ in the pleasure of a castle; Love plies the bellows, and a knight listens, reclined on the path close by a flower-bed. This has a truly extraordinary intensity of colour; we do not exaggerate in saying that it would stand comparison with a Giorgione; the sentiment also assimilates closely to that of the same magnate of Venetian art, and is even sustained at a more uniformly high pitch than one mostly finds it in his works. The *Laus Veneris* portrays a lovely and love-pallid queen in her bower, with her crown doffed and set on her knee, and her maids of honour diversely occupied in the preliminaries of music and song; five knights on white horses pass outside the casement: one of them looks in with a peculiar thrill and expectancy, which finds its response in the throbbing heart of the queen. It appears to us a rather disagreeable piece of mannerism that the helmed visages of these men should all be perfectly hairless. The queen's countenance is a triumph in its way, though we do not think it a flawless model of beauty: poetry is the right verbal medium for expressing its meanings, and this has been done (with more or less accuracy of interpretation) in a sonnet by Mrs. Moulton. The colour is like a flower garden for vividness—not, indeed, unassailable by the critic, but none save a great colourist could keep it so near as Mr. Jones does to being unassailable. Last comes *Perseus and the Graine*, executed on wood in a very peculiar fashion, the figures being all made out in metal of very low relief, except the heads, and any part where flesh is exposed. This is to be "the first of a series to illustrate the tale of Perseus." The effect, close to the eye, is cold, shiny, and crinkled: no doubt, however, it is not quite fair or reasonable to estimate the effect until the series shall be placed *in situ*—whatever its destined position may be, for this is not explained in the catalogue.

Along with Mr. Jones we will name two other painters, Mr. Crane and Mr. Spencer Stanhope. *The Fate of Persephone*, by the former artist, is a large work, of considerable pretension and no little achievement. We do not think, however, that it is quite within the proper range of Mr. Crane's faculty: it comes rather too near to classical severity and completeness, and does not sufficiently draw upon those powers of capricious fancy, romantically irresponsible, with which he is richly endowed. Mr. Stanhope, who is as marked though not as consummate a mediævalist as Mr. Burne Jones, sends three pictures—*The Shulamite*, quaintly accomplished and attractive in its way, but unreasonably mannered; *Night*; and *Morning*. We like *Morning* the best: the invention here is extremely bold, if also somewhat crude, in its literalism of symbol. The naked youth, swathed only with fluttering wrappings of pink and blue (which we may construe into tints of cloud and zenith) is pouring out of a lamp upon his outstretched fingers a jet of golden light—actual gilt in the picture—which splinters downwards into a profusion of luminous shafts.

Of Mr. Watts's contributions, the chief one is that entitled *Time and Death*. This is a noble invention, which in a healthy state of art-patronage would at once find its proper place in some public building. Time is shown eternally young, immeasurably strong, forward-eyed: he advances with his inevitable unpausing gait, holding his mighty scythe: the puny globe appears

just in front of his knee. With his left he holds the right hand of Death, a white-faced woman with drooped eyelids, draped in white over green: her lap is full of cropped flowers—the rose, the lily of the valley, and others. Clouds are before her path. Above these two portentous forces hovers Retribution, a vast female form with the balance and the sword. The sky is of full unchanging blue. In the close proximity of an exhibition-room, this grand work shows some deficiency in handling and colour-treatment; and certainly the torso of Time is yellow to excess. The other large picture of Mr. Watts, an allegory of *Mischief*, is in a lower line of invention, and has technical shortcomings which we shall not pause to specify. *Ophelia*—the face of the forlorn demented lady seen bending over the willow-shaded stream with a kind of fascination in her gaze—strikes one at first as distressful almost to the point of squalor, and the mode of painting is somewhat slight though masterly; this work, however, gains greatly upon further inspection. The small *Sir Galahad* had been seen before; but we gladly re-behold it, and along with it the very fine portrait of *W. Strickland Cookson, Esq.*

Of Mr. Herkomer's two principal works we have already spoken with the unstinted praise they deserve: the large water-colour of *Richard Wagner*, which appears here also in the form of an etching, and the peasant-group "*Who comes here?*" Mr. Robert Macbeth's picture, *Coming from St. Ives Market*, is excellent in movement: a strong work, but comparatively sketchy, which appearance arises partly from the horrid clouds of dust with which it is half-filled. Mr. Legros shows unequally. The one thing that is exceedingly fine is the *Interior of a Church in the North of France*, with a few praying or silent figures; the faces come out perhaps a little too clearly for the general effect of half-tone, but this is hardly to be blamed. The sentiment of that intimate, personal worship which is to be witnessed in Catholic churches, habitual and casual at once, was never more exquisitely conveyed. The praying woman in the middle distance, with her open palms in downward action, is a lovely figure: yet not superior to the *femme du peuple* of vivacious strong temperament and dark complexion who comes in front, and the placid woman, of clear conscience and engaging good-temper, beside her. The old man and woman in the background could not be missed without great detriment to the picture; they are precisely where they should be, and as they should be. A larger canvas than this has been given by Mr. Legros to *Le Repas des Pauvres*—three men at table at a very humble but not actually sordid sort of restaurant. This work has the wonted merits of its author—seriousness, actuality, a superiority to all kind of trick or factitious embellishment, the pathos which arises from the mere presentment (the mere verbal statement, as one might call it) of cheerlessness in real life; we can hardly say, however, that it makes a picture. *The Close of the Day*, an old wayfarer resting on a roadside bank, and dozing off, is again strongly pathetic in this direction, but is not among the artist's finer pieces of execution. The portraits of *Prof. Cassell* and *Prof. Clifford*, "painted before the students of the Slade School of Art," are manly, capital performances. Another excellent portrait is that by Mr. E. J. Gregory—*W. T. Eley, Esq.*: grey hair, full weatherworn complexion, costume of yellowish-brown velvet, crinkled here and there with a most telling touch; he holds the collar of a dark-brown spaniel, which looks upward, muzzle and eye pointing to his master's visage with craving affection. The mixture of facile slightness with force in the painting of this dog is remarkable: the general tone of the picture, solid and dark. The pendant to Mr. Gregory's portrait is one by Mr. Millais, very nearly of his finest quality; full of lifelike directness and painterlike certainty and accomplishment: *Twins, the Daughters of T. R. Hoare, Esq.* The twin ladies in dark-green riding-habits, and accom-

panied by a deerhound, are, as one might expect, extremely alike: the painter has rightly kept up the same likeness, with several minor points of diversity, in the costumes and the general disposal of his sitters. Mr. Millais's other contribution is named *A Good Resolve*: a Scotch country lass turning down the corner of a page in the Psalms, to break herself of a "besetting sin." This is not a particularly interesting work: but, like almost everything that Mr. Millais does, it has that distinctive property of an actual person or object in nature—that what seems commonplace at first gets less and less so as you look, and at last hardly looks commonplace at all: familiarity quenches contempt. Mr. Whistler re-announces his eccentric gospel that human beings are, for the purposes of art, not human, but merely so much opportunity for colour or tone—colour-pegs though not clothes-pegs. An *Arrangement in Blue and Green* means a portrait of a young lady in blue velvet very finely treated, and with a little (hardly any) green discernible in her hat; a *Variation in Flesh-colour and Green* means a number of Japanese women with a prospect of the river (Japanese rivers appear to be very like the Thames at Chelsea) through an open window; an *Arrangement in White and Black* means a young lady thus arranged or arrayed: her very brilliant complexion is too much assimilated by the painter to rouging, and in fact his system in these works does not allow adequate scope for genuine flesh-painting. We have frequently expressed our sincere admiration for Mr. Whistler's remarkable gifts, and we do so again now; though a little less of personal whim, and more willingness to take the world on the same terms on which other people take it, would by this time be of advantage to him as to most of us. Of Mr. Alma-Tadema's six pictures we have already made some mention: there is not so much in them to describe as to enjoy, and certainly the enjoyment to be got out of such admirable work as *A Bacchante* and *Painting* is of no ordinary kind. Next to the six of the semi-anglicised Dutchman come five works by a semi-anglicised Frenchman, M. Tissot. *Curiosa felicitas* is the distinguishing mark of Tissot's works; but it has a bad trick of lapsing into *curiosa infelicitas* every now and then, and we cannot say much for any one of his present specimens, except the *Study* (a young lady's face drawn with much refinement, the rest of the figure being left uncompleted), and *Croquet*. Here a girl of about fourteen, dressed in black and white, with her mallet poised behind her back, stands shadowed from the bright sunshine which swathes the lawn behind her: two other girls are further off, one lying forward, one kneeling: a white Pomeranian dog and a fountain enhance the life of the scene. This is a very enjoyable and uncommon production. M. Heilbuth has one fairly characteristic example, *Roman Orphans*: his other three count for nothing to his reputation, and for little, we should think, to the visitor's gratification. Mr. W. B. Richmond is represented by four portraits. One of these is a sensible, straightforward, and very carefully finished work, *W. Stewart, Esq., painted for the Wakefield and Barnsley Bank*, a head not much unlike Mr. Layard's. The others are all a little forced—the artist evidently aiming to do something that shall be at once charming and impressive; and he attains refinement, but rather at the expense of first-hand single-minded spontaneity.

We reserve for another article the landscape-art of the exhibition, and with this a certain number of the figure-subjects; also the water-colours and sculpture.

W. M. ROSSETTI.

SIR HENRY THOMPSON'S NANKIN CHINA.

THIS collection, now on view at the galleries of Messrs. Marks, the well-known china-dealers in Oxford Street (No. 395), contains over five hundred specimens—all good, and some matchless

—of this beautiful old ware. If not the finest collection in England, there are few finer, and it is particularly rich in choice specimens of the hawthorn pattern, two of which were recently sold at Captain Lukis's sale at Christie's for over 1,300*l*. Of the so-called "ginger jars" of this pattern Sir Henry possesses several, two of which are quite equal if not superior to Captain Lukis's. Nor would it be easy to match the exceptionally fine pair of vases (No. 6), with their spirited figures, rich colour, and pure glaze; the set of pots and beakers decorated with the Dog Foa (No. 21); such a curiosity as the pomegranate teapot (No. 243), with its quaint shape and decoration; the elegant ewers and bottles (Nos. 254 and 255), with their graceful arabesques and fine form; nor the magnificent beaker (No. 206). Although the sapphire-like blue of the best periods or factories dominates throughout, the range of colour is considerable. Sir Henry has not disregarded the claims of those deep indigo tones so frequently found in the aster bowls, nor the less lustrous beauty of the powder blue; while, as in the splendidly-decorated bottles (No. 204), he has admitted pieces of a rather poor and shallow colour on account of the superlative merit of their shape and ornament. On the whole, it is not often that even artists and china-lovers get so good an opportunity of studying decoration and comparing tints; but to the public generally the exhibition offers a rare chance of forming some judgment as to the wisdom or folly of the present taste or "craze" for the "old blue-and-white."

That two blue-and-white jars of no special beauty of form, and but ten and a-half inches in height, should be worth more than one thousand pounds, and that the loss of a cover should make a difference of one or two hundred pounds in the value of one, will always appear preposterous to many persons; but these hawthorn jars are not only "gems" metaphorically speaking, but have much the same relation to other china of the same description as the Koh-i-noor and other diamonds of remarkable size and brilliancy bear to ordinary stones. They are comparatively as rare, and as supreme in colour and lustre, and suffer as much in value by a flaw.

Indeed, there is much "method" in this so-called "madness," for the productions of the old Chinese factories at their zenith (now long past) have a value—both artistic and historical—which is unique. The blue colour without a tinge of red, the white paste without a tinge of yellow, blend with a perfection unknown to other porcelains, and with the even, bright, colourless glaze produce an effect on the eye of coolness and repose unapproachable by the soapy or chalky paste and staring or dull colour of even the best modern blue-and-white.

Those without a natural sense of decorative fitness and harmony of colour cannot be expected to appreciate the artistic properties of the Old Nankin; but even to such its historical importance must appear great if they consider it as the base of decoration for more than half the pottery and porcelain of Europe. All the blue-and-white Delft of Holland (despite the opacity of its body, the nearest approach to a perfect imitation of Nankin that has ever been made), the faience and much of the porcelain of France, the porcelain and pottery of the factories at Liverpool, Bristol, Worcester, and other places too numerous to mention, both at home and abroad, were at first a mere imitation of this ware, and, oddly enough, not of its finest patterns. If we except Italy, whose rich artistic heritage needed no external impulse, there is not a country in Europe that has not made attempts more or less unsuccessful to imitate the paste, the colour, the patterns, the glaze, and even the marks, of old "blue-and-white." Yet after two centuries of such efforts, never wholly abandoned, these hawthorn jars of Old Nankin, with their exquisitely modulated ground of translucent blue and their blossoms of pure milk white,

are still as unrivalled in their special beauty as the sculpture of Athens or the paintings of Venice.

The catalogue, with its beautiful paper, type, binding, and illustrations, is almost as choice in its way as the china itself. The drawings by Sir Henry Thompson and Mr. Whistler not only illustrate the collection, but the special merits of that kind of decoration carried to perfection by the Chinese, giving as they do as much essential truth and beauty as is possible with the means and labour employed, and wholly fulfilling the intention of the artist. They have been reproduced almost faultlessly by the Autotype Company's mechanical process, nor should scanty praise be given to Messrs. Marks for the taste shown in the binding and general "get-up" of this precious volume. COSMO MONKHOUSE.

ART SALES.

MR. HEUGH's important collection of pictures, which was sold by Messrs. Christie, Manson and Woods on Saturday last, included many works which had been not long ago sold under the hammer, Mr. Heugh having apparently been an active purchaser of much that was offered in the market. Another noteworthy point about his collection is that it contained certain conspicuous examples of the work of English "Pre-Raphaelite masters," which had been talked or written into much publicity at an early period of their existence, but which, when, after some change of fashion, they were offered at Christie's, realised considerably lower prices than we should have been led to expect. It may be said that the prices as a whole were not very high. A picture by Mr. Keeley Hilswell, a justly distinguished member of the Scottish Academy, fell for 100 *gs*. It represented a view on the Grand Canal, Venice. *Head of a Roman Girl*, by Leighton, 72 *gs*.; *Isabella*, by J. E. Millais, R.A., 61 *gs*.; *The Carpenter's Shop*—representing an habitual incident in the boyhood of Christ—by J. E. Millais, R.A., 450 *gs*.; the *Scapegoat*, a Scriptural subject by Holman Hunt, painted on the margin of the Dead Sea, with the mountains of Edom in the distance, 480 *gs*.; a portrait of Sir Walter Scott, by C. R. Leslie, R.A., exhibited at the National Portrait Exhibition in 1868, 120 *gs*.; *A Calm with Boats*, by John Sell Cotman, 105 *gs*.; Raeburn's portrait of his wife, Lady Raeburn, 610 *gs*.—a sum considerably less, it was stated, than it had fetched within the last two years; *Crossing the Brook*, a work of conspicuous merit from the brush of H. Thompson, R.A., painted about 1803, 780 *gs*.; *A Scene in Westmoreland*, a very fine example of George Morland, signed and dated 1792, 300 *gs*.; *The Masters Gaffer as Schoolboys*, by Sir Joshua Reynolds, a very well-known engraved picture, offered for sale quite recently, 320 *gs*. A portrait by Gainsborough of one of his daughters sold for 350 *gs*. and that of the other with a guitar, introduced into the composition, sold for 360. A landscape by the same master, representing, it was said, a view in Shropshire, sold for 500 *gs*. We further note a few among the foreign pictures, some of which were of good quality. *A View of Old London Bridge*, dated 1630—being an interesting picture by C. de Jonghe, which had appeared at the Wynn Ellis sale—750 *gs*. A good example of Netscher, *La belle Limonadière*—a room interior with a young woman in crimson velvet and white satin—208 *gs*. This was from the collection of the Count de Pourtales, and had been exhibited, we believe, at Burlington House. A picture of a group of roses, peonies, and pinks in a terra-cotta jar on a marble table, exhibited in 1834 and 1872, sold for 330 guineas. It was ascribed, and no doubt justly, to the great Dutch master of flower-painting, J. van Huysum. By William van de Velde there was a *Calm*, with fishing-boats at anchor, and a jetty at the left of the picture. It realised 235 guineas. A most agreeable example of Wynants, with figures probably by Lingelbach, was knocked down for 250 guineas. It represented

a sandy road, the like of which is so familiar to those acquainted with the works of this charming Dutch master of landscape. The Italian and Spanish pictures in the Heugh sale were not generally such as to attract great interest. A small painting of the *Madonna and Child*, by Murillo, was, however, handed over to a celebrated dealer, for the sum of 500 guineas. The day's sale realised 11,800*l*.

On the previous day Messrs. Christie, Manson and Woods had sold Mr. Heugh's water-colour drawings, which included some very noteworthy specimens of the art of Turner and of Peter de Wint. From the comparatively low prices given for some finished works of the last-named artist it may perhaps be conjectured that the popular taste of the day is agreeing with a judgment often expressed in critical circles that the charming art of De Wint is seen to greater advantage in his sketches than in his finished drawings. At all events, a view of Gloucester from St. Catherine's Hill, which had sold under the hammer in 1874 for 640*l*., realised on Saturday only 262*l*. 10*s*. By Copley Fielding, a Scotch lake scene was knocked down for 73*l*. By J. M. W. Turner, however, there were some notable falls of price. Thus, a *Patterdale*, said to have been sold in the Gillott collection for 850*l*., realised on Friday last only 338*l*. Again *Abbeville*, a vignette from the portion of the Novar collection sold last year, realised on Friday but 178*l*. 10*s*., while at last year's auction it had realised 288*l*. *Marly*, from the Novar sale, when regarded as a commercial investment, proved more satisfactory, for last year it realised 367*l*., and this year 400*l*. By F. Walker, A.R.A., the *Harbour of Refuge*—a sketch for his finished picture—fetched 63*l*. A volume containing 100 drawings in pencil and pen, from many hands, among which may be named Gainsborough, Prout, David Roberts, Sir Edwin Landseer, and Richard Doyle, realised 94*l*. 10*s*.

NOTES ON ART AND ARCHAEOLOGY.

MR. JAMES CAMPBELL, one of those painters of the "Liverpool school" who began several years ago exhibiting works on which considerable attention was bestowed both in Liverpool and in London, has lately completed a picture, *The Day before the Race*, which, in the form of a photograph now issued for sale, may prove popular, especially at the present time of year, the thick of the racing season. The scene is a training-stable, in which a veteran trainer is imparting some of the choicer secrets of his craft to a juvenile jockey, whose aptitude as a pupil appears to be such that he scarcely has occasion for any master. Another recent picture by Mr. Campbell is *The First Earnings*, a very well-chosen moment in the home-life of a struggling family. A widow's son has earned his first half-crown; equally to the delight of himself who holds it aloft, of his mother who foresees that the nippings of poverty will be not quite so keen henceforward, and of his child-sister, who gazes with half-wondering intensity at the very cheap doll, the first-fruits of her brother's affluence and goodnature. Mr. Campbell quitted Liverpool some years ago, and is now settled at Reigate.

VISITORS to the Royal Academy of the last couple of years will not have forgotten two pictures of a sort of series painted by Mr. F. W. Lawson, *Children of the Great City*. A third work in the series had been expected to make its appearance this year at Burlington House; but, having slipped out thence by one of those not easily-explicable mischances which attend the doings of Hanging Committees, it is now on view at 70 Pall Mall. This subject is named *Dawn*; and represents, with much truth of sentiment, and attention to a fresh and quiet effect of morning light, the interior of a garret, in which two orphaned sisters and a brother house their penury: Lambeth Palace is seen right opposite, beyond

the river, through the opened window. The eldest sister is now dying, her brother supporting her head, golden-haired, with pallidly-hectic cheeks: the younger sister still alumbers on her patchwork pallet. On the floor are an open book and a common paraffin lamp: pasted on the wall is a large woodcut of the Queen, well known in cheap shops and dingy neighbourhoods. Everything about the room and its habitants indicates degree of poverty which only stops short of the quail because the children are not of naturally coarse fibre.

THE Berlin Museum, after long negotiation, has been fortunate enough to acquire six remarkable works of Art from the Strozzi Palace. Of these, three are paintings of very high value, and three are works of sculpture that have long been known and classed as undoubtedly authentic. To speak first of the paintings. The oldest of these is a portrait by Sandro Botticelli of the unfortunate Giuliano de' Medici, who was murdered at the battle of the Pazzi conspiracy. The portrait, which was probably painted after his death, represents him in profile as a young man of twenty-five. The second in date is a portrait of the young daughter of Roberto Strozzi, who was banished from Florence in 1537, and spent some time in Venice, where this likeness of the fair-haired little girl of at most three or four years old (not ten as Browne and Cavalcaselle affirm) was painted by the master-hand of Titian. It is, at all events, signed *Titianus F.*, and even Titian's severely critical biographers admit its authenticity, though they have mistaken the age of the child. The third is a portrait of Simone Martelli, comparable, it is said, with the best portraits by his master in the Uffizi and the Pitti Palace. The works in sculpture are, if anything, still more noteworthy than the paintings. They consist of the celebrated bust of Marietta Strozzi, engraved in Perkins' *Tuscan Sculptors*, and signed upon the richly-carved pedestal with the name of Desiderio da Settignano, reckoned as one of this master's finest works; a bust, earlier in date, of Niccolò Strozzi, a banker in Rome in the fifteenth century, supposed to be by the early Florentine sculptor Mino da Fiesole; and a small bronze statue of St. John the Baptist, treated with old naturalism. This is said to be by Donatello, who, as we know, frequently chose this subject for his art; but it is difficult to criticise this work, as the bronze casting has not been entirely successful, and much of its delicacy has no doubt been lost. The Berlin Museum has paid the sum of 180,000 lire for these six works to the executors of the late Don Ferdinando Strozzi Majorca Renzi, Prince of Forano, &c., by whom, after remaining for many ages in the Strozzi Palace, they have been sold to fulfil their final destiny of instructing the public in a National Museum.

A FIGURE symbolising the *Genius of the Arts*, the work of M. Mercié, has just been set up on the Pavillon du Louvre, facing the bridge of Saint-Pères, in the place of the statue of Napoleon III. by Barye, which formerly occupied this position. The *Genius of Law*, or *Strength and Prosperity Renascent under the Reign of Law*, has also been treated by M. Crauk in decorative sculpture on the façade of the Pavillon de Marsan. Both works were uncovered at the opening of the Exhibition.

THE splendid altar-piece of the *Last Judgment*, by Rogier van der Weyden, belonging to the Hospital at Beaune, is now for a short time being exhibited in the Louvre, after undergoing a most careful and successful process of cleaning and restoration.

MAKART's picture of the *Entry of Charles V. into Antwerp*, which, as we have before stated, is creating a great sensation at the present time in Vienna, is taken from the well-known passage in Dürer's journal in which the simple-minded Nürnberg artist naively expresses his delight at the sight of "the costly triumph," and particularly at

"the beautiful young maidens whose like I have never seen," who formed part of the procession, and who were exhibited all but naked to the public gaze. Charles V., it appears, offended these young ladies, who all belonged to high patrician families, by casting down his eyes as he passed; but Dürer, as he afterwards explained to Melancthon, regarded them "attentively and closely, and without shame, because he was a painter." This is the incident that Makart has chosen for representation. Charles V. on horseback, it is true, forms the centre point of the composition, but the chief interest, and the real *raison d'être* of the picture, lie with the beautiful maidens and the painter, who is seen observing them with much interest. The whole is a wonderful scene of colour and theatrical display, in which single figures stand forth from the surging crowd with startling vividness. It is, in fact, painted with all Makart's coarse power, and is altogether a noteworthy work, which most people would feel desirous of seeing; but it is asserted that another cause for the crowds it attracts to the Künstlerhaus is the fact that a number of the figures introduced are portraits of persons moving in the highest circles in Vienna. The artist, following the well-known example of Paolo Veronese in his *Marriage at Cana*, has sought to give further interest to his work by depicting the beauties of the day in the dress and character of former times.

THE *Gazette des Beaux-Arts* has not yet suffered itself to be overwhelmed like other journals with the Paris Exhibition. It treats this month of subjects of purely artistic interest, beginning with the frescoes of Veronese at the castle of Masera, near Treviso, upon which we have a first article by Charles Blanc. Strange to say, since Carlo Ridolfi described these frescoes in his *Maraviglie dell'Arte* no competent critic has ever entered upon a full description of them until now. M. Charles Blanc made an excursion to Masera from Treviso in 1873, and his lucid account of the place as well as of the frescoes fully makes up for past neglect, and enables us to form with the help of the numerous illustrations a very clear idea of the artistic riches of this Palladian villa, or, as it is now called, *Castle*, of Masera. Eugène Fromentin is considered as a painter and a writer by M. Louis Gonse, his article being enriched by two capital reproductions from Fromentin's drawings. M. Duranty, whose shrewd criticism we have before noticed, offers some suggestive remarks respecting Daumier in a lively study of that celebrated caricaturist, whom M. Eugène Montrosier has also been studying of late in the pages of *L'Art*. M. Ephrussi treats of "The Italian Influence visible in a Work by Dürer," the work in question being a drawing in the Museum at Hamburg of the *Death of Orpheus*, a subject treated also by Mantegna in a similar manner, as seen in the drawing exhibited by Miss H. de Rothschild at the Grosvenor Gallery, and reproduced in the illustrated catalogue. Dürer's drawing, which was formerly in the possession of Sandrart, is compared with this by Mantegna, and also with a print by an anonymous Italian master, from which the figures in Dürer's work were evidently taken, so that it is needless to talk of "Italian influence" when we can trace direct copying. Dürer's drawing was a very early work, dated 1494. The only other articles of the number are "Un Dossier de Catalogues inédits," by M. E. Bonnaffé; the Laurent-Richard collection; and a review of *Dodone et ses Ruines*, by M. O. Rayet.

THE first two parts of the *Histoire générale de la Tapisserie*, by M. E. Muntz, A. Pinchart, and J. Guiffrey, have just been delivered to subscribers. It is M. E. Muntz, lately appointed Librarian at the Ecole des Beaux-Arts, who is to be credited with the idea of this publication on an interesting subject, the history of which was confused and very obscure on many points. He discovered, three or four years ago, in the archives of Rome, Florence, Siena, Milan, Venice, and

many other Italian cities, documents proving the fact, which had been wholly forgotten, that, from the beginning of the sixteenth century, these cities imported tapestry-weavers from Flanders and Paris, and gave them special opportunities for plying their trade. These discoveries, published in the *Chronique des Arts*, attracted public attention, and the historical exhibition organised two years ago by the Union Centrale in the salles of the Palais de l'Industrie showed an abundance of material. M. Muntz undertakes Italy, and also England (if those interested will send him unpublished documents); M. A. Pinchart undertakes Flanders, and M. J. Guiffrey has already begun the history of French tapestry, which does not date from an earlier period than the beginning of the fourteenth century. Each part is adorned with plates of singular accuracy, obtained direct by photography, with a mixture of colours, by M. Léon Vidal. France has not as yet published any book dealing with the domain of *la haute curiosité* at once so scholarly and so sumptuous. It is the first publication of an anonymous historical book club, having its headquarters on the Quai Voltaire, where M. Léon Vidal's photochromatic studios are established. M. Muntz is now printing a collection of unpublished documents bearing on the history of the arts at Rome during the fifteenth century. He gathered his materials in the archives of the libraries of Rome during the Italian mission with which he was entrusted by the Ministry of Public Instruction.

A COMMUNICATION from Constantinople states that a tomb has been discovered opposite that city, near Kalamisia, not far from the ancient town of Chalcedon (the present Kadiköi), close to the little church of St. John Chrysostom, covered by a marble slab bearing the following inscription, first published by M. Parnanikas, a Professor of the Greek language:—

Εὐτροπίου τάφος εἰμὶ περίφρονος ἡ γὰρ ἀληθὲς ὄνομα τῆς ἀρετῆς ἔλεγε ἀνιδρόμενον.

"Ἀτροπὲ μοῖρα, τὴν τί τὸν εὐτροπὸν ἤπρασας ἄνδρα, ὃς φέρεν ἐξ μονάδας, τρεῖς δ' ἐτέων δεκάδας;

Πέτρος δὲ γνωτὸς σταθερὴν πλάκα τήνδε χαράξας στήσεν ἀποφθιμένῳ τούτῳ γέρας παρέχων.

The somewhat redundant distichs say, with a play upon the proper name which it is not possible to render even approximately, that a friend or relation named Petros has dedicated this sepulchral stone to the memory of amiable Eutropios, swept away by ruthless fate at the age of thirty-six. To this day the place where the discovery was made is named the Harbour of Eutropios, and it is believed that the remains found in the tomb belonged to the eunuch Eutropios, a favourite of the Emperor Arcadius, who in the last years of the fourth century filled the highest offices of State at the Byzantine Court, and whom Chrysostom mentions in his discourse on "The Vanity of all Things human." According to Zosimus, Eutropios was first banished to Cyprus, then sent back to Chalcedon and there beheaded. It is believed that the tomb was excavated in the palace of Eutropios. The form of the letters of the inscription points to the fifth century A.D.

THE STAGE.

MR. SOTHERN's reappearance at the Haymarket Theatre, after an absence from England of two years and a-half, has unfortunately not been attended by the complete success which would have been welcome to the admirers of that popular comedian. Mr. Byron's drama *The Prompter's Box* has not been improved by the American adapter, who has extended it from four to five acts, and has modified some of its original scenes; and Mr. Sothern's performance of the part of Fitzaltamont, the unappreciated tragic actor, strikes an English audience as more eccentric than humorous. Comparisons between this impersonation and that of Mr. Byron, who repre-

sented this character when it was originally produced at the Haymarket some years ago, are inevitable; and there can be no question that in genial humour, in the faculty of giving even to the airs of gloom and melancholy assumed by the disappointed Fitzaltamont a certain suggestion of goodnature, Mr. Byron was more happy. In the United States, where this piece—known in its revived form as *A Crushed Tragedian*—has enjoyed an immense popularity, audiences appear to have been delighted by Mr. Sothern's close parody of a bombastic amateur actor who has lately been a kind of butt of American humourists. A success obtained in this way is almost necessarily of a local character. Mr. Sothern's odd starts and turns and sepulchral utterances do, indeed, awaken laughter, as does the husky falsetto into which his voice frequently lapses; but the part as played does not differ in essentials from the ordinary stage type, of which Sylvester Daggerwood is the best-remembered example. Mr. Sothern's Fitzaltamont is in brief this stage-struck hero, with an exaggerated sense of his own importance, and a deeper grudge against an unappreciating public.

MR. AND MRS. KENDAL contemplate seceding from the company of the Prince of Wales's Theatre at an early date. They will probably take the management of the St. James's, which will, in that case, be redecorated and partly reconstructed.

MR. FRANK MARSHALL's new comedy, entitled *Family Honour*, will be produced at the Aquarium Theatre this afternoon.

A NEW romantic drama, in seven acts, entitled *Les Abandonnés*, has been produced at the Ambigu-Comique with success. The author is M. Louis Davyl.

EMILE ZOLA, the author of *L'Assommoir*, has just completed a play which has been accepted by the Palais-Royal. It is entitled *Bouton de Rose*. M. Zola does not give it to the world under his own name but under that of the favourite character in his romances, Rougon.

MUSIC.

LAST Saturday afternoon the Bach Choir gave, at St. James's Hall, their third concert—the last for this season—on which occasion they performed Bach's great Mass in B minor for the fourth time in London. It was with this work that the choir first appeared in public, with a success which will be well remembered by those who heard them; and amateurs cannot be too grateful for opportunities of renewing their acquaintance with a work not to be fully appreciated at one or two hearings. The choir will do well to give one of their concerts to this great Mass every season. The present performance was one of the finest as yet heard under Mr. Goldschmidt. The solos were admirably sung by Mdme. Lemmens-Sherrington, Mdme. Patey, Mr. W. H. Cummings, and Herr Henschel; while the choir fully sustained its reputation in the difficult choruses which form so important a part of the work. More finished choral singing than that of such numbers as the "Kyrie," "Cum Sancto Spiritu," "Crucifixus," and "Et resurrexit," has seldom been heard. In the air "Qui sedes" an important improvement was made on previous performances by giving the *obbligato* part to the oboe, as intended by Bach, instead of (as hitherto) to the clarinet. On the other hand, in the song "Et in Spiritum" the oboe parts were (for some most inscrutable reason) given to two flutes, with an effect which, in places, was almost ludicrous. A word of special mention is due to M. Stennebrugen, for his extremely fine performance of the very difficult horn *obbligato* to the "Quoniam."

It would be difficult to imagine a finer performance of the instrumental movements of Beethoven's Ninth Symphony than that of Saturday last at

the Crystal Palace. The effect of these sublime movements must be lost unless the players are animated, not only by the spirit of precision, but by the capacity to feel and give expression to the wonderful depth of sentiment contained in almost every bar. These conditions were fulfilled on Saturday, and Mr. Manns may be congratulated on an artistic triumph. Some of the passages for wind instruments were given with ideal purity and charm—notably those for horns in the *Adagio*. The choral portions, as a matter of course, suffered by comparison, but the soloists—Mdle. Friedländer, Mdle. Redeker, Mr. Shakespeare, and Mr. Lucas Williams—were fairly satisfactory. Señor Sarasate's rendering of Mendelssohn's violin concerto deserved the highest encomiums, but the player would do well to avoid granting an encore after a lengthy concerto. The twenty-second series of Saturday concerts, now at an end, has been on the whole less interesting than some of its predecessors, at least in the production of unfamiliar works. Among the unfulfilled pledges we find Sterndale Bennett's music to *Ajar*, Purcell's *Yorkshire Feast Song*, Berlioz's symphony *Harold en Italie*, and Raff's *Waldsinfonie*. On the other hand, the orchestra has fully maintained its reputation, and a distinct improvement has been observed in the vocal selections.

THE concerted pieces performed at the Musical Union, on Tuesday, were Mozart's quartett in D, No. 10, Mendelssohn's Pianoforte quartett in B minor (Op. 3), and Beethoven's string trio in C minor (Op. 9). The *ensemble* was less excellent than usual, the contrast of tone and style between the leader, M. Marsick, and the second violin, Herr Heimendahl, being very marked. The pianist, M. de Beriot, was not wise in selecting Chopin's familiar Polonaise in A flat. The piece requires more freedom of wrist-action than he appears to possess, and some of the *forte* passages were therefore wanting in distinctness of utterance.

HERR HERMANN FRANKKE commenced another series of three concerts of chamber music at the Hall of the Royal Academy of Music, on Tuesday evening. English music was well represented on this occasion, as Sterndale Bennett's sonata *The Maid of Orleans* was played by Mr. Arthur Burnand, and Mr. C. Hubert Parry's trio in E minor was performed by Messrs. Dannreuther, Franke, and Hausmann. This trio is in every sense a masterly work, remarkable for the independent treatment of the three instruments and for the grasp which the composer evinces over the resources of contrapuntal and polyphonic writing. Mr. Parry has also, it is evident, a considerable knowledge of effect, and as a representative English musician his career will be watched with great interest.

At the same hall, on Wednesday evening, the first of a series of classical chamber concerts was given by Mr. Francis Ralph and Mdme. Kate Roberts. Brahms's grand though sombre quintett in F minor, and Beethoven's Rasoumofsky quartett in E minor, were very ably interpreted by the artists named associated with Messrs. Jung, Zerbini, and Ould. Mdme. Roberts selected as her pianoforte solos pieces by Mendelssohn and Schumann; and Mdle. Thekla Friedländer contributed some songs. There was a large audience. The second concert will be given on Friday evening, May 31.

MR. MAPLESON has brought forward one of his new *prime donne* in the person of Mdle. Mathilde Wilde, who has appeared twice as Valentine in *Les Huguenots*. The choice of such a part clearly evinces the desire of Mdle. Wilde to be considered a dramatic soprano, and the possession of a powerful voice and a thorough knowledge of stage business are qualifications in her favour. But her method of singing calls for considerable animadversion, and her acting, though careful, is cold and conventional. A successor to Titiens has yet to be discovered. Mdle. Cummings, who has appeared at concerts as Miss Mary Cummings, has

a fine mezzo-soprano voice, which has received careful training, but as an actress she has everything to acquire. We learn that two orchestral concerts will be given shortly at Her Majesty's Theatre, with M. Pasdeloup as conductor. At one of these Berlioz's *Damnation de Faust* will be performed. Neither of the promised novelties is as yet advertised, but it is understood that *Paul et Virginie* and *Carmen* will be produced at the Covent Garden establishment.

At Mr. Charles Hallé's second Recital at St. James's Hall, yesterday week, the programme consisted of Haydn's trio in D major, No. 21—a charming but almost unknown specimen of the old master, produced by Mr. Hallé on this occasion for the first time—Beethoven's sonata in A, Op. 101, finely played by Mr. Hallé; Bach's sonata in E, for piano and violin; and Rubinstein's piano quintett in G minor, Op. 90. Mr. Hallé was assisted by Mdme. Norman-Néruda, and Messrs. L. Ries, Straus, and Néruda.

MESSRS. LUDWIG AND DAUBERT gave their last Chamber Concert at the Royal Academy Concert Room on the 9th inst., when Haydn's quartett in C, Op. 33, No. 1; Beethoven's quartett in A minor, Op. 132; and Schubert's piano quintett in A, Op. 114, were performed. The quartett party consisted of Messrs. Ludwig, W. H. Eayres, Zerbini, and Daubert; Miss Anna Mehlig was the pianist, and Miss Hélène Arnim the vocalist.

MR. P. S. GILMORE's Military Band has arrived in England from America during the present week, and will perform at the Crystal Palace on Tuesday and Wednesday next. The band consists of sixty-five instrumentalists, and its *répertoire* is not only large, but remarkably ambitious, including such works as Beethoven's symphony in C minor, and his great *Leonora* overture, the overture to *Tannhäuser*, and Liszt's second "Rhapsodie Hongroise." American journals speak of the band in very high terms; and their appearance will be awaited with much interest.

THE second part of Mr. George Grove's *Dictionary of Music and Musicians* (Macmillan and Co.) is, as a whole, fully equal in merit to the first part, previously noticed in these columns. It comprises the portion from "Ballad" to "Boieldieu," and as it carries the work to page 256, we fear the editor will find himself on the horns of a dilemma. Either he must follow the bad example of many previous editors of musical dictionaries (e.g., Ed. Bernsdorf), and make the latter portion of his work far more superficial and less complete than the former, or he must far exceed the limit of two volumes at present proposed. This, however, is a matter with which we have not to deal. The most important, and it may be said the most valuable, article in the present part is that on "Beethoven" from the pen of the editor, which occupies forty-six pages, or more than a third of the whole. The amount of research displayed is only equalled by the evident enthusiasm for his subject which the writer shows in every page: while the whole article is so thoroughly interesting that it may safely be called the best paper on the subject in the English language. Among other interesting articles in this part are those on the "Ballet" by Mr. Sutherland Edwards, "Sterndale Bennett" by Mr. H. H. Statham, "Berlioz" by Mr. Dannreuther, and the various articles on wind instruments by Dr. Stone. It is curious that even with the most careful writers slips of importance will occur; and Dr. Stone's article on "Bassoon" contains an instance in point. After mentioning several characteristic passages for the bassoon, he says that Beethoven's second symphony "opens with a prominent passage in unison with bass strings." Surely he must have been thinking of Haydn's symphony in E flat. Such slips as these are inevitable; it is only justice to Dr. Stone to add that with him they are extremely rare. It is with some surprise that we find the name of Edouard Batiste, one of the most popular French composers of organ music, omitted; while many

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LITERATURE.

China: a History of the Laws, Manners, and Customs of the People. By John Henry Gray, LL.D., Archdeacon of Hong-Kong. In Two Volumes, with 140 Illustrations. (London: Macmillan & Co., 1878.)

Die chinesische Auswanderung. Ein Beitrag zur Cultur- und Handelsgeographie, von Dr. Friederich Ratzel. (Breslau, 1875.)

DR. JOHN HENRY GRAY is almost as great an institution among the English in China as Confucius is among the natives. Bishops and governors, consuls and commanders-in-chief may come and go, but he remains for ever, giving the aid of his great experience of China to all who are willing to avail themselves of it, and making himself beloved by innumerable acts of goodwill and kindness. Canton is the place with which he is most associated, as he has been chaplain there for very many years, and has constantly been in the habit of mingling with the Chinese, both in the city and in its neighbourhood, and sometimes in circumstances when it required great courage to do so; but all China open to Europeans has seen and known him.

The work which he now presents has been the labour of many years, and is the most important general work on China which has appeared since the publication, over thirty years ago, of *The Middle Kingdom*, by Dr. Wells Williams, the well-known Sinologue and missionary, who was afterwards American Minister at Peking. Since then a few valuable books on special subjects relating to the Chinese empire have appeared, such as Dr. Legge's altogether invaluable edition and translation of the Chinese Classics, the volume of the late Mr. T. T. Meadows on the rebellions of China, and that of the Rev. Dr. Edkins on the religions of the country; but this work of Dr. Gray's is the only elaborate and valuable book we have had for many years treating generally of the people of the Celestial Empire. *The Middle Kingdom* still remains unapproached as the only valuable and complete general survey we have in English of the empire. Its author was greatly indebted to the twenty volumes of the first *Chinese Repository*, to which he contributed largely, of which he was for some time editor, and which form still an unexhausted mine of information on Chinese subjects; but he succeeded in presenting a general view, and he was well able to verify the information which he had collected from previous European enquirers. It may be noted also that some of the writers in the *Chinese Repository*

were not a little indebted to the earlier Roman Catholic missionaries, of whom Duhalde is, to this day, a valuable guide to a country so immutable as China.

Another book with which Dr. Gray's may be compared—chiefly, though not solely, from the number of illustrations which they both have—is *La Chine en Miniature*, par M. Breton, published at Paris in 1811, and containing nearly a hundred very graphic coloured engravings. This book relates almost exclusively to the people of the North of China; but it gives a great deal of information with regard to them, and information much of which holds good for other parts of the country. The Archdeacon goes more into detail as regards the customs of the Chinese, and his engravings are, apparently, all made from Chinese sketches, and thus have a peculiar interest and value of their own; though it is to be regretted that they are all of one simple and artless kind. They will be extremely suggestive to people who are acquainted with the country, but may fail to convey accurate ideas to those who are not. In this latter respect the coloured engravings of *La Chine en Miniature* are much superior, and something may also be said in favour of Father Kircher's *China Illustrata*. Still, we have here a very valuable collection of illustrations of the life of the Chinese as sketched by themselves, and the idea of presenting them was a happy one.

Dr. Gray's book is somewhat wanting in proportion and arrangement for a general view of the laws, manners, and customs of the people; it manifests only moderate descriptive powers, and no great skill of grouping his facts so as either to bring out important results or forcibly to present the vital characteristics of the national life and the vital relations of these characteristics. It is also deficient in giving authority for many of its statements. It would be difficult to discover from Dr. Gray's volumes on what authorities many of these statements rest, and the fact that there are authorities for them. On the other hand, he gives elaborate and very correct details; some subjects he treats in a much fuller manner than Dr. Williams has done, and he gives a great deal of information which he has himself collected, together with interesting accounts of what he has himself witnessed, and of dangerous adventures which he went through. Apart from its general value, this book supplies a great deal of new information with regard to the Flowery Land. One subject on which a good deal of new information is given, chiefly from the author's own experience, is that of the legalised slavery of China—a subject which has been little noticed before, though references to it exist in the *Repository* and elsewhere. Parents in China have a right in certain circumstances to sell their children as slaves, and slaves "are outside the pale of citizenship, and within the reach of the avarice, or hatred, or lust of their masters." The demand for slaves gives rise to a good deal of kidnapping, especially of female children. Our author admits that the slavery of which he writes is of a mild and limited kind, not to be compared with that which once existed in the British West Indies and the United States.

As to the population of China, Dr. Gray notes the statement of Sacharoff that a census taken in 1842 gave a population of 414,686,994; but he does not seem to have made any independent examination of this subject; and he takes no note of the estimates of the Abbé David, Richthofen, and Behm, which give 420,000,000. Sacharoff gave a detailed census of the different provinces taken from the records at Peking. I am informed, however, that when Dr. Legge visited Peking in the spring of 1873 the population of the empire was one of the subjects on which he was most anxious to get information; but all his enquiries were fruitless. No Chinese whom he questioned knew, or at least would admit that he knew, of a census having been openly and professedly made during his lifetime. Still, Dr. Legge is inclined to acquiesce in Sacharoff's estimate of between 414,000,000 and 415,000,000 for 1842, his principal reason for doing so being the results of the census taken in India in 1872; for the population of China must be about double that of India. I myself was in a Chinese town on the great western branch of the Canton river early in 1860, when one night a census was taken of that town and (as I understood) of the whole neighbouring district, each household being required to suspend on a board outside the door the names of those who had slept there that night. Probably rough enumerations of the population of each district are taken occasionally for purposes of taxation and justice, and go up to the governor of the province, but are seldom called for at the capital. Hence Dr. Legge's informants may have been quite accurate in saying that they never knew of a census—a census in our sense of the word, that is to say, ordered from headquarters, taken simultaneously over the empire, and for the special purpose of ascertaining the amount of population—being made openly and professedly. That, however, does not necessarily imply that population statistics are not available in Peking, and were not made use of by Sacharoff. It is easily conceivable that high Chinese officials may be extremely indisposed to communicate such information to foreigners; and I should say that such estimates forwarded to Peking would be more likely to be under than over the truth. Even in some of the agricultural districts of China the air has seemed to me alive with human voices; and I can quite believe in the Middle Kingdom having had 415,000,000 of souls shortly before the Taiping rebellion, and little if at all less now.

We notice as an omission in this work that there is no reference to the Jews of China. A good deal of information, little of which is new, is given with regard to the Mohammedans of the country; but we learn nothing about the "Blue-bonneted Mohammedans" or the descendants of Jews, to be found chiefly in Honan, who have retained certain of the customs and copies of some of the sacred books of their race. They seem to be disappearing, if, indeed, they have not disappeared already; and we looked to the Archdeacon for information on this interesting subject.

Chinese emigration is rapidly becoming a serious matter since we "opened up China,"

and on our advice that empire set aside the laws which forbade its subjects to leave their own land. Already, as Mr. Fisher has borne witness, the Chinese in most parts of California have secured a practical monopoly of such trades as woollen manufacture, boot-making, laundry work, domestic service, cigar-making, fruit-preserving, market gardening, costermongering and "placer" mining, and they are pressing into watch-making, fishing and farm labour; and this they have accomplished in spite of a formidable opposition, which has sometimes taken the form of heavy capitation taxes upon their entry into the State, sometimes of riot, incendiarism and assassination, directed against them when there. In some of the Eastern States of America they are already to be found in considerable numbers, especially as shoemakers; and even in England there is a talk of their being introduced as a counterpoise to strikes and trade-unions. It is not impossible that, unless met by violence or restrictive laws, the Chinese could in course of time work out the labouring population of great part of the civilised world; but do employers of labour perceive that, if this were accomplished, Chinese capitalists would be likely to work them out also very soon after? The difficulty is that the Chinese masses remain unchanged Chinese wherever they settle, are little amenable in their own relations to any laws except their own, play into one another's hands, and so in foreign countries constitute an *imperium in imperio* which would necessarily become *super imperium* wherever they found themselves in sufficient strength.

Hence Dr. Ratzel, a Docent in the Royal Polytechnical School of Munich, has chosen an important subject, and one which has not before had any work devoted exclusively to it or treating it at length. He made personal acquaintance with the Chinese in California, Mexico, and Cuba, but has not had the advantage of knowing them in their own land. Little is contributed from his own experience; and the value of the book lies chiefly in his careful manner of putting together information which has been collected by others, and giving us a general view of the whole subject. The first part of the volume treats of the boundaries and size of China, its fruitfulness and mineral treasures, the amount of population, its various industries, and the circumstances which condition emigration in the country itself. The second part relates to the fields of immigration for the Celestials, beginning with those in their immediate neighbourhood, such as Manchuria and Formosa, and ending with America and Australia. A great deal of the information thus presented is far from new; but it is well put together. His information as to Australia and Polynesia is extremely meagre; there is not much about even California, and his statistics with regard to that part of the world are out of date. Nothing is added to our knowledge of the amount of the population of China. Various alleged censuses are quoted, and Dr. Ratzel accepts that of Sacharoff, but with the qualification that the Tai-ping and Nien-fei rebellions have perhaps brought it down to 360 or 380 millions. But the early Roman Catholic

missionaries have borne personal witness to the extraordinary rapidity with which China recovers from the effects of rebellion and famine, new populations almost appearing to spring out of the ground in the devastated district, while the neighbouring districts appear as thickly populated as ever.

ANDREW WILSON.

Etudes sur l'Industrie et la Classe Industrielle à Paris au XIII^e et au XIV^e siècle.
Par Gustavo Fagniez. (Paris: Vieweg, 1877.)

THE study of municipal institutions, so intimately connected in their earlier history with that of the industrial classes, is now happily receiving more and more attention in France, as well as in Germany, where the labours of Dr. L. Brentano, Dr. G. Schanz, and others are bearing so much fruit. As one among the modern scientific school of French savants, M. Fagniez has worthily set himself to help to redeem his countrymen from the reproach, made a few years back, of neglecting their social and economic history. His position as *Archiviste* naturally gives him full opportunities of going to original documents; and in the volume before us we have the result of careful study and research into the condition of trades—or, more correctly speaking, of crafts and craftsmen—in Paris in the thirteenth and fourteenth centuries. Modestly disclaiming completeness of treatment, either as regards statistics or the historical progress of any industry (for which, probably, the materials do not exist), he looks at his subject from the double point of view of the condition of the workers and of the development of the industry. Accordingly, the first book treats of the civil, religious, and economic organisation of the industrial class, while the second presents us with a monograph on certain industries. Besides these we have, in the form of an Appendix, the text of a large number of original documents gathered from various sources, the value of which to the worker is increased by a short analytical title at the head of each piece—a novel feature in collections of *pièces justificatives*.

Unlike the rich stores of MS. treasure still in the possession of our City companies, the private records of the corporations or craft-guilds of Paris, "les titres de propriété, les procès-verbaux de réunions, les pièces de comptabilité, les brevets d'apprentissage," are lost and gone; while the destruction of the ancient records of the Châtelet—whose jurisdiction stood in many respects in the same relation to the Paris crafts as that of the Lord Mayor to the City companies—leaves an immense blank for the student. Great thanks, therefore, are due to M. Fagniez for the labour and ability with which he has hunted up from the Trésor des Chartes, the Archives Nationales, the Registre du Parlement, and many scattered sources, the evidences upon which to found a picture of the organisation and life of the early Paris artisans and their industries.

Touching but slightly upon their origin—as to which, however, it may be remarked that, with the exception of the ancient "Nautes Parisiens" and the Butchers of the

Grande Boucherie,* "on ne peut retrouver les *collegia opificum* dans les corps de métiers du moyen-âge," a further confirmation of an opinion shared by many scholars—our author takes as his chief starting-point the famous *Livre des métiers* of Etienne Boileau, Provost of Paris in 1258. The great merit of this collection is that in it we see the already existing statutes of about a hundred Paris crafts put on record and affirmed in a declaratory manner, concerning the principal points then held to be of importance to their *status*—viz., "de la franchise ou de la vénalité du métier, du nombre des apprentis et des grades-jurés, des impôts et du guet." Two rolls of subsidies levied at the end of the thirteenth century furnish, among other details, curious information on the street localities, names, and occupations of a great number of industries, of which antiquaries now at work upon our own Subsidy Rolls will be glad to avail themselves.

The craft-guilds of Paris formed no exception to the general rule by which these bodies combined social and religious duties with the principal end of their association. Their statutes for the help of the poor, for mutual assistance in sickness and poverty, on apprenticeship, marriage, burial, &c., for feasting together, and for the support of religious services, all find their parallel in other countries. The toy-makers, who "say that if there die a man or woman of the mystery we will that one shall go from every house with the body, and whoever shall fail shall pay half a pound of wax to the brotherhood" (p. 35), might have drawn their ordinance, even to its very words, from the same source as their fellows in England. But what appears peculiar to these Paris guilds is that the members of one craft would sometimes form within itself several social guilds or *confréries*, while, on the other hand, some of them threw open their social guilds to others outside their own craft. In general, however, "la confrérie, par la façon dont elle était composée, se confondait avec le corps de métier et ne s'en distinguait que par son but et son organisation."

The chapter on the Public Life of the craft-guilds is valuable for the light it throws upon the part played by those bodies in the watch and ward of the city (another interesting illustration may be found in M. Germain's monograph, *De l'organisation administrative de Montpellier*, 1850). The apprentice, the workman, the master, their condition and duties, and the steps by which they arrived at these grades; the position of the heads of trade; the internal jurisdiction of the associations, complete the first book of this valuable contribution to the economic history of the Middle Ages.

The second book, in dealing with the questions which bear upon the professional character of each trade, treats more especially of the trades of millers and bakers, butchers, builders, textile industries and their branches, tailors and the making-up of clothes, goldsmiths and jewellers: subjects which are treated with a fullness of detail and careful illustration most welcome to those engaged in antiquarian and historical studies.

* The question of merchant-guilds, which might be opened here, is not touched upon by our author.

The author has taken warning by failure in other works of the kind, and has provided his readers with a good Glossarial Index.

L. TOULMIN SMITH.

Latter-day Lyrics. Selected and Arranged by W. Davenport Adams. With a Note on some Foreign Forms of Vers by Austin Dobson. (London: Chatto & Windus, 1878.)

THERE is, perhaps, no variety of book so easy to criticise in the merely carping manner as an anthology. The fact that no two people are likely to agree in their principle, much less in their practice, of selection is sufficient to furnish forth a dozen or a hundred unfavourable criticisms, according to the number of the critics, and, as the poems selected must always bear an infinitesimally small relation to those left out, another wide and promising field is opened to the carper. In neither of these fields, however, do our feet particularly care to walk, and, with one exception (to be afterwards referred to), we have no great fault to find with Mr. Adams on the score of his admissions or his exclusions. We do not think that he has been wise in allowing Mr. Tennyson to be almost exclusively represented by the songs scattered through his later works; but, as this is a matter on which others may legitimately differ from us, we shall not insist on it. There are some exceedingly minor writers of whom we could have done with less, and one or two whose absence altogether we could have supported with great equanimity. But of omissions there are few, and of these only two strike us as surprising. The first is the quite unaccountable one of Mr. Horne; the second, that of Mr. Charles Mackay, whose right to admission is, to say no more, superior to that of Mr. W. C. Bennett. On the other hand, Mr. Adams has been well advised in giving a place to the modest and retiring muse of Mr. Ashe. The inclusion of some few American specimens seems to us a mistake, because the selection is not in the least exhaustive, or even representative. But on this head we have nothing more to say.

Much more fault must be found with the notes which Mr. Adams has appended to his selections. The principle which should guide the annotator in such a case is, we think, not disputable. He may legitimately give information where it is required on the context of the pieces, on the other work of the author, or on anything else of this kind. But to attempt, as Mr. Adams attempts, to knock off the poetical merits of his poets in a sentence is, in the first place, futile, and, in the second—Mr. Adams must excuse us—rather impertinent. It can do no mortal any good to know that in Mr. Adams' opinion Mr. Warren and Mr. Simcox "belong to the Swinburnian school," even if the opinion were indisputable. That Mr. Tennyson's sonnets "are not so highly esteemed as they deserve to be" is a very good theme for an extended argument, but utterly out of place in a note of two lines. Mr. Adams seems to have mistaken his commentary for one of the papers of theses which a travelling student used to post up on the gates of the towns he visited. As mere *obiter dicta*,

occurring in such a book as this volume, they are singularly ill-placed. Moreover, in one instance we really must take up Mr. Adams' glove. To represent Mr. Morris he selects in a book of lyrics three of the addresses to the months in the *Earthly Paradise*, which are not lyrics at all. Now, considering that he had all the riches of the *Defence of Guinevere* to draw on, not to mention such later jewels as the "I know a little garden close" of *Jason*, and the "Before our Lady came on earth" of the *Hill of Venus*, this proceeding is inconvenient. The song we have last mentioned is one of the most exquisitely musical songs to be found in any contemporary writer, with its lapping cadence as of the waves that floated the goddess to shore; and Mr. Adams' selections, though very good in their way, are, as we have said, not even lyrical in form. But the note with which the selections are accompanied is the main offence. Mr. Adams is pleased to say that Mr. Morris's muse is "certainly not an inspiring one," but that it has "attractiveness, if not charm." It is not clear to us what is meant by "not an inspiring one." Does Mr. Adams mean that Mr. Morris does not derive inspiration from his own muse, but commits flirtation with the muse of some other body, as a Scotchman would say? If so, we should be very glad to know who the other body is. But it is probably meant that Mr. Morris's muse does not inspire Mr. Davenport Adams; and if that be the case, so much the worse for him. To enter into a discussion here of the comparative merits of any poet would be out of place. But we are bound to say that a poetical critic who refuses to the author of *The Wind*, of *Rapunzel*, of the *Watching of the Falcon*, and of the opening pages of *Sigurd*, inspiration and charm, thereby makes it more than doubtful whether he possesses the right to pronounce any opinion at all on poetry.

Mr. Dobson's "Note on some Foreign Forms of Verse" is a note of a very different kind. It is a most delightful little essay on the charming arrangements of rhyme which we owe to the early poets of France, which Théodore de Banville has revived in our own time with such splendid success, and which within the last few years and months more than one English poet has naturalised. For completeness and grace of style Mr. Dobson's little essay is worthy to rank as a prose tractate beside some of his own verse. Personally we think it is too modest; but this is a good fault. The triolet, the rondeau, and the ballade need not present themselves cap in hand. The sacramental phrase about the sonnet is fully applicable to them; and there are contemporary epics which we would give with joy for Mr. Dobson's triolet "Rose kissed me to-day," or for Mr. Gosse's rondeau "If Love should faint." All we can say is that if the British public does not like these exotic blooms, we are very sorry for the British public. The book contains besides the Note a most interesting collection of examples, including some which are almost unique. Mr. Adams has, by the way, made a mistake in attributing to Mr. Dobson's ballade à double refrain rights of priority, for a similar poem appeared in *London* (a periodical which has contained

large numbers of these verses) last year. But this is a detail. We have already indicated our own preference for the triolet, rondeau, and ballade—in which last class we include the "Chant Royal"—over the others. The ballade in especial is a poetical form of endless capabilities. No one who knows De Banville's splendid "Aux Enfants Perdus," quoted by the present writer in the *ACADEMY* five years ago, can doubt its value for serious poetry; and the same poet's "Pour la Servante du Cabaret," is equally decisive of its merits for lighter themes. As to the Chant Royal, Mr. Gosse's "God of Wine" is, to our mind, a model of stately grace, though we should, after the manner of critics, like to alter one line in it. We cannot speak so highly of Mr. John Payne's similar attempt. This gentleman has fallen into the exaggerated archaism which is the Charybdis of these forms, as their easy adaptation to burlesque is their Scylla. We really must ask Mr. Payne what language

"Lord of liesse, sovran of sorrowing"

is? It is certainly not English, it does not strike us as French, and we do not recognise it as Italian, though there are scraps of each discoverable in it.

Altogether the book has given us pleasure—not unmixed, indeed, owing to Mr. Adams' unfortunate annotations. Wordsworth, and some other brutal persons, would probably have torn away ruthlessly the score or so of pages for which the editor is responsible, and have preserved the rest. We have never been able to find it in our hearts so to mutilate a book; we shall therefore content ourselves with warning readers to stick to the text, and sternly shun the comments—always excepting Mr. Dobson's. They will then have the delight of reading many old favourites and some new ones, in a very pleasant and comely get-up. GEORGE SAINTSBURY.

Scholæ Academicæ: some Account of the Studies at the English Universities in the Eighteenth Century. By Christopher Wordsworth, M.A. (Cambridge: University Press, 1877.)

THIS volume forms a continuation of the author's researches in eighteenth-century university history commenced in his *University Life*, published in 1874 (see *ACADEMY*, May 22, 1875). With respect to the arrangement of the materials—a matter of no small importance where a work is largely composed of minute and multifarious details—it strikes us as an improvement on its predecessor. Only, indeed, those who have engaged in like labours will be able fully to appreciate the sustained industry and conscientious accuracy discernible in every page—an observation all the more due, in that Mr. Wordsworth is content to characterise his investigations by the simple statement that he has "taken some pains to bring to light some of the secrets of university history and of literary lore which have lain dormant in manuscripts, known perhaps to a few, and read, it may be, by fewer."

The plan which he has adopted in setting the results of his researches before the reader is extremely good. First of all, he describes the general apparatus subservient to the studies of the two universities in the

shape of libraries and lectures; then, the successive methods whereby proficiency on the part of the students was tested and stimulated, whether by Acts and Opponencies or the Tripos, in the Sophs' Schools or the Senate House; and, finally, under the several heads of the Mathematics, the Trivial Arts, Humanity, Morals and Casuistry, Law, Modern Studies, Oriental Studies, Physic, Anatomy, Chemistry, Geology and Mineralogy, Botany, Music, and Astronomy, we are presented with such evidence as it is possible to gather, laboriously gleaned from text-books, examinations, lectures, and other less formal sources, of the actual attainments of the students as well as the standard of instruction. Of the whole volume it may be said that it is a genuine service rendered to the study of university history, and that the habits of thought of any writer educated at either seat of learning in the last century will, in many cases, be far better understood after a consideration of the materials here collected.

In some respects, Mr. Wordsworth's book tends materially to qualify the prevalent unfavourable impression as to the state of our universities a century or more ago. Sweeping censure and sarcastic descriptions, like those of Gibbon, Gray, Adam Smith, Payne Knight, and others, have too often been accepted as valid to an extent far beyond what the facts would warrant. Universities, from the nature of their composition, are singularly liable to change, whether in the shape of degeneration or of improvement; and though tenacious of their traditions, they afford no ordinary scope for the exertion of individual influence. The results achieved by Melancthon at Wittenberg, by Conringius at Helmstadt, by Schönborn and Ickstadt at Würzburg, by Spener and Thomasius at Halle, by Boerhave at Leyden, by Linnaeus at Upsala, will suggest themselves to those familiar with the history of letters as illustrating this feature. A very few years suffice to enable a leading mind to rouse at least the student element in such bodies from a state of lethargy to one of lively enthusiasm.

Although admitting not a few "blots and blanks," Mr. Wordsworth, we are glad to find, is able to give it as his opinion that the facts, especially in relation to Cambridge, are more favourable than he had ventured to hope they would prove. It is obvious, however, that in a consideration of the evidence which he places before us, it is necessary to guard against the illusion which a retrospect extending over more than a century is liable to produce. The true test of the university as a school of instruction must always be the encouragement it holds out to the average student, and the kind and degree of knowledge which it enables him to acquire at any given time. With respect to these points, indeed, a lateral section of such history—like that which Prof. J. E. B. Mayor has given us in his edition of the *Life of Ambrose Bonwicke*, and encourages us to look for in his long-promised *Cambridge in the Reign of Queen Anne*—affords the best evidence.

It has been observed by Dr. Döllinger in his able outline, *Die Universitäten sonst und jetzt*, that the spirit of rivalry between Ox-

ford and Cambridge has been their best preservative against supineness such as would have allowed of either university going actually to sleep on its endowments and privileges. In the eighteenth century, however, there is comparatively little evidence of any such rivalry. The breeze that sprang up in connexion with the controversy respecting the *Letters of Phalaris* was followed by a dead calm, in which each university seems to have followed its own traditions without much regard to what might be going on elsewhere. Cambridge was undoubtedly the more efficient instructress; while Oxford, scandalously negligent in this relation, appears to have been far more active in the production of editions of the classics and of scientific works. But even at Cambridge the standard of attainment for a degree in arts was deplorably low. At the end of the century, "two books of Euclid, simple and quadratic equations, and the earlier parts of Paley's *Moral Philosophy* were deemed amply sufficient." In mathematics, the genuine impetus communicated to the study by Newton and his successors had died out before the second half of the century was reached. The manner in which Rohault's *Physics*, as edited by Clarke, continued to hold its ground as a text-book, is evidence of the immobility of the university, even in regard to its leading study. In classics, the acquirement of a pure style was altogether disregarded; students appear to have aimed rather at collecting information than at familiarising themselves with the great masters of thought and expression, and occasionally betook themselves to authors whose very names a modern private tutor would scarcely hear without alarm. In theology, the names of the writers recommended by Waterland in his *Student's Guide* (1730)—Burnet, Sharp, Sprat, Hoadly, South, Tillotson, Norris, Atterbury, and Stillingfleet—afford decisive evidence not simply of the complete expulsion of patristic studies, but also of the declining estimation in which writers of the Anglican school of theology were held, Pearson *On the Creed* being almost the only author of that school whom Waterland recommends. It is really no unfair description when Mr. Wordsworth speaks of the prevailing influences as "overwhelming the field of divinity with a dull and level surface of dead water."

But in order justly to estimate either the Oxford or the Cambridge of the eighteenth century, we must compare them, not with each other, but with Continental seats of learning. Nor is it without something of humiliation that we can mark the efforts of Germany nobly struggling to recover what England seemed careless to preserve. Mr. Wordsworth, in advertent to the circumstances under which the eighteenth century opened, alludes to the "two great shocks" which the country had sustained in the preceding sixty years, but neither the Civil War nor the Revolution of 1688 could compare with the Thirty Years' War in its disastrous effects on learning. Koch, in his *History of the University of Marburg*, has touchingly described the intellectual blight that followed upon that long struggle—a blight so deadly at the universities that Leibnitz, in drawing

up his scheme for the advancement of science, omitted all reference to them, as demoralised beyond reasonable hope of reform. Yet, notwithstanding, in a few years from the time (1710) when Uffenbach visited Cambridge and penned his depressing account of her studies and her libraries (Trinity alone excepted), we find the professors at Erfurt contributing, from their own modest collections, volumes to form a university library; while, before the close of the century, the library at "Georgia Augusta" surpassed, not only that at Cambridge, but the Bodleian itself. Had it not been for the unwise multiplication of new centres and the feuds of theological intolerance, the contrast presented by the German universities would have been yet more unfavourable to our own. "Pennalism" was fast disappearing. What Cambridge required of her graduates before they left may be compared with what Königsberg demanded of her *alumni* before they were admitted. It was necessary, Arnoldt tells us,* that every student should be able to construe a moderately-difficult Latin author at sight, to compose a Latin theme which should be free from grammatical errors, and to understand Latin when addressed in that tongue; he was expected to be familiar with the elements of logic, and to have a knowledge of geography and history; and, finally, it was essential that he should be able to construe and explain two of the Gospels in the original Greek, and the first thirty chapters of Genesis in Hebrew. At Halle, the lectures of Christian Thomasius were awakening his countrymen to the study of their native tongue and of modern literature, half a century before Squire's *Saxon Dictionary* came to an untimely end at Cambridge and Lye's edition of *Cædmon* proved an abortion at Oxford. When Halle declined, Göttingen took the lead, and became as famous for her historical school as Halle had been for theology and jurisprudence. When we note that Spittler's *Geschichte der europäischen Staaten* appeared in the year in which Gibbon died, we cannot but be reminded how justly Göttingen might pride herself on the appearance of that able work, and how little Oxford could claim a share in the production of the *Decline and Fall*. How Kant added to the fame of Königsberg, Fichte and Schelling to that of Jena, it is scarcely necessary to recall.

The share in the work of instruction assigned to the professorial body in the English universities is, of course, but small when compared with that allotted to them in Germany, but their inactivity at Oxford and Cambridge in the last century is one of the "blots" in Mr. Wordsworth's subject, and he evidently finds no pleasure in referring to it—perhaps fails to set it before the reader with all the distinctness which historical fidelity might seem to require. At the close of the century about one-third of the Oxford professors and half of those at Cambridge gave lectures, but not more than six or seven in the year. The rest never lectured at all, and some even failed

* *Historie der Königsbergischen Universität* (1746), i., 234.

altogether to give any indication that they regarded their office as imposing duties of any kind, whether of research or of publication. It is significant that the three professorships founded at Cambridge in the course of the century by the spontaneous action of the university—that of Chemistry (1702), of Anatomy (1707), and of Botany (1724)—were all connected with natural science. The rest originated in royal or private munificence. This may be partly explained by the supposition that the college lecturers were considered, by the resident body, to afford sufficient instruction in the ordinary branches of study. Such an explanation, however, will manifestly not apply to the study of history. It is by no means edifying to find the simple-minded George I. instituting a professorship of Modern History and Languages, “with an appointment so ample” (to quote the address of the university on the occasion) “as well-nigh to equal the stipends of all the other professors put together,” receiving, moreover, profuse thanks for his generosity, coupled with the assurance that “he had wisely observed where their greatest defect lay,” and then to learn that not a single lecture was delivered by successive professors from the foundation in 1724 to the death of Gray, the poet, in 1771.

Much that would have served to illustrate his subject is reserved by Mr. Wordsworth for his third volume, on the *Religious Life*. The present volume, accordingly, appears somewhat defective, from the fact that though it is concerned with the studies of the two great schools for the clergy, divinity is scarcely alluded to in its pages. When, however, the three volumes are before us, Cambridge will be able to point to a collection of facts relating to her history such as no other university in Europe possesses.

J. BASS MULLINGER.

Islam under the Khalifs of Baghdad. By R. D. Osborn, Major Bengal Staff Corps. (London: Seeleys, 1878.)

MAJOR OSBORN told us in his first work, *Islam under the Arabs*, that he proposed to trace the history of the Mohammadan religion in three volumes, of which the present is the second, while the third will deal with *Islam in India*. The first volume left us at the beginning of the 'Abbâsi Khalifs. The second carries on the history to the fall of Baghdad. If *Islam in India* bears out its title, it is clear that the later religious development in Egypt and Syria, Turkey, Persia, and West Africa, not to mention other directions, will be entirely overlooked, and the whole work cannot maintain its original pretension to affording a general history of Islam.

Islam under the Khalifs of Baghdad may be viewed as a story-book, a biographical dictionary, or a history. We should prefer to regard it as a story-book: Major Osborn tells Eastern stories delightfully; and if he had only left out his theological interludes the book would have been an interesting appendix to the *Arabian Nights*. As a biographical dictionary it is not quite so satisfactory. Major Osborn is unable to grasp the notion that an Oriental may by some

strange accident be an excellent man, and he always contrives to select such stories as can only give his characters a ludicrous or a downright disgusting turn. Moreover, he is not at all particular in acknowledging his debts to the various authorities out of which his book is made, nor does he refrain from misquoting them.

But, though his stories are well told and his biographies amusing, Major Osborn insists on a higher ground of criticism: he wishes us to regard his book as a history of Islam. It may be just as well to say at once that it is nothing of the kind. Except a curious capability of throwing himself into the style of the authorities he uses, and thus preserving the same vigorous language throughout his book, Major Osborn has none of the qualities of a historian. He is in possession, so far as we can see, of no original information. He is no Orientalist, as every page of this volume testifies. We do not refer to questions of popular spelling: it would be absurd to be pedantically strict in a book of this kind. But such forms as *Al Mutawakkhil* (frequently repeated and translated), *Hanifite*, *Shafite*, *Sir-man-rai*, and a host more, are not concessions to the public intelligence; they are blunders such as no scholar, no one even who had read through an elementary Arabic grammar, ought to be able to commit. Lastly, instead of taking a broad point of view, Major Osborn writes from that of the narrowest school of Protestant theology.

His history of Islam is, as we have said, incomplete. It is also prejudiced and unjust. So far as we can extract it from the Preface and various rambling pages in several of the early chapters (the latter part of the book being scarcely at all concerned with Islam), his main indictment against the religion of Mohammad is its rigidity: it is final, unchangeable, all-sufficing. A book contains all that the Muslims can know about God; their own minds are powerless in religion. The same rigid rules are laid down about great things and small, about the treatment of other religions and the cut of a man's coat. Triviality reaches its acme in the traditions, and trivial ceremonial regulations are stereotyped for all time. The whole religion is one of forms, not faith; unreasoning, not thinking; fixed, not progressive. Such are Major Osborn's notions about Islam. In some respects they are only too well founded. There is no doubt that the triumph of orthodoxy at the end of the third century of the Flight did reduce Islam for a large proportion of the Muslim world to a mere routine of ritual. The mistake is the assumption that this is the necessary form in which Islam must everywhere continue. Many times since its first promulgation has the religion of Mohammad shown its capabilities of expansion. The varieties of opinion and of practice embraced under the name of Mohammadanism have been even more numerous and conflicting than those of the various Christian sects. Because a certain orthodox sect has long had the upper hand in Muslim countries, it does not follow that so it must ever be. And it is the same with the other causes that keep Islam stationary. There is no reason for their everlastingness.

But Major Osborn is over-severe on Mohammadan ritual. In some cases his charge of triviality arises simply from his own misapprehension of the intention of the ordinance. For example, he ridicules the strict command of putting a staff or drawing a line before one when praying, altogether failing to see that the point of this was to keep the attention from wandering. Does he not know that the dying Jacob prayed towards the top of his staff like any Muslim?

Major Osborn assumes throughout that what is must always be: he paints Islam and its followers in the worst light without any very superlative knowledge of the facts of the case, and says that such *must* be the religion of Mohammad, such *must* be the effects of the creed upon Muslims. Such, we believe, they were not, often are not, and assuredly need not be.

STANLEY LANE POOLE.

NEW NOVELS.

Like Dian's Kiss. In Three Volumes. By Rita. (London: Sampson Low & Co., 1878.)

The History of Margaret Morton. By a Contemporary. In Three Volumes. (London: Chapman & Hall, 1878.)

Forget-Me-Nots. By Julia Kavanagh. In Three Volumes. (London: R. Bentley & Son, 1878.)

Like Dian's Kiss begins with the hackneyed scenes of the gambling-saloons and concert-chamber of the Kursaal at Baden-Baden. Hermann Berger, the hero, has scarcely escaped the deafening applause which greeted his execution of a concerto of Spohr's, before, in a retired corner of the grounds, accident introduces him to a golden-haired and precocious child, who had heard him play, and finished the evening by losing her *bonne* and missing her way back to her grandparents at the Hôtel d'Angleterre. Thither she is escorted by the soon fascinated youth, who introduces him to her grandsire, Mr. Augustus Ragge Delaware, one of the most obnoxious specimens of a vulgar *nouveaux-riche* and incompetent amateur that overcumbered the pages of fiction. In his party is a young cousin of the little heroine, one Bertie Foster, of the Indian Civil Service, who we shortly learn (for Miss Maud tells all the gossip broadcast in her first interview with Hermann in the garden), is “spooney” on “Mlle. Fleurette d'Este,” the loveliest woman in Baden, and at that time its *prima donna*. Strange to say, this charming singer—“a woman lovely enough for Venus, Helen, and Cleopatra, anything that is fair, false, and dangerous”—will have nothing to say to Bertie Foster, but no sooner sets eyes on Hermann Berger, an ill-fed, much neglected son of the drunken wife of a henpecked German baron, hampered by a low-lived and disreputable brother, than she bestows upon him the smiles, sympathy, devotion, and, what is better, sterling patronage, which enable him, eventually, to surmount the drawbacks to his advancement. Among the earlier scenes of *Like Dian's Kiss*, the hours of moonlight with

Fleurette, and the magic of her hotel balcony, ring a curious change upon the miseries of Hermann's half-starved home-life, and the indignities with which he puts up from the vulgar, pompous Mr. Delaware. Anon the scene changes to London. Maud has rejoined her stuck-up grandparents at Lancaster Gate, the better, it is hoped, for four years of education in Brussels. Fleurette, who has married and buried an Italian Marchese, and is drawing crowded houses at Covent Garden as Marguerite, is the mistress of a grand house in Park Lane, and Hermann, in a less successful turn of Fortune's wheel, is one of the violinists in the orchestra, where he is espied by the *prima donna* on the stage, as well as the Bertie-beset Maud in a private box. Of course Fleurette's influence enables him to win success and fame by a series of private concerts under her roof and auspices. When his repute waxes, vulgar Mr. Delaware stakes his large pretensions and scanty talent in cultivating the Italian Marchesa, as well as her dubious and professional musician-adventurer in an "at-home," where the old man's tactics to cover his own incompetency, despite of "good, steady practice"—namely, *pasting over his difficulties and marking them as rests*—would be amusing, if they were not obviously caricaturish, and if they met with their deserts instead of being passed over. Out of this "at-home" spring troubles for Maud, who finds in it the *integratio amoris*, which the suit of Bertie renders peculiarly welcome. The old story of Horace is re-enacted, "*Insignem tenui fronte Lycoridæ Cyri torret amor: Cyrus in asperam Declinat Pholœn*;" and the gist of the tangle displays Fleurette striving to do good to Hermann, openly or by stealth, in the faint hope of winning a love which he has silently pledged to Maud, who is enduring snubs from her grandparents because she will not cast in her lot with an unreasonable and narrow-minded Anglo-Indian cousin, long since cured of his first *penchant* for Fleurette. In the end, and after numerous entanglements, the course of love for the violinist and the wiser and less-precocious Maud is made straight and smooth through her being obliged to fly the home of the Delawares, and find another, after due wedding and wooing, in her Hermann's baronial hall. But the story is improbable and exaggerated. Professional and amateur musicians may fairly resent it as a caricature: few among the former would perhaps climb so successfully to fame as Hermann by the tactics of a "Dian;" and if amateurs, as a class, were half such impostors as Mr. Delaware, they should be exterminated under a heavy penalty.

The *History of Margaret Morton* introduces readers to a Widow Archibald, of cultivated tastes and antecedents, affording a home at Kensington to her niece the heroine, with frequent hospitality to her nephew, Henry Morton, and her husband's nephew, a cousin or connexion of Margaret's, Richard Archibald. Mrs. Archibald's little dinners and whist-parties include likewise an elderly widower, Mr. Wynum, and a fat and fair old maid, Miss Maunsel, occupants of contiguous

apartments in an adjoining lodging-house: and into this habitual circle an element of novel excitement is brought by the visit of Mr. Wynum's son—the adopted heir of his eldest brother, a millionaire mill-owner—just gazetted to a cornetcy in a cavalry regiment. The time of the action of the novel is between the Exhibitions of 1851 and 1862; and Mr. Wynum, whose mistake in life seems to have been selfishness, is stirred by his son's impending departure for India to emulate, by a temporary joining of forces or sitting-rooms with Miss Maunsel, the customary hospitalities of Mrs. Archibald, and to flutter more or less the contiguous dovecots. It seems that Richard Archibald, who is a clever lawyer as well as a member of the Indian house of Morton, Archibald & Co., has always been destined for the husband of "Margaret Morton;" though, as that young lady's education had been superintended by the late Mr. Archibald upon very superior principles, her self-respect has never yet been impaired by the suggestion of any such proposed relation. Not unnaturally, as Miss Morton is clever, good-looking, and agreeable, the amiable Cornet Wynum takes the opportunity of falling in love with her, and much space is consumed in the machinations and counter-machinations of Richard Archibald and his aunt, of Miss Maunsel and Mr. Wynum, until at last the young officer comes to an understanding with his father, proceeds to the East in a state of supposed heart-breaking, and leaves the coast clear for Richard Archibald, who shortly afterwards defeats the plans of his family by marrying one of the ill-bred daughters of a vulgar financier, while his cousin and partner espouses the other. Suppers and whist-parties above stairs, and "something hot" below, between mistresses and maids, eke out the terribly tedious acts of this contemporary drama: but when Wynum *filis* has been shipped to India, and Mrs. Archibald's death, hastened by vexation, has left Margaret without a home and old Wynum on the look-out for new combinations, it occurs to him to prefer proposing to her, in confidence based on their congeniality of literary and philosophical tastes, to proffering hand and heart to Miss Maunsel, who is described in the first volume as resembling "the bust of a Roman matron cut in marble." Margaret weds the widower apparently from admiration of his knowledge of Butler's *Analogy*; soon, however, to find that his philosophy is unpractical, his means far in defect of his wants, and his theory of a wife and a nurse identical. In the course of a few harassed years his restless extravagance so far outruns the constable as to bring her acquainted with unwashed moneylenders and tipstiffs; and, though she clings to him with a devotion out of proportion to his deserts, it is a relief, at any rate to the reader, when he dies and leaves Margaret wellnigh penniless. The time synchronises pretty nearly with the so-called Black Friday, which smashed so many commercial concerns, and finished "Morton & Archibald," whose wives had led them into extravagance, and who only made up to Margaret when they could make her useful. To her the task of clearing the character of a wife who had supplanted

her with Richard falls just in time for a reconciliation with her husband before the death of Mrs. Richard Archibald; and, though with the Indian house in liquidation, and a peck of other troubles in the way, it might have seemed vain to expect a *dénouement* without a fourth volume, the author eventually contrives to bring about a grand issue, by making the Yorkshire mill-owner die intestate, and his heirs-at-law, his brother's widow, and her *quondam* admirer—now her stepson, and an Indian colonel—divide the property. With her share of this it need not be said that Mrs. Margaret Wynum endows the revived house of Morton & Archibald, giving herself withal to her duly-humbled cousin.

It is refreshing to turn from a tangle which the clearest head would find tedious to unravel, from heated rooms and crowded thoroughfares, and from commercial crises on the brain, to the fresh, bright, idyllic sun-pictures which Miss Kavanagh has left us in *Forget-Me-Nots*. The series consists of nigh a score of sketches of country life in a breezy nook of Normandy. Not one of these is a repetition of another; each tells its uncumbered story of a rustic love, or of a maidenly self-devotion, in refined and graceful touches, and amid a setting of ferns and wild flowers, tall red poppies, waving corn, or great green boughs of the old village "oak with the cross." Now it is "Fifine," or Josephine, whose early mishap "At the Well" about which there was a dispute between the Lenuds and Delpierres provokes a pity in the breast of her hereditary foe, the awkward shy young farmer, Pierre, which ripens into love, converts him from a wolf to a lamb, and heals the feud, so that there are no more broken pitchers at the well. Again, "The Story of Monique" introduces us to a rural heiress, humoured in her childish days by an elder less well-to-do cousin, Sévère, who procures for her the magpie which she had fancied, and which the showman would not sell at any price. Sévère has to run for this; but, coming back after Monique is her own mistress, and beset by as wasteful and importunate suitors as Penelope, first becomes her bailiff, and then, after the usual touchiness of would-be wooers, places her on the horns of a dilemma, whether she "cares for him or only wants his work." Her answer is, "It is all the magpie." Annette's "Love Story" is a trifle sadder; but the little touch of Annette confiding Jean's promises and quarrels in the *cavée* to the glossy shoulders of her cows, La Brune and Blanchette, is deliciously pastoral; and the end of her love story—the happiness by deputy, which her savings for the unworthy Jean enable her to effect after forty years of fruitless waiting—is full of a natural sweetness and pathos. This is, indeed, one of the few stories in the book that does not end in direct happiness; for the second story in the first volume, "Sister Anne," while it professes to tell of "a woman compelled to wait for a wooing that came not," is inconsistent in this, that she finds it in pp. 163-4; and so in "My Brother Leonard," an ineffably picturesque tale of the crossed loves and protracted feuds in a *château* looking out on the Mediterranean. When the

expatriated lover would seem to have perished in a burning ship, he comes back alive and all ends happily. Other singularly attractive stories in their respective grades of Norman life are "Phillis and Corydon," the scene of which is the old Castle of St. Brice, and the actors counts and marquises; and "Charlotte Morel," a picture of constancy, love, and faith, in the paths of trade and commerce and in the old-world "sleepy hollow" of Verrières. "The Broken Charm," too, in the third volume, may be mentioned as likely to afford attraction to marvel-seekers and botanists. But it is in vain to express adequately our appreciation of the legacy bequeathed to readers of true taste or fancy-free instincts in this charming bouquet of "Forget-me-nots," one wholesome result of which might well be a lesson of reaction, and recurrence to simplicity and nature, in the works of latter-day novelists. J. DAVIES.

CURRENT LITERATURE.

Bards and Blossoms; or, the Poetry, History, and Associations of Flowers. By F. Edward Hulme, F.L.S., F.S.A. (Marcus Ward.) In spite of its alliterative title (which prejudiced us against it), this is a volume possessing other merits than those which are due to the artist's skill. The illustrations are, indeed, executed with no ordinary taste, and, even if we object to the uniform background of gold, we have no fault to find with the manner in which the flowers themselves are depicted. The delicate shades of the primrose and apple-blossom have been reproduced with marvellous exactness, and in nearly every case the artist has amply justified the selection of subjects for his pencil. With regard to the letterpress, we have little to add to the obvious remark that the writer's range of reading has been a wide one. Perhaps because of its extent it has proved occasionally too heavy a burden for his memory. It is difficult to be at the same time, in Bacon's words, "a full man" and "an exact man;" and to this fact we must attribute the want of accuracy which we find in some of the most familiar quotations. But the archaeological lore displayed by Mr. Hulme is less than might be expected from one who writes himself F.S.A. His account of Candlemas Day, for instance, is neither correct nor complete, and to assign as a reason for its name the custom of celebrating the feast "with many candles" shows considerable simplicity on the part of the author. We are not acquainted with any feast that is not so celebrated. But, after all, there is much to be learnt from this elegant volume, and it would be unjust to subject it to the same rigorous criticism which we should bestow upon a scientific treatise. It will adorn any drawing-room table, suggest pleasant thoughts, and recall many happy associations. Those who are debarred from closer intercourse with flowers will find some compensation from turning over the pages of this pretty book.

The Complete Angler. By Isaac Walton and Charles Cotton. A new Illustrated Edition, with Notes by G. Christopher Davies. (F. Warne and Co.) The May-fly is on the wing, and the soft spring days are tempting anglers back again to their old haunts. This handy edition of old Isaac comes opportunely enough, and should form part of every gentle craftsman's gear. For though the modern art of angling is—we suppose we must admit—in advance of that which was practised by the veteran author, his book is one which will never become obsolete. No doubt many of his notions are absurd, and his natural history is full of quaint errors, but in spite, or perhaps by reason, of these, he is a very delightful companion, so much so that one would even give up a day's salmon-fishing for the pleasure of catching a

basket of "coarse fish" under his kindly direction. In fact, whether he be a fisherman or not, every lover of the English language regards Isaac Walton with affection, and finds delight in his writings. They prove either that Mr. Freeman is wrong in his belief that fishing is a cruel sport, or else that there are some natures upon which its practice exerts no evil influence, but rather "invites them to contemplation and quietness." As such it is certainly to be commended to Churchmen in these troublous times; and, now that trout are again to be found in the Thames, we shall be glad to see Dean Church imitating his learned predecessor, Dean Nowell, as well in his recreation as in his studies. The present edition of *The Complete Angler* is very clearly printed, and well illustrated with the woodcuts from Major's celebrated edition. The historical notes of Hawkins are given, and beside these some capital essays and remarks of a practical kind by Mr. Christopher Davies, who has already achieved some distinction both with rod and pen.

The War in the Peninsula, and Wellington's Campaigns in France and Belgium, by H. R. Clinton, Instructor of Candidates for the Army Examination (Warne and Co.), is written rather from the military than the historical point of view, and will no doubt be serviceable to the students for whom it is intended.

THE second volume of M. Guizot's *History of England*, translated by Mr. Moy Thomas (Sampson Low), extends from the accession of Henry VIII. to the death of Charles II. There is a certain charm in everything which M. Guizot wrote, and to part at least of this period he had paid special attention. But he probably would hardly have placed it himself among the works by which he desired to be known. Some of the illustrations are as absurd as can well be, especially the one in which Sir Thomas More is represented with a forked beard, and the one in which Strafford appears going to execution with the flowing locks of a dandy of the period.

THE Hon. Albert S. G. Canning's *Religious Strife in British History* (Smith, Elder and Co.) is creditable to the writer, so far as it shows that he has read a number of books, including Hooker's *Ecclesiastical Polity* and Cassell's *History of England*, but is not remarkable either for fullness of knowledge or vigour of thought.

HERR OSCAR CANSTATT'S *Brasilien, Land und Leute* (Berlin: Mittler und Sohn), is an excellent and complete popularly-written description of this large region of South America. Though it does not bring new material to add to our knowledge from any scientific point of view, the author's long residence in the country and intimate acquaintance with large portions of it have enabled him to discriminate carefully in compiling from the works of those who have preceded him in this field, and to put together a very trustworthy handbook of Brazil. He begins with a systematic description of the country, its flora, fauna, population, agriculture, mineral resources, trade, communications, colonies and colonial life, and then passes to a brief history of the Empire. The second half of the volume is the narrative of the author's journeys, several chapters being devoted to an account of the German colonies in Southern Brazil. A number of excellent illustrations, chiefly reproduced from photographs, add to the value of the descriptions. Those of the neighbourhood of Rio and its splendid bay are specially noteworthy.

East and West; or, a Tour through Europe and the Holy Land. (Cassell's.) The usual *réchauffé* of the guidebooks, dished up with quotations from Byron and the stereotyped religious phrases and sentiments with which every well-regulated tourist speaks of any place mentioned in the Bible: such is *East and West; or, a Tour through Europe and the Holy Land*. The author signs himself by the eccentric *nom de plume* of

"Rich in Peace," because, as he explains in the Preface, "war clouds hung ominously in the heavens as we entered on our travels," but war did not break out until the trip was over. He says, moreover, "there is no lack of books of travel, and I have felt some hesitation in adding my quota to swell the bulk. My critics may, perhaps, regret that I did not rest satisfied with that attitude." We do for one. These Cook's and Gaze's itineraries are all very tedious, and Mr. "Rich in Peace's" is exceptionally so.

Last Counsels of an Unknown Counsellor, John Dickinson. Edited by Major Evans Bell. (Macmillan.) The "Unknown Counsellor" was a gentleman who devoted nearly all his life, and some part of a considerable fortune, to the cause of the natives of India, and especially of the native chiefs. His "Last Counsels," now edited by Major Evans Bell with an introductory Memoir, consist substantially of an argumentative pamphlet, left incomplete at his death, in which he maintains the loyalty of Holkar, the Mahratta Maharajah of Indore, at the time of the Mutiny of 1857. This vexed question is one of the controversies bequeathed by the publication of the third volume of Sir John Kaye's *Sepoy War*. Mr. Dickinson and Major Evans Bell warmly uphold the view which was adopted by Sir J. Kaye with full knowledge and after much deliberation; and in this country, at least, we do not think that the weight of their conjoint testimony will be affected by the hot-headed pamphleteers on the other side. The subject has been discussed by everyone with the usual prolixity that attaches to a personal controversy, and to an Indian controversy in particular; but considering the position occupied by Holkar, and the importance of the general principles involved, we cannot lay the blame on his English advocates. The point at issue can only be understood by those who have been already initiated into the secret of Indian administration. If we may fairly judge of Mr. Dickinson's style by this fragment, he did not possess the art of so grouping his facts as to carry conviction to the mind of a stranger. Unfortunately, also, Major Evans Bell's intentions are better than his performance. His elaborate criticisms of our Indian Government may contain much that is sound, but they are scarcely destined to be popular. The English public has not yet learned the alphabet of the dialect in which he writes. They take more interest in the vicissitudes of a French Ministry than in the machinery of the Calcutta Secretariat or the career of "a District officer." Nevertheless, we ought not to be ungrateful for this sketch of the life of one who laboriously earned the confidence of Indian princes without ever having set foot in India.

Commentaries on the Punjab Campaign, 1848-49. By Captain J. H. Lawrence-Archer. (Wm. H. Allen and Co.) Captain Lawrence-Archer is one of the few survivors of the gallant army that fought in the second Sikh war. The history of that war has never yet been fully written, perhaps because it covers a page of not unsullied glory in the military annals of our country. On the field of Chillianwalla, within the short space of three hours, we lost eighty-nine officers and 2,357 men, six guns, and the colours of three regiments. After the battle Lord Gough was compelled to retire from the field, entrench his camp, and await reinforcements. At this interval of time it is impossible, even if it were desirable, to describe accurately every incident that occurred during that disastrous afternoon. The contemporary despatches of Lord Gough are well known as models of confused and misleading writing. The author of the book before us relates with creditable pride the part which he himself played, when the Queen's regiment, with which he was doing duty, was almost annihilated by the Sikhs. His notes, jotted down at the time, bring vividly before us the horrors of barbarian warfare, when quarter is neither asked nor given. "In Indian battles," as he significantly

says, "the missing may generally be taken as killed." Is there any reason to suppose that the Sikhs in our own service would behave less savagely than when fighting in the army of the *Khalsa*? It is on record that British officers could not restrain their bloodthirstiness in the Bhootan campaign of 1865.

Miles: a Town Story. By the Author of "Fan." (Samuel Tinsley and Co.) This is a story of factory life in a north-country town. It cannot lay claim to any great originality or vividness of portraiture; but yet the characters are real men and women, and their daily doings are described in a wholesome way. As usual, the villain of the story is the least well drawn, but even in his case the sin of exaggeration is avoided. Altogether the book may be commended for its simplicity of style and soundness of thought.

In Tropic Seas: a Tale of the Spanish Main. By W. Westall. (Samuel Tinsley and Co.) The writer of this story has ventured into a field of romance where others have preceded him, but he deserves credit for rejecting the temptation to introduce those episodes of buccaneering which his subject naturally suggests. His heroes are our own contemporaries of the nineteenth century, mostly master-mariners who know their duty and do it, and prosper accordingly. Their only fault is that they are one and all too virtuous, and are continually meeting one another by the strangest of coincidences. The description of Trinidad and of tropical scenery generally is well done, without any undue straining after effect. A good book to put into the hands of boys.

The Supernatural in Nature. (O. Kegan Paul and Co.) This book displays a great deal of well-directed reading and a certain rather captious acuteness of thought. The writer has a tolerably clear view of the case which may be made against the fitness of students of physical science for the office of spiritual guides to the community, and a view too extensive to be equally clear of the aspects of the ascending order of the universe, which suggest a generalisation of the old argument from design. He has also fed himself with much curiously-gathered information upon all the questions on the present frontier of science, which until we know more will continue to puzzle the imagination; and he reiterates a little too monotonously the undoubted fact that in presence of such puzzles the imagination will commonly find relief in falling back upon the Bible. There are some good points made in the chapter on "The Follies of the Wise" at the expense of eminent men of science who have gone further and fared worse.

WE have received from Messrs. Longmans a uniform reprint of Dr. Arnold's *Sermons*, which will now appear astonishingly orthodox; from Scribner and Co. the collected *Remains of H. B. Smith*, whom Dr. Dorner pronounced the foremost of American theologians. He understood the distinctive theology of New England as well as the apologetic theology of Germany. Perhaps he overvalued the advantage of knowing the latter: it seems to move after the critical theology of Germany like the Prayers after Ate. The truly masterly essay on Emmons makes us wish he had given us a critical history of the little-known movement initiated by Edwards. We have also received two interesting German essays on the prospects of intercommunion between different Christian bodies. Both agree that intercommunion is all that is to be aimed at, and the first step must be to release the two separate communions now bound together in the Prussian State Church. One is by Gottlieb Joss (Leiden: Brill); the other by Karl Lechler (Heilbronn: Henninger). The former received a prize from the Hague Society for the Defence of Christianity; the latter with some fancifulness (St. James's doctrine of faith working by love is made a sign of a feminine theology) shows real spiritual insight. F. Bassermann, of Heidelberg, has sent us a con-

venient little *précis* of Schopenhauer, by Arthur Busch, prettily got-up. *Minds and Moods*, by Mortimer Granville, M.D. (Renshaw), contains some shrewd observations and useful hints. *Morality*, by James Platt (Simpkin, Marshall and Co.), contains some amusing information about the tricks of trade, and a round assertion that most people who make large fortunes out of nothing do so by robbing those they buy from, or those they sell to, or those they employ, or all three. In spite of this, the author maintains that honesty is the best policy, believing, in the teeth of facts, that the order we live under would, if understood, be one of unmixed beneficence.

NOTES AND NEWS.

WE understand that Sir James Stephen is preparing a second edition of his *General View of the Criminal Law of England*, which will form substantially a new work, and will include notices of the Criminal Law of India and the Colonies. It will be published in the course of the year, by Messrs. Macmillan and Co. The question of Evidence will be separately and fully dealt with in a future volume.

MESSRS. MACMILLAN AND Co. will shortly publish in a volume the lectures on *Saintly Workers*, delivered in Lent at St. Andrew's, Holborn, by the Rev. Canon Farrar.

EARLY in the autumn Messrs. Longmans and Co. will publish a work by Mr. William Digby, of Madras, entitled *The Famine Campaign in Southern India (Madras, Bombay, and Mysore) in 1876-78*. It will be in two volumes, the first consisting of (1) a narrative of the famine campaign in Madras, giving a popular account of the disaster in all its phases, and the measures taken to grapple with it; (2) narrative of the Bombay famine; (3) of the Mysore famine; and (4) the threatening famine in Northern India, August-November, 1877. As the principles adopted in the different presidencies and Mysore were unlike, each narrative will include an entirely diverse collection of facts, and the same ground will not be traversed in each. Volume II. will be devoted to sections of interest to specialists:—(1) Private Charity, describing in chapters i. to v. the charity displayed before the appeal to England on August 4, 1877, then the history of the Famine Relief Fund, with particulars of the good done by the money subscribed in the British dominions generally; (2) Relief Camps and Village Relief; (3) The One lb. Ration: evidence *pro* and *con*; (4) How the Railways saved Millions; (5) Results of the District Census; (6) Village Relief and Village Agency; and (7) Miscellaneous: (a) emigration as a panacea; (b) the weavers; (c) seed grain for destitute cultivators; and (d) prickly-pear as food for cattle. There will be an appendix containing important State and other papers.

THE June number of the *Nautical Magazine* will contain an article by Sir Travers Twiss on "Privateers," in connexion with the Declaration of Paris of 1856, as to the abolition of *la course*, and the reported fitting-out of Russian privateers in American ports.

MR. ROBERT ROBERTS, of Boston, Lincolnshire, has nearly ready for publication a handsome reprint, with choice headlines, borders, and ornaments, of Raphe Robynson's 1561 translation of Sir Thomas More's *Utopia*, "with copious Notes and a Biographical and Literary Introduction by the late Rev. T. F. Dibdin, F.S.A." Mr. Roberts prints from the late Sir Henry Ellis's copy of the book, which has additional notes and corrections. He also gives an Appendix of interesting and racy extracts from Sir Thomas More's Works. "A merry tale," said More, "commith neuer amysse to me"; and Mr. Roberts's selection justifies the Chancellor's saying.

MESSRS. PUTTICK AND SIMPSON have announced for sale, on May 27 and 28, "the library of a well-

known collector," comprising a number of first editions—Coleridge, Blake, Godwin, Mary Wollstonecraft, and others coming down to a very recent period; especially "first editions of various pieces and works by or relating to Lord Byron, upwards of 300 volumes, probably one of the most interesting collections ever formed." The "Shelleyana" are thus described:—"Books and manuscripts, autograph letters, transcripts of original letters of P. B. and Mary Shelley (made before 1824), journals, &c., the major part of which are doubtless unpublished, some first editions of Shelley's works, &c., from the collection of Mr. and Mrs. Gisborne." This section of the materials comprises minutely accurate transcripts, made by Mr. Gisborne, of the letters addressed to himself and his wife by Shelley; both those which have been published in the *Essays and Letters*, and others as yet unpublished. The transcripts from published letters contain various passages which have not appeared in print. There are also a transcript of Shelley's burlesque drama, *Swellfoot the Tyrant*; a mass of journals and letters written by Mr. Gisborne and Mr. Jefferson Hogg; and a letter written by Godwin in 1820, reflecting severely upon Shelley's line of conduct in connexion with the writer's money-difficulties: persons who are conversant with the importunities of Godwin, and the exertions and self-sacrifices of Shelley to appease them, will, however, be apt to take this letter *cum grano salis*. The last owner of the Shelley items proper to the Gisborne family was, we believe, a lady connected with that family, Miss Rumley.

MR. THOMAS HUGHES, Q.C., has in the press, and nearly ready for publication, a volume directed against the movement for the disestablishment of the Church of England. It will be issued immediately by Messrs. Macmillan and Co., under the title *Our Old Church: What shall we do with it?*

MR. JOAQUIN MILLER, the American poet, arrived in London two or three weeks ago. He is not likely to remain long.

THE letters from William Blake, a series of great interest to his admirers, which were sold on May 20 amid the Hayley correspondence by Messrs. Sotheby and Co., fetched good prices, ranging between 2*l.* and 7*l.*

THE Court of the Stationers' Company of London have presented an honorarium of twenty-five guineas to Mr. Edward Arber, F.S.A., as a mark of their appreciation of the great energy displayed by him in the *Transcript* of their *Registers* between 1554 and 1640 A.D., produced by him in four large volumes.

MESSRS. MACMILLAN AND Co. will publish in the course of the next few weeks vol. ii. of Lord Rayleigh's *Theory of Sound*; *Elements of Descriptive Geometry, with Illustrations*, by J. B. Millar, C.E., Lecturer at Owens College, Manchester; and two new volumes of the "Nature" Series—viz: *Light: a Series of Simple, Entertaining, and Inexpensive Experiments in the Phenomena of Light, for the Use of Students of every Age*, by Alfred M. Mayer and Charles Barnard; and *Metals, and their Chief Industrial Applications*; being, with some additions, the substance of a course of lectures delivered at the Royal Institution by Charles Alder Wright, D.Sc., Lecturer on Chemistry in St. Mary's Hospital Medical School.

WE are sorry to hear that the College for Men and Women will probably have to be given up this season on the expiration of the lease of its house, as the required guarantee fund of 300*l.* a year for future operations cannot be raised. The college has for so many years done so much good, and been such a success in every way except the pecuniary one, that its stoppage is seriously to be regretted.

THE Cambridge Extension Scheme of Lectures and Classes at Bedford has also to be given up.

The committee has just announced its bankruptcy, or rather its wind-up after having discharged its liabilities. The town and neighbourhood are not large enough to yield a sufficient percentage of intelligent students.

A GOETHE SOCIETY has been founded at Vienna, after the pattern of the English Shakspeare societies. Its object is to found a Goethe library, and to issue editions of Goethe's chief works at a price sufficiently low to place them within the reach of all classes.

THE Municipality of Turin have bought the original MS. of Silvio Pellico's *Le mie prigioni* for the sum of 8000 francs.

MESSRS. OVERALL, of the Guildhall Library and the Town Clerk's Office, have nearly ready the concluding volume of their Calendar of the *Remembrancia*, one of the series of records belonging to the Corporation of the City of London.

THE Guildhall Library is filling so fast, and is used so much, that already there is talk of the need of doubling it in size and making it still more worthy of the City which owns it. The removal of the Law Courts to the new building in the Strand will, when it takes place, afford at least an opportunity for the full discussion of the matter.

THE appointment of Mr. Reginald Sharpe as Records Clerk of the Corporation is bringing forth good results. Mr. Sharpe is calendaring the Rolls of Deeds and Wills in the Hustings Court, and has got down to the poet Chaucer's time, 1340 A.D. The particulars of each deed are entered in six columns. Thus the conveyance in 1339 to the poet's grandfather by one of the Herouns, with whom the Chaucers were so bound up, is:—“(Roll) 66 | (Document) 41 | 13 Edw. III. | 1339 | Thomas Heroun, vintner, to Richard Chaucer, vintner | tenement in the parish of St. Michael, Paternoster Church.” (See “Further Additions to Mr. Furnivall's *Trial-Forwards*,” p. 134. Document 42, the same to the same, is a quitclaim of the same premises.) The only thing to be desired is that the Corporation should allow Mr. Sharpe three clerks or assistants to work under his superintendence, so that the calendaring might go on faster, and the many sets of records of the Mayor's Court, &c., &c., be made available for literary and antiquarian enquirers.

DR. GROSART has now in the press Chester's *Love's Martyr*, containing the original text of Shakspeare's *Phoenix and Turtle*.

THE Rev. H. R. Haweis's sermon on “Shakspeare and the Stage” has been reprinted, with some slight revision, from the shorthand writer's report in the *Era* of May 5. Mr. Haweis's sermon on War to the Volunteers, in St. James's Hall, on the Sunday before last, has also been reprinted.

THE Rev. Charles Hargrove, the former Cambridge Lecturer on English Literature in the Northern District, will read a paper on “The Religion of Shakspeare,” at the *soirée* of the Liberal Social Union, at St. George's Hall, Langham Place, on Thursday evening, May 30. The Chair will be taken at 7.45 P.M., by Mr. Furnivall.

Summer Snow, by Sarah Tytler, illustrated by Frank Dadd, will be the second of the “Bluebell” series of novels. It will be published on June 1.

THE first part of the Didot collection of books and MSS. will be sold from June 6-15. Mr. Quaritch has had the MSS. entrusted to him for exhibition in London during a couple of days this week.

THE Council of the Folk-lore Society have decided to compile a Bibliography of Works relating to English Folk-lore, which will be prepared from (1) special works on the subject; (2) articles in magazines or in Transactions of societies. In order to secure uniformity in the arrangement of the particulars to be thus obtained, forms have

been prepared for the use of those who wish to aid in the compilation, which may be obtained of the honorary secretary, Mr. G. L. Gomme, Castelnau, Barnes, S.W.

IN a few days will be published *The Annals of Tennia*, an exhaustive history of the game, by Mr. Julian Marshall. The work appeared weekly in the *Field*, and is now issued in volume form by that journal.

A WRITER in the *Deutsches Montagsblatt* devotes an article to Bayard Taylor and the question of American reprint. It appears that Bayard Taylor, before entering on his new post, expressed the hope that he might be the means of concluding an accord between America and Germany on the question of copyright. The writer of the article in question pleads in favour of the present system of piracy, at least for newspapers, on the score that the papers are too poor to pay for original contributions, and that if reprints were forbidden a very large colony of Germans would be cut off from all spiritual communion with their fatherland.

THE English Dialect Society will issue in a week or two the first instalment of their publications for 1878—a *Glossary of the Words and Phrases of Cumberland*, by Mr. William Dickinson, F.L.S.; and a reprint of Thomas Tusser's *Five Hundred Pointes of Husbandrie*, edited with an Introduction, Notes, and Glossary by Mr. William Payne and Mr. Sidney J. Herrtage, B.A. The last-named work is the edition of 1580, collated with those of 1573 and 1577; and contains in addition a reprint of the unique copy in the British Museum of *A Hundreth Good Pointes of Husbandrie*, 1557. The notes are very elaborate, and in their preparation Mr. Herrtage has had the assistance of Prof. Skeat and Mr. James Britten, F.L.S.

KARL BLIND will contribute an essay to the June number of the *University Magazine* on “Vjera Sassulitch and Constitutional Aspirations in Russia,” which will contain many details of the trial hitherto unknown in England.

THE *Deutsche Rundschau* for May has a lively and appreciative article on Sainte-Beuve, by Herr Hillebrand, who, in spite of his efforts to reach the French method of criticism, is somewhat deficient in lightness of touch, a defect which the thought of his subject brings constantly before us. Prof. Hübner gives a lucid and interesting account of the Roman conquest of Britain, under the title “Eine römische Annexion.” In tracing the gradual occupation of the island we have the rare advantage of the guidance of a great and almost contemporary historian, and of a number of subsidiary helps in inscriptions and other antiquities which have been in some respects more carefully and jealously preserved than those of other countries. From his thorough command of the latter sources of information Prof. Hübner is able to sketch the course and method of Roman advance with remarkable distinctness. Starting from the south coast in A.D. 43, the invading army, numbering, perhaps, 70,000 men, at the end of six years occupied a triangle, the three points of which were Chichester, Bath, and London, with Colchester thrown forward as an outwork. The western boundary included the mining district of the Mendip Hills, to which the Romans seem to have attached great importance. The next important advance was to Gloucester, which formed the great military station for the western coast, as Colchester did on the east. After Camulodunum Glevum seems to have been the first colony founded in Britain. Suetonius Paullinus (A.D. 59-61) extended the province northwards as far as Chester and Carnarvon, and into Anglesea, and held the former notwithstanding the dangerous outbreak in the south-east under Boudicca, more familiarly known to us as Boadicea. The first *legatus* of Vespasian, Cerialis (A.D. 71-74), occupied Lincoln; and

his successor, Frontinus, the well-known military writer, subjugated the Welsh mountains, so that the whole southern half of the island was now annexed. Then followed the long and brilliant rule of Agricola (A.D. 78-85), who pushed on as far as the two Firths of Clyde and Forth, having doubtless first secured a basis behind him at York, of which he may be presumed the founder. In this expedition he won a hard-fought battle over Calgacus on the Graupian mountain—the locality of which has not been determined. It is, perhaps, not so well known as it should be that the name Grampian (from a mis-reading of Tacitus) was only conjecturally given to the chain which now bears it, by the scholars of the seventeenth century, apparently with no previous tradition in its favour (see Burton's *History of Scotland*, vol. i.). This was the furthest point of Roman invasion, and was not permanently held till a later date. This is a very brief summary of the first part of Prof. Hübner's paper. The remainder describes the two great lines of fortification from sea to sea—viz. Hadrian's (not Severus') from Carlisle to Newcastle, and that of Antoninus Pius from Glasgow to Edinburgh. An adaptation of this essay, with further illustrations, would make a valuable course of lectures, either at the universities or before some of our archaeological or historical societies. It would make clear, what antiquaries do not always understand, that every inscription is a piece of historical evidence, intelligible almost at once to the mind that has a general knowledge of the circumstances of the country where it is found. To realise this imparts a new zest to archaeology, just as the modern theories of the distribution of plants and animals give a novel interest to the naturalist. Herr Brandes begins a study of the Swedish poet Esaias Tegnér; and Herr Ferdinand Müller contributes some interesting reminiscences of Bellini.

IN the *Nuova Antologia* for May Signor Boglietti gives a sketch of the life of Byron, which, we learn, forms a chapter of a forthcoming work on Byron which is to contain a complete examination of his writings.

NEW TESTAMENT critics and philosophers, as well as Hebraists, will find something to their purpose in the *Monatschrift für Geschichte und Wissenschaft des Judenthums*. The last seven numbers contain articles by Dr. Grätz on Bezetha, the suburb of Jerusalem (this bears directly on the interpretation of the Gospels), on the contents of Pa. cix., on the pseudo-Aristobulus, and on the motive which dictated the selection of the daily Temple-psalms; and historical articles by Dr. Kohn on the life and works of Mardocheai ben Hillel, and by Dr. Guttman on the Philosophy of Religion of Abraham ibn Daūd of Toledo, &c. The latter, and not Maimonides, appears to be the real founder of that Aristotelianism, derived from the Arabs, and modified by neo-Platonic elements, which prevailed for centuries among Jewish thinkers. It is a striking evidence, however, of the power of educational prejudice, that even a great philosopher like Abraham ibn Daūd thought it necessary to support every thesis of his philosophy by proof-texts from Scripture. Hence even such a highly poetical work as the 139th Psalm is converted by him into a summary of the Aristotelian doctrine of categories.

The Law Magazine and Review (Stevens and Haynes) in its quarterly number for May contains articles of various degrees of merit. Mr. Justice Markby, of the Calcutta High Court, has the first place with an article on “Codification and Legal Education.” The writer is one among our few practical lawyers who possess both the knowledge and the earnestness requisite to advance the work of legal reform. He recognises the almost insuperable difficulties which lie in the way, and on this occasion contents himself chiefly with a criticism of certain published opinions of Sir James Stephen and Sir Henry Thring. It is

to be deplored that three such eminent men, from whose conjoint action much might be expected, should still differ on not a few points of fundamental importance. The editor, Mr. Taswell-Langmead, contributes an article on "Parish Registers," a subject which, by laborious investigations, he has made his own; and Mr. Alexander Robertson proposes several comprehensive changes in the administration of criminal law, suggested by his knowledge of the corresponding department of practice in the Scotch courts. A valuable feature in this magazine is the "Quarterly Notes," compiled by a competent hand, giving information about events of legal interest in foreign countries. As compared with the weekly journals of the profession, which are all immersed in details of practice, the *Law Magazine and Review* deserves support as the only periodical devoted to scientific jurisprudence.

NOTES OF TRAVEL.

IN No. 3 of the *Mittheilungen* of the Royal Geographical Society of Vienna for the present year, we find the first part of an account of the Turkish archipelago (the Vilayet of the islands of the White Sea, with Samos and Cyprus) written from a statistical and military point of view, by A. Ritter zur Helle von Samo, formerly military *attaché* of the Austrian Legation in Constantinople. The descriptions of the military strength of the islands seem to be drawn from the fullest local knowledge, and cannot fail to be of interest at the present time.

THE first and second parts of the *Bulletin* of the Belgian Geographical Society contain a very complete historical summary of discovery in the basin of the river Zambesi, from the time of the earliest Portuguese explorers onward to the present day, by M. A. L. Wauters.

WE learn that the promoters of the Scottish missions on Lake Nyassa are about to place a steamer on the lower Zambesi, to maintain communications as far as the cataracts of the Shire.

THOSE to whom the beaten tracks of Continental travel have become familiar, and who are in search of new holiday scenes, will be grateful to Captain Clark Kennedy for his interesting account of a tour *To the Arctic Regions and Back in Six Weeks* (Sampson Low). Few indeed can be aware how easily and inexpensively the glorious scenery of the Norwegian snowfields and fiords can be reached from this country, else a much larger branch of the annual tourist stream would turn in that direction. Captain Kennedy takes us with him most pleasantly from Christiania by cariole over the Dovrefjeld to Trondhjem, and thence, coasting along by steamer northward, to Tromsø, to visit the ugly little Lapps at home in their tents, and to enjoy the strange beauty of the scenery lit up by the "midnight" sun, adding interest everywhere to his descriptions by noting the habits of the sea-birds and fishes with which these coasts abound. An exact list of all expenses incurred on the tour, appended to the volume, is convincing proof that one may go to the Arctic regions and back for a very moderate sum.

AFTER nearly a year's delay, caused in a great measure by the time occupied in the reduction of his large-scale route charts, the Foreign Office have just published a Report by Mr. E. Colborne Baber, of H. M.'s Consular Service, "on the route followed by Mr. Grosvenor's Mission between Tali-fu and Momein." This Report is even more important than its title would at first sight appear to indicate, and is rendered additionally interesting by the fact that Mr. Baber has compared Marco Polo's relation with his own experiences, and verifies in many respects the accuracy of the Venetian's information upon a country almost entirely unknown to Europeans; indeed, the principal discrepancy which he finds between Marco Polo and actuality is the fact that the Yunnan people, instead of speaking an unintelligible *patois*,

are now found to use a remarkably pure form of Chinese, which, it may be added, was forcibly instilled into them under the first emperors of the present Manchu dynasty. It would be impossible within the limits of a brief note to advert to the various matters of interest dealt with in Mr. Baber's Report, but one portion is worthy of special notice as indicating considerable commercial activity in the distant province of Yunnan:—"About a mile outside the west gate the quarterly fair (*Yüeh kai*) was being held, presenting a very animated scene. Some 5,000 people, many of them non-Chinese, were present, and good order is evidently maintained, as valuable wares are exposed with security. . . . Lolos were rubbing elbows with people from the Shan districts, and Tibetans, the dirtiest race we had ever seen in this land of dirt, where most of the matter is in the wrong place, were chaffering with sleek Cantonese. A Fakir with a praying-machine, which he twirled for the salvation of the pious at the price of a few *cash*, was at once recognised by us; he was our old acquaintance, the Bakhshi, whose portrait is given in Colonel Yule's *Marco Polo*. . . . The lower part of the fair was occupied by lodging-booths and restaurants bordered by stalls, on one of which it was interesting to find a copper knife and a stone celt. The knife is undoubtedly genuine; the celt, called locally, and indeed all the world over, 'thunder-stone' (*lei-ta-shih*), bears traces of sharpening on the axe-edge, and is well adapted for use; but as these objects are now employed as charms on account of their supposed supernatural origin and properties, and as there is a brisk demand for them, it is difficult to satisfy oneself of their authenticity."

It may be mentioned that in another part Mr. Baber gives an account of a strange disease which haunts some of the valleys of Yunnan, and bears, in some respects, a resemblance to the plague of London. The value of Mr. Baber's Report is enhanced by an elaborate itinerary and tables of latitudes and altitudes; but most important is his careful route-survey from Yunnan-fu to Têng-yüeh, given in four large sheets. This survey is the more valuable as the route followed by the mission is, for the most part, almost unknown to Europeans. Mr. Baber has also prepared, but has not yet forwarded to England, a running survey of the country from Hankow to Yunnan-fu, as well as a chart of the Yang-tze Kiang, somewhat beyond the farthest point reached by Captain Blakiston, chiefly with the object of establishing accurately the names of places—a matter in which our maps of China are lamentably deficient.

WITH reference to a note on New Guinea in the *ACADEMY* of April 27, in which allusion was made to the hostility suddenly displayed by the natives at Stacey Island, South Cape, we are glad to learn that the Rev. W. G. Lawes has received tidings from Mr. Chalmers of the safety of the newly-established mission station at that place, respecting which grave fears were entertained.

MESSRS. DAY AND SON have just executed for the Church Missionary Society a series of coloured lithographs from sketches of Central African scenes sent home by the late Mr. Thomas O'Neill and others of the Victoria Nyanza Expedition. The scenes represented include the rapids on the River Wami; Dr. Smith's tomb; dhow-building at Ukerewe Island; Nouru, the capital of Usukuma; Mpwapa; and views in western Ugogo, Usugara, &c. We understand that the society contemplate publishing at an early date this interesting collection, accompanied by some brief descriptive letterpress.

THE BRITISH MUSEUM.

II.

PASSING over the Departments of Oriental, Greek and Roman, and British and Mediaeval Antiquities, the most important additions to which we have recorded from time to time, we come to the Zoological Collections. As the time is now ap-

proaching for the removal of these into the new Natural History Museum, the work of this Department has been principally directed with a view to their satisfactory arrangement in the new galleries. The series intended for scientific study is kept strictly distinct from that intended for exhibition, which series is being selected on the principle that it should only contain such specimens as are instructive to the general public. In order to lessen, for a time, the labour of registering and incorporating new acquisitions, the purchase of very extensive and unnamed collections of vertebrate animals has been avoided as much as possible, preference having been given to individual objects of great intrinsic value. Two large collections only were acquired during the year: these were the entire collection of sponges formed by the late Dr. Bowerbank, and estimated to contain at least 7,000 specimens; and the type-collection of St. Helena Coleoptera, formed in 1875 by the late T. V. Wollaston during the expedition to that island, containing about 1,550 specimens, some of which are the most anomalous forms that any country has yet produced.

One of the most valuable specimens in the Mineral Collection has been added to it during the past year in the form of a mass of pure Proustite (tribasic sulpharsenate of silver) in large and bright transparent ruby-coloured crystals, from Chañarillo, Copiapo, Chili. Like the topazes from the Uralga river, this beautiful specimen is only occasionally exposed to view, in order that the light may not destroy its transparency. It was presented by Mr. Henry Ludlam.

Two extensive Herbaria are the most notable acquisitions by the Department of Botany: one, that of the late R. J. Shuttleworth, of Berne, containing more than 150,000 labelled specimens of Phanerogams and 20,000 of Cryptogams, from all parts of the world; the other, the Herbarium of *Hepaticae* formed by Dr. Hampe, consisting of upwards of 6,000 labelled specimens.

Mr. G. W. Reid, of the Print Department, announces the publication in 1876 of two more Catalogues, viz., the third volume of Mr. Stephens' *Catalogue of Satirical Prints and Drawings*, and Dr. Willshire's *Descriptive Catalogue of Playing and other Cards*. The latest donations to this Department include a collection of 1,417 drawings, illustrating the manners and customs of the Chinese at the present day, executed by native artists; some being highly-finished in water-colours, the rest drawn with the pen in outline. Also eight small Chinese sketch-books; four views in China by G. P. Reinagle and W. Skinner, in lithography; and a series of twenty-two plates representing conquests of the Emperor of China, engraved by Helman; a catalogue of *The Works of Raphael Santi da Urbino, as represented in the Raphael Collection in the Royal Library at Windsor Castle, formed by H.R.H. the Prince Consort, 1853-1861, and Completed by Her Majesty Queen Victoria* (1876, 4to.); eleven small leaves, executed by William Blake, containing *theses* of his favourite dogma, "There is no Natural Religion," and illustrated with slight coloured designs; a satirical design, representing monks and nuns feasting, drawn by F. Boitard, in pen and Indian ink, on vellum; five manuscript volumes, viz.:—a descriptive catalogue of the etchings by Dutch and Flemish masters, in two volumes; a list of niello plates and prints, by early Italian engravers; commencement of a catalogue of prints of the early German School, not described by Bartsch; and a list of the works of Pierre Drevet, the engraver; an ornamental device, enclosing the names of "Mr. Elisha and Mrs. Elizabeth Kirkall," with the date, "August the 31st, 1707:" executed on wood, probably by Kirkall, the engraver; a complete collection of the portraits, six hundred in number, executed in lithography by Charles Bagniet, consisting of noblemen, clergymen, military officers, ladies, and various literary and artistic celebrities of the present day, principally English, the whole bound in twelve volumes.

Chief among the purchases may be named:—

Of the Italian School—a set of the three rare *anneaux avec Enlacements*, engraved from designs attributed to Leonardo da Vinci; King David kneeling, with a deer beside him, by Benedetto Fontagna; also an undescribed woodcut of *St. John and the Lamb*, by the same master; a triumphal arch, with bas-relief representing Romulus and Remus suckled by a wolf, by an early anonymous engraver; two extremely rare prints by Marcantonio—namely, *Christ Giving the Benediction* and *Angelica and Medoro*.

Of the German School is Wenzel Hollar's Great View of Cologne, engraved on four plates and printed on eight sheets. It shows the whole extent of Cologne and Deutz, with their fortifications. Only two other copies of this impression are known to exist, one at Vienna, the other at Cologne.

Of the French School we have—a *Group of Fowls*, by Jean Baptiste Huet, in crayons; *A Man Threshing Corn*, by Jean Francois Millet, in black chalk, on grey paper; a complete set of the works of Balthazar Jean Baron; a large collection of the works of Jean Louis Demarne; *Le Stryge*, by Charles Méryon; Portrait of Gabriel de Presigny, Archbishop of Besançon, by Jean Dominique Ingres; a large collection of plates executed by Frederick Hillemaacher, including a set of 168 vignette illustrations to the *Théâtre de Molière*, proofs on a Japanese paper; a set of 169 small plates by J. Chauvet, illustrating the works of Horace.

Finally, of the English School, we have—view of a waterfall, a fine example in tempera, by W. Nesfield; a sketch-book which belonged to William Hunt, containing pencil drawings by him, chiefly portraits of members of the Sol Club; Queen Charlotte's Flower Garden, Buckingham House, by John Paul Fischer, in water-colours; a fine collection of prints after Richard Cosway, R.A.; Head of a Negro with an iron collar round his neck, engraved in mezzotint by Sir Christopher Wren; there is only one other perfect impression from the plate known to exist. *Modern Italy*, after J. M. W. Turner, R.A., by William Miller, an unfinished proof, touched by Turner himself, and having his autograph directions to the engraver in the margin; a choice engraver's proof of the *Rent Day*, after David Wilkie, R.A., by Abraham Raimbach; a curious collection of prints after John Henry Ramberg, R.A., together with a large number of drawings and etchings executed by himself.

THE BUSHMAN ROCK-PAINTINGS.

THE following extracts are from a letter written by Mr. Stow, of the South African Geological Survey, to Miss Lloyd, on the subject of the Bushman rock-paintings and etchings, of which he has formed a large collection. A portion of the collection was lent in 1875 to the late Dr. Bleek, and has already been of great assistance in the Bushman researches. The interest which attaches to these paintings need hardly be pointed out, since the Bushmen are among the most primitive and degraded of mankind, and their language, with its clicks and reduplicated plurals, seems a survival of one of the earliest forms of speech. As the Bushmen have been driven south, it is possible that they, and not the Eskimaux, may have been related to the prehistoric cave-dwellers of the neolithic age who have left so many specimens of high artistic skill in France, Belgium, Switzerland, and (as we now know) in England. Mr. Stow's letter is dated Rouxville District, Orange Free State, June 4, 1877, and was written by him in the course of a geological survey upon which he was engaged on behalf of the Free State Government. After expressing the hope that his recent labours might "bear good fruit, not only geologically but ethnologically," Mr. Stow continues as follows:—

"Before proceeding, I will tell you the arrangements I am trying to carry out, that I may secure as

many additions as I possibly can whilst engaged in my survey, without trenching upon the time that has to be spent in other objects. I have an active young Bushman whose special work it is (whilst I am engaged on any mountain side, &c., making geological sections) to hunt for any Bushman paintings that may be found in that particular neighbourhood and mark them down, so that when my work proper of the day is done, he can guide me to the several spots without loss of time, and in half-an-hour the copies are secured, and I can return to my encampment rejoicing at the additional spoils I have rescued from destruction. He takes great interest in the work, and has been very successful, and I have had some stiff rugged climbs in consequence. I have also spoken to Mr. Hamilton Hope—the magistrate in Morosi's territory, and an old friend—to secure the services of two of the old Bushmen still living there, to travel with me for the same purpose, as well as to give an opportunity of learning any amount of Bushman history they may be in possession of, or of other traditions that may be of interest in illustrating the work.

"As I had heard so much of the splendid caves of the Kraai River, the Wittebergen, New England, &c., I took a month for myself before commencing my duties in the Free State, hoping thus to fill a portfolio with fresh captures. There were a number of caves of magnificent proportions, some nearly sixty feet from the floor to the domed and arching rocks overhead—caves that were palace-caves from their positive grandeur: one, flat-roofed, stretching inwards some sixty to seventy yards, solemn and dismal, like some great mystic rock-temple.

"In some of these, many parts of the walls had been covered with hundreds, aye thousands, of groups and figures; many must have originally displayed extraordinary talent. From ten to twenty years ago they might have been preserved in all their primitive excellence; but alas! the heart of any earnest student of nature must sink down to zero, to behold the wanton, ruthless destruction, that had taken place; almost standing aghast as the hopeless conclusion of 'Too late!' forces itself upon him. Smudged colours, and a few lines here and there of considerable beauty and excellence, are all that are left to tell the tale of how effectually the huddled sheep and cattle have done the work—or where the paintings have been positively scrubbed out in sheer wantonness by some miserable lump of humanity in all probability calling itself civilised!

"Thus, instead of securing as large a number as I had hoped, I only obtained some five cartoons (double size); but, small in number as they are, they will form no insignificant addition to the previous collection, as in one or two the artist has attempted to represent objects and actions I have not seen attempted before: for instance, a bird of prey swooping upon a dead or dying eland, &c.

"The same destruction has been carried on in the Free State, in every sheltered cave where a few sheep or goats could be forced. But this must have been a kind of Bushman's paradise; and a number of paintings are partially preserved in the more inaccessible positions. With the help of my Bushman painting-hunter, I have already secured some thirty extra cartoons, and before I left the Fields, I obtained about eight others of chipped emblems and other figures; thus altogether nearly doubling the collection in your charge. You will doubtless be pleased to hear of even this progress; but I trust ere long to add very considerably to the present number, as I hear of numerous caves, &c., among the mountains that I shall have to visit, if all be well, during the course of my geological survey, and I can get my Bushman-pointers well on the trail.

"I make my young Bushman paint the sheets of paper the proper stone-colour, ready for the copies. This he manages very well. He has arrived at that stage that he has begged of me to furnish him with a lead-pencil, that he may learn to copy some himself! It would be an advance if, instead of copies, some of my collection became original Bushman-paintings!

"One thing is certain, if I am spared—I shall use every effort to secure all the paintings in the State that I possibly can, that some record may be kept (imperfect as it must necessarily be, in spite of one's best exertions) of the wonderful artistic talents of one of the most primitive and most interesting races on the face of the earth. For upwards of ten years I have striven

(with regard to the Bushman artists) to place myself in a position to fulfil the same kind of mission as 'Old Mortality' in another sphere, and have never lost an opportunity during that time of rescuing from total obliteration the memory of their wonderful artistic labours; at the same time buoying myself up with the hope that by so doing a foundation might be laid to a work that might ultimately prove to be of considerable importance and value to the student of the earlier races of mankind." . . .

REPORT OF THE SUB-COMMITTEE OF CONVOCATION OF THE UNIVERSITY OF LONDON.

At the annual meeting of Convocation of the University of London, which took place last week, the most important event in the eyes of the general public was the acceptance of the supplemental charter, empowering the university to admit women to degrees in all faculties. On the same occasion a series of resolutions was passed, at the recommendation of a sub-committee, which marks an epoch of no less importance in the history of the university. Dr. Pye-Smith was the chairman of the sub-committee appointed some time ago "to consider by what measures the connexion of the affiliated colleges with the university may be strengthened, and generally how the objects of the university in the promotion of sound learning and liberal education may be more efficiently attained." The Report has been printed in the form of a small pamphlet, the general spirit of which throws much light upon the formal resolutions which have now been adopted by Convocation and submitted for the final approval of the Senate.

The recommendations of the sub-committee arrange themselves in two classes: (1) a scheme for establishing more intimate relations between the university as an examining body and the teaching staffs of the several affiliated colleges; (2) the development of the university itself as a centre of advanced study and original research. These two objects, though to some extent independent of each other, are treated throughout as aspects of the same change in the character, and perhaps also in the constitution, of the university, by which its corporate life may be stimulated and its members may be induced to take a more active interest in its well-being. The key-note is sounded in the opening pages of the Report, which contain a reasoned protest against the common definition of London University as "a Government examining board." Such a definition, we are told, has never been acquiesced in by most of those members of Convocation who take a prominent part in university affairs. At the same time, it is admitted that the theory which regards examinations as the supreme goal of academical life has been fundamentally modified since the university was incorporated forty years ago. It has now come to be generally recognised that the main end for which every university exists is to promote education, in the highest sense of the term and in its most advanced form; that examinations, however efficient, are merely one of the means by which study is tested, and not an end in themselves; and that the process of examination loses half its value when detached from the curriculum of instruction. The tendency, therefore, of the first class of the recommendations of the sub-committee is to establish a permanent channel of intercourse, suggested rather than defined, between two bodies now isolated—the Senate which controls the examinations, and the colleges which prepare the majority of the candidates. By this means, it is hoped, the present system of affiliation will become a reality, and the colleges, by receiving some degree of recognition, will ultimately group themselves round the central body, not as nurseries of supply, but as members of a common organisation.

The second class of recommendations carry one stage further the conception of the university as a corporate body, with duties to be discharged towards the higher education, not comprised in the

sole function of examining. They are embodied in the two following resolutions, of which one at least was not passed at the meeting of Convocation without some opposition:—

"That it is desirable that the university should take advantage of such opportunities as may present themselves of promoting, by the institution of university chairs or otherwise, the cultivation of such higher or less usual branches of study as can be more conveniently or more efficiently taught by a central body.

"That it is desirable for the Senate to consider the importance of recognising independent research in the examinations for the higher degrees in such way as the Senate may approve."

The latter of these two resolutions needs only to be stated to be approved. It is obvious that the former is open to several ready criticisms. At present London University has neither the organisation nor the funds to establish professorial chairs or laboratories for research; and it may be argued that to accept either State aid or private endowments for such purposes would be a wide departure from the principles of its original foundation. Objections of this kind were, of course, deliberately considered and over-ruled before Convocation adopted the resolution as its own. For London University the change is little short of a revolution: to Oxford and Cambridge it would be merely the restoration of an old type, half forgotten. It is pleasant to find that one at least of our great universities is advancing on the true course of academical reform, unhampered by the dead weight of old-world prejudice and the mischievous influence of vested interests.

JAS. S. COTTON.

SELECTED BOOKS.

General Literature.

- CRIPPS, W. J. Old English Plate, its Makers and Marks. Murray. 21s.
 KOBERTING, G. Geschichte der Literatur Italiens im Zeitalter der Renaissance. I. Bd. Petrarca's Leben u. Werke. Leipzig: Fues. 14 M.
 PIERRON, le lieutenant-colonel. Les méthodes de guerre actuelles et vers la fin du XIX^e siècle. Paris: Dumaine. 12 fr.
 PRICE, Bonamy. Chapters on Practical Political Economy. C. Kegan Paul & Co. 12s.
 STEVENSON, R. L. An Inland Voyage. C. Kegan Paul & Co. 7s. 6d.
 SYMONDS, J. A. Many Moods: a Volume of Verse. Smith, Elder & Co. 9s.
 TERRACOTTEN, griechische, aus Tanagra u. Ephesos im Berliner Museum. Berlin: Wasmuth. 40 M.

Theology.

- BOEHL, E. Die ältesten antiken Citate im Neuen Testament. Wien: Braumüller. 6 M.

History.

- HELFERT, Frhr. v. Königin Karolina v. Neapel u. Sicilien im Kampfe gegen die französische Weltherrschaft 1790-1814. Wien: Braumüller. 15 M.
 LEBENS, K. v. König Friedrich I. v. Preussen. Leipzig: Schulz. 10 M.
 MAILLON, G. B. History of the Indian Mutiny, 1857-8. Allen. 20s.
 WHEELER, J. T. Early Records of British India. Trübner. 15s.

Physical Science.

- BRUNNER v. WATTENWYL, C. Monographie der Phaneropteriden. Wien. 20 M.
 DUBRING, E. Neue Grundgesetze zur rationalen Physik u. Chemie. I. Folge. Leipzig: Fues. 8 M.
 FRIEDSCH, A. Die Reptilien u. Fische der böhmischen Kreideformation. Prag: Baisnatz. 80 M.
 QUATREFAGES, A. de, et E. T. HAMY. Crania ethnica. Livr. 6. Paris: J. B. Baillière. 14 fr.
 THURMEN, F. v. Die Pilze d. Weinstockes. Wien: Braumüller. 6 M.

Philology.

- HOEVLACQUE, E., et J. VYNSON. Etudes de Linguistique et d'ethnographie. Paris: Reinwald. 4 fr.

CORRESPONDENCE.

AN OLD ENGLISH TREATISE ON LOGIC.

Lincoln College, Oxford: May 11, 1878.

Mr. Garnett, of the British Museum, has kindly drawn my attention to a very curious little work on Logic, bearing the title of *Witcraft*, which, from having been classified by Watts under the head of works on "Witchcraft," has hitherto, I believe, escaped the notice of logicians. As the book may have some interest, not only for the

small number of persons who care for the History of Logic, but also for the much larger class of students of Old English, I venture to trouble you with a brief account of it.

The work, which is in black-letter, was printed at London by Bynneman, Anno 1573. It is dedicated to the Earl of Essex (father of the more celebrated earl). The author is one Ralph Leuer, or Lever, who held a prebend at Durham.

The main object of the book seems to be to substitute English for the Greek and Latin terms of the Scholastic Logic. With respect to the matter, it does not seem to differ substantially from other Nominalist treatises of the time.

The "Forespeache" is written from "Duresme, the 24 of November, 1572." In this the author says:—

"To prove that the arte of Reasoning may be taught in englishe, I reason thus: First, we Englishmen have wits as well as men of other nations have: Whereby we conceive what standeth with reason, and is well done, and what seemeth to be so, and is not. We have also framed unto ourselves a language, whereby we do expresse by voyce or writing, all devises that we conceive in our mynde: and do by this means let men looke into our heartes, and see what wee thinke. Then, as Englishmen men can compasse this Arte by wit: so can they also declare and sette it forth by sprache."

The word "Logic" is throughout replaced by "Witcraft," which is defined as "a cunning to frame and to answer a reason." "A reason standeth of certayn sayings" (that is, sentences), "and a saying of wordes." A "saying" may be either a "shewsaye," a "bidsaye," or a "wishsaye." A "shewsaye" (proposition) "is a perfect saying, standing of a nowne and a shewing verbe."

The subject and predicate of a proposition are called respectively the "foreset" and the "backset."

"The tounring of a shewsay" (that is, conversion) "is the removing of the backset into the rone of the foreset."

"Gaynsaying shewsayes" (that is, opposed propositions) "are two shewsayes, the one a yeasaye, and the other a naysay, chaunging neyther foreset, backset, nor verbe."

Subject, as distinguished from Accident, is an "Inholder," while Accident is an "Inbeer." Category is replaced by "Storehouse" (though Substance, Quantity, and Quality are retained), Singulars by "Selfethings," Species by "Kinreds," Genera by "Kyndes," Definition by "Say what" (Division being retained).

The following account of syllogism and induction is, perhaps, curious enough to be worth transcription.

"There are but two wayes to prove a doubtful matter.

"For either we rise by examples of selfethings and specialls to the knowledge of the generall: or els contrary-wise we fall by the rule of the generall to the knowledge of speciall and selfethings.

"The first may be called a reason by example" [that is, Induction]: "the seconde a reason by rule" [that is, Syllogism].

"A reason by example pertaineth to common sense and experience.

"A reason by rule belongeth to arte.

"A reason by example serveth to prove the principles of arts, by certayne particular examples: A reason by rule proveth particular cases by principles and generall rules.

"So that a reason by example ascendeth to the generall: a reason by rule descendeth to the particular.

"A reason by example allureth the ignorant: a reason by rule forceth the learned.

"The number of shewsayes in a reason by example are uncertaine, sometimes many, and sometimes fewe: but the number of shewsayes in a reason by rule is ever certaine, and so that they are never more nor less but three.

"The two first shewsayes that are placed in a reason by rule are called foresayes" [premisses], "the

third may be termed an endsay" [conclusion]. "The major, minor, and middle terme of a syllogism are called respectively the generall terme, the speciall terme and the proving terme.

"The backset of the endsay is alwayes the general terme.

"And the foreset of the endsay is ever the special terme.

"The proving terme is that terme, which is placed in both the foresayes: and is the meane whereby the other two termes agree, or disagree, among themselves in the endsaye."

It may be noticed that throughout the book an animal is called a "wight."

This is not the oldest English treatise on Logic, nor does it expressly claim to be, though it makes no mention, I believe, of its predecessor, *The Rule of Reason, containing the Arte of Logike*, by Sir Thomas Wilson. The latter work was frequently reprinted. Watts enumerates editions of 1551, 1552, 1553, 1563, 1567, and 1580. It is dedicated to Edward VI., and appears to be designed at least as much to attack the doctrines of the Church of Rome, and defend those of the Reformation, as to promote the study of Logic. Though very curious in its way ("the fruite," as the author says, "being of a strange kind, such as no English ground hath before this tyme and in this sorte by any Tillage brought forth"), this work has not the special interest attaching to Lever's *Witcraft*, inasmuch as there is no attempt to replace the technical terms of the Scholastic Logic by English equivalents. T. FOWLER.

THE CONFERENCE OF LIBRARIANS.

British Museum: May 18, 1878.

If my paper at the Conference of Librarians has amused Mr. Thomas, his comments upon it have amused me: and I hope to be allowed space for a few lines of good-humoured rejoinder.

I can assure Mr. Thomas that I was perfectly serious throughout the whole of my paper; and, moreover, that I flattered myself I had disposed of his principal objection by anticipation. Foreseeing that it might be urged, I had taken care to remark that the principles of arrangement applicable to a collection of books on one particular subject are inapplicable to a library comprising books on all subjects. In the former case the subject in question may be treated exclusively on its own merits; in the latter, respect must also be had to what precedes and follows. This seems to me such obvious common-sense that I am astonished it should be necessary to repeat it. In the Museum, at all events, we have always supposed ourselves to be arranging, not ten libraries, but one library.

Mr. Thomas's criticisms on points of detail convince me that he has given little attention to the subject. He scruples at Mineral Waters being "made a co-ordinate head" with Therapeutics. That is, they are neither excluded from the library nor merged in the general mass of therapeutical literature. Which of these alternatives would Mr. Thomas prefer? and why should he prefer either? He thinks that Photography should have been placed with the Fine Arts. What! treatises on chemicals? and instructions for photographing the moon? He confounds the essential nature of the thing with one of its applications.

Mr. Thomas's further remarks raise a mere question of words:—

"Thou callest nether garments pants, whereas I call them trousers; therefore thou art in hell, and may the Lord pity thee!"

What he calls Science I have called Natural History and Physics. If these terms had not been employed, other censors might just as reasonably have complained that the subjects denoted by them had been omitted. Hegel may very naturally have thought that the term "philosophy" should be restricted to speculative re-

search; but the countrymen of Bacon may be excused for differing from him.

RICHARD GARNETT.

Temple: May 20, 1878.

The ACADEMY has on various occasions noticed so very favourably the paper and proposals for the extension of the Oxford University Library system read by me at the Librarians' meeting in London last October that I am most reluctant even to seem to question anything admitted into its columns. But in your late number, in a review of the *Transactions* of that meeting, Mr. Thomas appears to have somewhat confused familiarity with these proposals with such publicity as they may have acquired since the delivery of the very address which he is reviewing. I hope, therefore, you will allow me to state that the proposals have been published by me but three times—firstly, in February, 1876, in an article in *Macmillan*; secondly, in a letter to the *Times* of March 30 of last year; and, lastly, in the address above referred to.

My letter, of a later date, to the Vice-Chancellor of the University, as Chairman of the Bodleian Curators, was neither printed nor published by me, but by the University, at the order of the Vice-Chancellor, for the information of members of Convocation.

C. H. ROBERTS.

THE BODLEIAN MS. OF CATULLUS.

Oxford: May 18, 1878.

A word in reply to Mr. Nettleship's statement.

1. Mr. Nettleship says that in my Prolegomena (p. xvi.), when distinguishing between two classes of MSS., one of which includes O, I make no special mention of it. For a very good reason. Conciseness led me to select one MS. as the type of each of the two classes. "Alterum (genus) G et eius similia, quae maxima turba est, alterum D et eius similia Riccardiani et nostri codicis a." G is the best type of the former and much the larger class; D, of the latter, which includes only two others.

2. I cannot think that anyone who started with the fact that a MS. is as a rule better in proportion to its antiquity, then read my description of O immediately after G (p. xxxv.), then examined its readings, could be under any doubt as to its importance. My words are these:—

"O. Canonicius 30, nunc in Bibliotheca Bodleiana apud Oxonienses, exsunt saec. xiv. assignatus ab Henrico O. Coxe, viro peritissimo codicum. Membranaceus est, scriptus 74 paginis 31 versuum, nisi quod pagina uicesima octava 26 tantum habet, relicto spatio quinque versuum, ante *Collis o belliconiei*. Vltimae paginae in calce scriptum est *Finito libro referamus gratia Christo*. Plerumque mire consentit cum Sangermanensi, e.g. *Littus ut xi. 3. Verum istius populi* lxvii. 12, in utroque legitur, ubi ceteri codices habent *Littus ubi, Verum isti uel istis*. Habet haec sibi propria. Omittit xxvi. 2, lxiv. 330, 379-382, lxvi. 21 *Languidior tenera cui pendens sicula beta*, lxviii. 16 *Iocundum cum aetas florida uer ageret*, qui duo uersus in ceteris codicibus bis leguntur, prior in loco suo et post lxiv. 386, alter in loco suo et post lxviii. 40, in O semel tantum et in sede quam dixi aliena. Habet uersus 3, 4 carminis xcii. *Quo signo! quia sunt totidem mea. Deprecor illam Assidue, uerum dispeream nisi amo*, qui absunt etiam a G, Lachmanno autem ab Italis ex Gellio in Catullum inducti videntur."

Then, after some details not necessary here:—

"Hunc codicem aut antiquissimum habeo omnium qui nunc supersunt aut uno Germanensi inferiorem."

This description, short as it is, contains in substance the main points of Baehrens' argument: the actual antiquity of the MS., its singular agreement with G, the peculiarities which stamp it as unique. It would hardly be too much to say that Baehrens evolved his theory mainly from its suggestion. That theory I believe to be absolutely impossible, as I try to prove in the Prolegomena

to my forthcoming new edition. But it has this merit: it brings into prominence the two earliest MSS., and not O only, but G. It has also this serious defect: that in the attempt to prove G the parent of all the other MSS., it violates every probability of rational criticism. If to discover the value of a MS. means to ascribe to it an exaggerated importance, then, and only then, can Baehrens be said to have discovered the value of the Oxford MS. Mr. Nettleship might as well say that Baehrens had discovered the value of G, because he exhibited it for the first time in isolated combination with O.

3. Would Mr. Nettleship expect me to mention G or O, or G with O, apart, where they shared a reading with a dozen other MSS.? I should then have aimed a death-blow at my own design: and should not have made so clear as I have to Baehrens that the agreement of readings in the MSS. of Catullus is such as to make even his improbable theory possible. But there are not a few other cases where O and G coincide against the other MSS., and where my edition marks the coincidence by red ink. Again, there are many cases where the readings of O are distinct from those of any other MS., and are given separately. Suppose a student intent on solving the relation of the MSS. to each other, and I think I am not saying more than I am warranted when I deny to Baehrens any extraordinary sagacity in assigning to O the value he has given it.

4. That G was actually copied from the rediscovered original is an inference which has been drawn from the subscription at the end: an inference which I myself accept in my edition of 1867. I do not any longer think this likely, as the lapse of more than half a century between the rediscovery of Catullus' poems and the copying of G in 1375 makes it almost impossible that the scribe could know whether any copies had been made in the interim. It is, of course, even less likely that O, which was probably later, was a direct copy of the original. This *a priori* improbability is much increased by the peculiar differences of the two MSS. For, if on the one hand, they often exhibit a marked and singular agreement, they are, on the other, so different as to make it nearly impossible that they are direct copies of the same original. It would seem that O represents the nearer approach to this original, but with at least one copy intervening: that between G and the original not less than two copies intervened. Only on some such hypothesis can I explain the phenomena presented by the two MSS. In fact, the only part of Baehrens' theory which I can accept is that these two MSS. are a nearer approach to the rediscovered codex than any others; and this, so far as it is true (and the Datanus seems to show that it is liable to many modifications), is no discovery of his, but a direct inference from the fact that they, and they alone, belong to the fourteenth century.

R. ELLIS.

Oxford: May 20, 1878.

My concern at Mr. Ellis's misinterpretation of my words in the *Fortnightly Review* is much diminished when I find how badly he can treat his own statements. He now not only abandons one of the best founded opinions expressed in his Prolegomena of 1867, that G is a direct copy of the lost original (V), but contradicts himself more than once in the two letters which he has addressed to the ACADEMY. Between G and V, he now says, not less than two copies intervened; between O and V only one copy intervened; and O is the nearer approach to the original. Yet in the same letter he speaks of G as the best type of the class which it represents (the class derived from V), and O as probably later than G, and less likely to be a direct copy of V. Last week he said that O has changed the position of Catullian criticism. Baehrens himself has not (in general terms) said more than this: yet Mr. Ellis says this week that Baehrens exaggerates the value of O.

In Baehrens' theory of the relation of G and O to V, I understood Mr. Ellis to distinguish a true and a false element: part of it he accepts, part he rejects. The part which he accepts is "that these two MSS. are a nearer approach to the rediscovered codex than any other." The mistaken statement is that G and O are directly copied from V. This latter theory was last week "improbable": this week it is "absolutely impossible." But both the true and the false parts of Baehrens' theory, Mr. Ellis maintains, are easily deducible from his own Prolegomena and Apparatus of 1867. If this be the case, one would suppose that the Prolegomena and Apparatus cannot lay claim to much distinctness of utterance on the subject of O. The patent fact is, however, as all readers of Baehrens' Catullus know, that Baehrens supports his theory on arguments quite independent of anything which he learned from Mr. Ellis's Prolegomena. I think that I showed conclusively in my last letter that Mr. Ellis in 1867 did not perceive the value of O as he now does, and that his speaking of it as his oldest MS. did not carry with it a recognition of its importance. Mr. Ellis now merely reasserts the argument which I have refuted. I need not go over this ground again. I will only say, with regard to the passages marked with red ink in Mr. Ellis's Apparatus, that they were, according to his own statement, not intended to bring out the readings of G and O, but to indicate those of the lost archetype or archetypes supposed to be the foundation of all MSS. except the Thuanæus. If they occasionally bring out the readings of G and O, this is only by accident. I am much puzzled by Mr. Ellis's statement that it was for the sake of conciseness that he omitted all mention of O on page xvi. Why should he hesitate to add a few words to a preface of sixty pages, if he thought that his MS. had changed the position of Catullian criticism?

Baehrens' theory of the relation of G and O to V is clear, intelligible, and to my mind at present convincing. Until I am better instructed, I shall continue to prefer it to a theory which has so far only landed Mr. Ellis in confusion and self-contradiction.

H. NETTLESHIP.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 27.—1 P.M. Geographical: Anniversary.
8 P.M. Society of Arts (Cantor Lecture): "Some Researches on Putrefactive Changes," by Dr. B. W. Richardson.
TUESDAY, May 28.—8 P.M. Royal Institution: "On some Points in Vegetable Morphology," by W. T. Thiselton Dyer.
8 P.M. Civil Engineers: Discussion on "Long-Span Railway Bridges."
8 P.M. Anthropological Institute.
WEDNESDAY, May 29.—8 P.M. Society of Arts.
THURSDAY, May 30.—3 P.M. Royal Institution: "On Molecular Physics: Gases," by Prof. Guthrie.
FRIDAY, May 31.—8 P.M. Victoria Institute: Annual Address, by the Rev. Dr. Rigg.
9 P.M. Royal Institution: "The Native Races of the Pacific Ocean," by Prof. Flower.
SATURDAY, June 1.—3 P.M. Royal Institution: "On Richard Steele," by Prof. H. Morley.

SCIENCE.

History of Materialism, and Criticism of its present Importance. By Frederick Albert Lange. Authorised Translation. By Ernest Chester Thomas, late Scholar of Trinity College, Oxford. In Three Volumes. Vol. I. (London: Trübner & Co., 1877.)

Die Forschung nach der Materie. Von Johannes Huber. (München: Ackermann, 1877.)

A TRANSLATION of Lange's well-known *History of Materialism* is so valuable an addition to English literature that criticism suspends itself a moment to offer a hearty welcome to the newcomer. A book more fitted to inaugurate the "Philosophical Library" it would have been difficult to find. The

historical spirit, the general impartiality, the sober criticism which distinguish Lange's work promise well for the future volumes of the series. The many readers interested in science and philosophy to whom German still remains an unknown tongue will find in Mr. Thomas's translation a convenient substitute for the original. More than this, however, cannot be said. The directness and simplicity of Lange's sentences are frequently obscured in the English version. We meet too often with such a sentence as:—"Aristotle thinks that not this, but through choice and reflection the soul moves man." Nor is the work free from actual errors. Thus on page 133 we read:—"Anyone who imagines that anything can arise out of nothing can find his prejudice *refuted* every instant," where the original bears *bestätigt*, a word meaning quite the opposite of the sense which Mr. Thomas gives it. To say, again, that "religious traditions are easily *polluted* with the material sentiments of the masses" (p. 47) goes much beyond the meaning of *verflechten*; and "confident insistence" can hardly be regarded as the equivalent of *dreiste Uebertreibung*. It must seem ungrateful to call attention to these misrenderings in a work which will confer a great benefit on many students. Happily, the present volume seems to bear traces of improvement in its later as contrasted with its earlier portions. There appears, therefore, good reason to hope that the second and third volumes of Mr. Thomas's translation will be free from several of the inaccuracies which we have noticed in the first instalment. To the translation Mr. Thomas has prefixed a short Life of Lange, in the course of which we learn that "at Oxford, philosophy begins with Plato and ends with Aristotle."

The real value of Lange's work is contained in the second title which the author gave his labours. It is not so much the "history of Materialism" as the "criticism of its present significance" (*Bedeutung*) which occupies the writer. To Lange the interest of the systems of Democritus and Epicurus centres in the fact that the difficulties of present materialistic systems are already to be found within the fragments of their doctrines. "Atomism," he maintains, "is still to-day what it was in the time of Democritus." So strongly, in fact, did this critical interest predominate in Lange over the historical that when he reached the second volume of his work he discussed the different aspects of materialistic progress without regard to mere chronology. Throughout, however, this criticism remains historical in spirit. "History and criticism," the writer has himself remarked, "are oftentimes the same;" and his work may be regarded as a standing protest against that unhistorical attitude from which, as we are reminded, few materialists, with the brilliant exception of Gas-sendi, have been altogether free. The student of early Greek philosophy might, indeed, object that Democritus was credited with a more developed system than could be expected at that early age; and the Aristotelian scholar might maintain that his master was treated, not as a thinker of the fourth century B.C., but as a mediæval schoolman occupied with the controversies of Nomi-

nalists and Realists. But such anachronisms do not interfere with the value of Lange's general criticism, however much they may render him unfair to individual thinkers. Unbiased judgment, sound common-sense, and laudable sobriety in argument display themselves throughout the work; and so far as these characteristics predominate in Lange's History, so far it goes a long way towards answering the question: What is the place of Materialism in human knowledge? What is its real meaning and significance as a form of philosophical explanation?

Materialism is one of those words with which the world has grown so familiar that it seldom pauses to consider what the term really means. "The expression," if we may universalise a remark which Lange makes with reference to Büchner, "stands sometimes in its correct historical meaning; sometimes it is equivalent to 'realism,' at another time to 'empiricism;' there are even instances in which this the most positive of all philosophical conceptions is used as a simple negative, and almost corresponds to 'scepticism.'" It is undoubtedly one of the defects of Lange's History that the author has done little to correct this vagueness in the connotation of the term. Materialism, we seem frequently to gather, is the opposite of superstition. But few require to be reminded that there is no necessary incompatibility between the two. Nor is Materialism necessarily opposed to the recognition of established forms of religion, though Lange pauses to remark, in reference to Boyle and Newton, "that peculiar combination of a thoroughly materialistic philosophy with a great respect for the dogmas and customs of religious tradition," and reminds us that Strauss's *Leben Jesu* appeared contemporaneously with the first railway made in Germany.

Amid this indefiniteness in the meaning of the term, there are, however, two characteristics which stand prominently forward in the different forms Materialism has assumed in history. On the one hand there is the mechanical interpretation of nature, the tendency to confine causation to immediate sequence, and deny the action of guiding ideas or final causes in the universe; on the other hand stands the reduction of phenomena to certain ultimate constituent particles—the doctrine that the world is composed of atoms and empty space. Mechanism and Atomism constitute in fact respectively the form and content of Materialism. The first of these aspects of materialistic systems is often emphasised in Lange's work. The "abolition of all teleology" is noted as the only one of "the great principles underlying the Materialism of our time" which is wanting in Democritus. "The unpromising denial of the idea of design" is, we are told elsewhere, "the peculiar keystone of the whole edifice of materialistic philosophy." This conception of the absence of teleology from materialistic science is one widely spread at present. Hæckel has given special currency to the belief by the distinction he has drawn between a mechanical or monistic and a teleological or dualistic explanation of phenomena. But it may be doubted whether every monistic

system, rightly so called, must not be also essentially teleological—whether, that is to say, a system can really present things in unity unless it recognise the action of a regulative and unifying idea. Darwinism, at least, implies throughout a teleological conception of the processes of nature. Nor is it sufficient to distinguish with Lange between a false and true teleology, of which the one "is not only compatible with Darwinism, but almost identical with it." The essential point is that here, within the very camp of the "Materialists," the world is found to be interpreted, not through a mere accidental sequence of phenomena, but through the recognition of an inner meaning, an ultimate end, which the processes of nature are unconsciously realising. And the fact seems to show that, just as the facts of human history are only rightly understood when they are viewed as gradually leading up to the development of certain ideas, and thus contributing to social progress, so, in like manner, the truths of natural "history" are only read aright when we discover that the apparently arbitrary phenomena of nature are working out some rational design. The history of Materialism is at least full of instances which show that the belief in the order and purpose of the world is possessed of that regulative heuristic function Kant assigned it. Lange himself notes that "scarcely a single one of the great discoveries in antiquity" belongs to the materialistic schools; and few require to be reminded that the chief opponents of final causes in modern Europe have done little or nothing for the development of science. It is difficult, in the face of this, to understand why Lange ventures to assert that the "radical extermination" of teleology "is the indispensable condition of all scientific progress." He seems nearer to the truth when he maintains that "the ideal element with the conquerors of the sciences stands in the closest connexion with their inventions and discoveries."

If the insufficiency of the materialistic method be exhibited only indirectly in Prof. Lange's work, the defectiveness of Materialism in relation to its contents is repeatedly and clearly pointed out. "Atomism," remarks the author at the very outset of his History, "is as little able to-day as in the time of Democritus to explain even the simplest sensation of sound, light, heat, taste, &c." The chief interest, in fact, of the history of Materialism lies in the attempts it makes to fill up this gap within its system. Of course, with Lotze, we may deny the difficulty. We may maintain that the problem of explaining *how* the movement of matter can become sensation is not really different from that of explaining *how* the movement of one wheel is communicated to another. But Materialism has generally thought itself bound to go further. Sometimes the knot has been simply cut. Hobbes directly identified a certain form of movement with the processes of thought. Robinet, making that "radical change" in the notion of matter which Prof. Tyndall still desiderates, attempted to bridge the gulf by regarding sensation as a property of the smallest particles of matter. But the difficulty, as Du Bois-Reymond first clearly

which, really resolves itself into a question of the limits of cognition; in other words, we are thrown back upon the results of Kant's *Critique*. It is by reference to Kant that Lange judges of the validity of materialistic systems. Into the meaning and permanent importance of the *Critique of Reason* Lange shows considerable insight. But he does not see, as Professor Caird has seen, at the *Critique* is an essentially regressive work, of which the earlier portions have to be interpreted by the fuller vision of the later sections. Lange has no eye for the "ideas" of the *Dialectic* or the necessities of practical reason. And, although he sees at Kant demolished the ordinary empirical count of ideas which themselves render experience possible, he finds the main issue Kant's teaching in a Phenomenalism scarcely different from that of Protagoras.

This neo-Kantianism, as Von Hartmann has named it, is no doubt sufficient to demonstrate the futility of pure Materialism. It is impossible, it would seem to follow, to derive sensation from movement, because sensation is itself, as knowing, the prior of the two. Matter and force can be at best merely convenient abbreviations. Materialists, in fact, Lange himself says, "are essentially sceptics; they have ceased to believe that matter, as it appears to our senses, contains the last solution of every stigma of nature; but their procedure assumes fundamentally that it does, and they wait till the positive sciences themselves force them to adopt other hypotheses." To Lange, therefore, the significance of Materialism must be very inconceivable. Its truth, he says, lies in its exclusion of the miraculous and arbitrary from nature; its error lies in "raising matter into the principle of all existence." There is surely room to doubt how far this answer exhausts the problem. All philosophy is an attempt to explain the wonderful; and thus far Materialism has no immediate advantage over an ideal system. On the other hand, its error be an unconditional trust in matter, it would seem to follow that Materialism on its most distinctive side is altogether false. Lange, of course, would reply that Idealism can claim little validity for its conceptions; and he entertains us with much interesting talk about the subjective worth and objective validity of the ideal constructions of the imagination and the poetry of metaphysics. But the question does not stop here. Lange is done good service in opening the eyes of any materialists among us to the limited nature of their explanations, and he notes with satisfaction, in the Preface which he wrote before his death, the agreement between his views and those which Tyndall and Mill had just announced respecting the ideal element in life. But logic requires his remission to be carried out to their legitimate conclusion. If matter, we ask, be the creation of our mind, must not the explanation of existence be sought in the creator rather than in its product?

Prof. Huber's brochure helps us to an answer to this question. Within the compass of one hundred pages it subjects Materialism to a most patient and impartial scrutiny, which lands us in more definite

results than those of Lange's subjective Idealism. It is, in fact, the most vigorous and suggestive treatment of a rather hackneyed subject that we have seen for some time. Huber sees, as Lange does, that matter is a mere phenomenon of our consciousness; and he points out that the very qualities thought to be characteristic of matter cannot without an implicit contradiction be assigned to atoms. But his examination does not stop half-way. Materialism, he holds, will, if systematically pursued, find that, instead of constructing mind out of matter, it must beforehand establish the reality of matter upon mind. The very atoms, he adds, must, according to the conception of chemical affinity, be conceived as mutually supplementing one another, and must thus be regarded as members prepared beforehand by some original unity to serve as parts within a system. This unity, he seeks to show, can be nothing but the equivalent of that thought which in us at once combines and separates, and yet throughout all changes remains itself. Thus, he concludes:—

"Our thought, to which in the course of its investigations the universe displayed itself originally as the mechanism of dead atoms, next as the action and reaction of internally-connected elements, and then as the organism of animated members or monads, finally, at the close of its journey, finds thought once more the principle of mechanism, chemism, and animate organism. But it is a thought which, as *primaeva*, is not, like human thought, conditioned: it does not, Epimetheus-like, merely think after or reflect upon something already given and systematised: it is a thought which, as absolutely determining itself, must be grasped as creative, Prometheus-like, and therefore as exercising thought prior to its objects (*vordenkend*). While shell after shell falls away from the inmost kernel of the universe, the phantom of matter presents itself as only the veil of Isis, behind which the absolute mind stands displayed as the all-conditioning and all-present." This conception of absolute thought will appear to many a "hard saying." It would seem to be, none the less, the necessary verdict of epistemology upon Materialism.

EDWIN WALLACE.

PROFESSOR HENRY.

PROF. JOSEPH HENRY, who has recently died at the ripe age of eighty-one, furnishes one of those examples, not unfrequent in a free country, of a man rising by his own efforts from a comparatively obscure position to one of eminence, at least among his fellow-citizens. Not that he was unknown to science in Europe, for his name was seen from time to time in company with those who were discussing the scientific topics of the day; but, in common with many other members of the great army of science, he was a useful subaltern, well fitted to obey orders, but not capable of originating the plan of a campaign.

He was born at Albany, in the State of New York, on December 17, 1797. He received the usual rudimentary education of boys of his station, served his time to a watchmaker, and afterwards established himself in that business in his native city. It is highly creditable to him that his spare time was devoted to the study of physical science on a mathematical basis, and with such success that before he was thirty he was already Professor of Mathematics in the Albany Academy. About 1827 he began a series of experiments on electricity which occupied him during many years, and furnished materials for numerous papers in the American scientific journals and in the *London Philoso-*

phical Magazine, and also for a quarto volume entitled *Contributions to Electricity and Magnetism*. Some of his countrymen claim for him discoveries which are usually assigned to European philosophers; but no one, we think, can admit the justice of such a claim, any more than the character of an original mind for Prof. Henry in that most difficult of all intellectual employments—original research, where a man, though travelling in the dark, must have the sagacity to know the true path and to keep in it without going astray or stumbling. When one of those master-minds has done this, and by his superior sagacity has thrown light upon an unknown and hitherto unsuspected path into the wide domain of nature, it is no disrespect to say that men of inferior capacity may easily enter thereon, and assist the original discoverer in matters of detail. This is precisely what Prof. Henry did. For example, when Faraday made his splendid discovery of secondary currents, which formed an entirely new branch of electrical science, Henry showed that by a similar method of induction tertiary currents, and currents even up to the seventh order, could be produced by means of coils formed of ribbons of sheet copper. This result, and similar results in various branches of physical science, are meritorious, but do not display any great originality of mind, or raise their author above the respectable and useful workers who may be reckoned by hundreds, while the Franklins and the Faradays can only be estimated as single units.

Henry was Professor of Natural Philosophy in the College of Princeton, New Jersey; and in 1846 became Secretary, and afterwards Director, of the Smithsonian Institution at Washington, a post which his great scientific knowledge and administrative skill enabled him to fill with credit to himself and profit to the Institution.

Prof. Henry was as agreeable as a companion as he was useful and valuable as a public servant. During one of his visits to England we had the honour of spending an evening in his company, when he gave a minute account of the various improvements he had introduced into the light-houses of the United States' coasts, the result of which was an improved light with a considerable saving in the cost.

C. TOMLINSON.

SCIENCE NOTES.

PHILOLOGY.

ALL those who are interested in the study of Comparative Syntax will find an excellent synopsis of what has been doing lately in that important and much-neglected branch of Comparative Grammar in an excellent article in the *Zeitschrift für österreichische Gymnasien* (No. 2, 1878), by W. Scherer, the well-known German philologist. It contains a marvellously complete enumeration of all recent labours on the subject, and detailed and judicious criticisms on some of the most important of those which concern the syntax of the Germanic languages in particular.

PROF. MIKLOSICH has just published in the *Transactions of the Vienna Academy* two treatises, which may be considered as a sort of supplement to the Phonology in his great work, the *Comparative Grammar of the Slavonic Languages*. Both of these labours have a bearing, beyond their immediate object, on the Comparative Grammar of the Indo-European languages generally, especially the second paper, on "Steigerung und Dehnung der Vocale" in the Slavonic languages.

UNCOMMON activity has been displayed within the last twelve months in the promising field of Zend Philology. The following is a list of the more important writings on the subject, in which smaller articles in French and German periodicals are not included. M. Darmesteter has given to the world his excellent work on *Ormuzd et Ahriman*, of which we shall publish a detailed notice hereafter. Prof. Spiegel has published the third volume of his *Iranische Alterthumskunde*.

Geldner's *Ueber die Metrik des jüngeren Avesta* treats of the metres used in the more recent parts of the Zendavesta, and the help which they afford in restoring the original reading of the passages where the text has been corrupted. M. Ch. de Harlez, in his *Etudes Avestiques*, has discussed some of the main controversial points in Zend Philology. W. Geiger has published an instalment of a German translation, with notes, of the Pehlevi version of the Vendidad, and C. Bartholomae an instalment of a work on the Verb in the Zend Language, which is to form a counterpart of Delbrück's work on the Verb in the Veda. We may also mention here, as relating to Iranian Antiquities, Dr. Keiper's book on the *Persae* of Aeschylus, viewed as a source for Ancient Persian History. Several other works which promise to be important are in preparation. Thus M. Darmesteter is engaged on an English translation of the whole Zendavesta for Prof. Max Müller's series, and M. Ch. de Harlez is about to publish the third and last volume of his French translation of that book. Dr. West will translate for Prof. Max Müller's series several of the most important Pehlevi works. Prof. Hübschmann has announced, for the collection of *Indogermanische Grammatiken*, a Grammar of the Iranian Languages.

THE hundredth anniversary of the Batavian Society of Arts and Sciences, the oldest Oriental Society, which was celebrated on April 24, 1878, has given Dr. Burnell an opportunity of publishing a new text or recension of the *Arshaya-brāhmaṇa* belonging to the *Sāmaveda*. This new text is ascribed to the *Gaiminiya-sākhā*, whereas the original text, published in 1876, was that of the *Kauthuma-sākhā*. The differences between these *sākhās* or schools are not very considerable, but on that very account they are of the greatest interest, as showing us what trifles were considered important by the ancient founders of these schools. Dr. Burnell considers the text of the *Gaiminiya* school more simple, and therefore perhaps more ancient, than that of the *Kauthuma* school, yet he is inclined to place the origin of their differences so late as to ascribe them to the carelessness of scribes. He suggests that the *Talavakāra sākhā*, which claims to have handed down our text of the *Kenopanishad*, may be the same as the *Gaiminiya-sākhā*; anyhow it would seem to have been a school closely connected with that of the *Gaiminiyas*. Its name, *Talava-kāra*, might through *ṭadava* and *tandava* be connected with *Tāndava*, an old *Sāmavedic* title, unless we prefer the etymology given by *Dhāranalakshana* (Introduction, p. vii.).

Les Plaidoyers politiques de Démosthène. Par Henri Weil. Première Série. (Paris: Hachette.) M. Weil's edition of the *Plaidoyers politiques* is a valuable contribution to the study of Demosthenes. This first series contains the orations *In Meidiam*, *In Leptinem*, *De falsa legatione*, *De corona*. Each oration is preceded by an introduction, and accompanied by notes critical and exegetical. The introductions and exegetical notes, though brief, are excellent, and always to the point: the critical notes bring the reader abreast of the latest and best that has been done for the text of Demosthenes. M. Weil is far from following some modern scholars in their proposed alterations of the text. In an introduction he discusses a good many of Cobet's alterations, and many "emblemata" have the good fortune to be retained. Nevertheless we sometimes find a new text in the place of what is old and familiar. For instance, in the *De corona* (p. 249), the old text of the MSS. gives *καὶ μὴν τὴν ἐλπίην γ' ἐκείνος ἔλυσεν τὰ πλοῖα λαβὼν, οὐχ ἡ πόλις, Αἰσχίνης*. *Φέρε δ' αὐτὰ τὰ ψηφίσματα . . . φανερόν*. This text M. Weil inverts, placing the sentence *φέρει δ' . . . φανερόν* before *καὶ μὴν . . . Αἰσχίνης*, and reading *καίτοι for καὶ μὴν*. The reason given is that the old arrangement "faisait croire (et l'auteur des faux documents est tombé dans cette erreur) que Démosthène alléguerait de pièces prouvant que

Philippe avait rompu la paix. Mais, par le fait, il s'agit ici de toute autre chose, et la capture des bateaux ne peut être mentionnée qu'incidemment." But Demosthenes has already asked the question whether Philip has not by various actions transgressed the conditions of peace; and in the old text the capture of the boats introduced by *καὶ μὴν* gives an additional and more crucial instance of his wrong-doing—the actual fact which led to a rupture. M. Weil's inversion gives a new and very ingenious turn to the passage; but can we admit such a change without the strongest necessity? The text may have been altered to admit the forged documents, or it may not; and if editors alter the text of authors according to their view of the meaning required, very little will be left unchanged.

Homeri Ilias, Scholia. Vols. iii. and iv. Ed. G. Dindorf. (Clarendon Press.) The third and fourth volumes of the *Scholia* on the *Iliad*, published by the Clarendon Press, contain the *Scholia* of Codex Venetus B. They are brought out with the same care and accuracy as the preceding volumes. Dindorf is the editor; Messrs. Cobet and Monro have done the work of collation. The editor claims to have corrected a good many errors in the edition of Bekker (1825), which arose from the confidence which Bekker placed in the work of Villosion; he has also corrected the *Scholia* as found in Ven. B. by the comparison of five other MSS. (the Townley in the British Museum, a manuscript in the Escorial, the Vossian MS. at Leyden, the Harleian in the British Museum, and the Leipzig manuscript). The chief value of the work will be to enable scholars to ascertain more about the work of Porphyrius on Homer than has been possible hitherto. In Codex Ven. B. the excerpts from the Alexandrian grammarians, which make Ven. A. so valuable, are few and far between; and in their place we have considerable extracts from the *Σημειώματα Ὀμηρικὰ* of Porphyrius, who seems to have gathered up in his work a large number of the questions asked about Homer, and the solutions given. The intrinsic value of his work cannot be placed very high, but it is interesting as giving a picture of Homeric studies down to the fourth century A.D., omitting the severer work of the great scholars, and the *διωρθώσεις* of the text. A good instance of the kind of difficulty raised and the mode of solution will be found at *Il. x., 271*. As to the *Scholia* which are not from Porphyrius, the editor tells us that they contain "plurima ad interpretationem poetarum verba utilia generis grammatici et historici et mythologici." And this is true; but there is also a good deal of another kind, of which the following are examples:—*θεοῖς αὐτῶν καὶ αἰγῶν ἡδεῖται ὁ Ἀπόλλων ὕλη γὰρ τοῖς τόξοις τὰ κέρατα αὐτῶν. — ποδαρκὴς] ἐν τῷ τοῖς ποσὶν ἐπαρκῶν καὶ τοῖς ἀλλοῖς*.

DR. KIELHORN has published a brochure (Trübner) on *Katyāyana and Patanjali; their Relation to each other, and to Pāṇini*, in which he maintains that the lost *Vārttikas* or comments of Katyāyana on Pāṇini's grammar can be recovered from Patanjali's *Mahābhāṣya*. That work, in treating of each of Pāṇini's rules, throws its remarks sometimes into a series of short epigrammatic sentences accompanied with a paraphrase and a running commentary; sometimes into longer periods, the gist of which is not collected into shorter ones. Where these short sentences occur, they afford, even if taken by themselves, a complete argument. The running commentary, on the other hand, often maintains a different view; while there are several peculiarities of style and language making a marked distinction between the paraphrased sentences and the rest of the work. Further, in one passage, Patanjali refers to one of these paraphrased sentences as "the *Vārttika Kāra's*"; and in another passage even informs us that one of them is Katyāyana's. The simple hypothesis that the thus paraphrased sentences are throughout Katyāyana's would afford the only rational explanation of all the facts. But, if so,

the opinion of Prof. Weber and Dr. Burnell that Katyāyana wrote to attack, while Patanjali answered in defence of, Pāṇini, can no longer be maintained; for both the later grammarians are found to be writing sentences sometimes in support of, and sometimes against, the views of the famous predecessor. Finally, it is probable that the whole of Katyāyana's *Vārttikas* are quoted in the *Mahābhāṣya*, and that the latter was chiefly intended as a commentary upon them rather than directly on Pāṇini; though it doubtless also imitated them, not only in commenting upon those rules of Pāṇini not dealt with by them, but also in adding new comments upon some of the rules already considered by Katyāyana. Dr. Kielhorn supports his able and closely-conducted argument by numerous proofs drawn from the *Mahābhāṣya*; and the essay is an important addition to the history of Indian grammar.

MEETINGS OF SOCIETIES.

ZOOLOGICAL SOCIETY.—(Tuesday, May 7.)

F. D. GODMAN, Esq., F.Z.S., in the Chair. The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of April.—Mr. T. J. Parker read some notes on the stridulating organ of *Palinurus vulgaris*, which had first been described by Dr. K. Möbius.—A communication was read from Dr. F. Buchanan White, entitled "Contributions to a Knowledge of the Hemipterous Fauna of St. Helena, and Speculations on its Origin." In the first part of his paper the author, after briefly noticing what was known with regard to the fauna and flora of that remote and interesting oceanic island, and mentioning the various theories that had been brought forward to account for their origin, discussed the difficulties of the animals, and argued that they had evidently been derived at a remote period from the Palaearctic region by way of Madeira, the Canaries, and the Cape de Verde Archipelago. In the second part of his communication, Dr. F. B. White described the Hemiptera collected in St. Helena by the late Mr. T. V. Wollaston, during the recent visit of that lamented naturalist to the island. The collection included thirty species, of which five were probably introduced; one appeared to be indigenous, but seemed identical with a European species, and the remaining twenty-four were regarded by the author as new and peculiar to the island. Seven new genera and one new sub-genus were created for the reception of ten of the species, the rest, with one exception, being referred to European genera.—Mr. P. L. Sclater read some further remarks on *Fuligula Nationi*, a species of duck from Western Peru, of which he had lately received a nearly adult male from Prof. Nation, the discoverer of the species.—Mr. A. G. Butler read the descriptions of a small collection of Lepidoptera made at Kingston, Jamaica, by Mr. James J. Bowry.—Mr. Edgar A. Smith read a paper containing the description of three new land shells from Jamaica and Borneo.—A communication was read from Mr. D. G. Elliot, containing a memoir on the fruit pigeons of the genus *Ptilopus*. Mr. Elliot recognised seventy-one species of this genus.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, May 10.)

LORD LINDSAY, M.P., President, in the Chair. Before the communications referring to the late Transit of Mercury were read, the Astronomer Royal expressed his opinion that the observations of a bright spot upon the disc of the planet and of rings around it ought to be received with very great caution, as under the circumstances under which the observations were made there was much occasion for reflections from the surfaces of the lenses and from the inner sides of the eye-tubes. He mentioned several cases of very deceptive appearances, which when properly examined were found to be caused by such reflections. Mr. Christie, who on the day of the transit had observed Mercury, during a break of the clouds, with the great Greenwich equatorial, stated that he had seen a minute bright spot near the centre of the planet's disc. It was slightly diffused, but with a brilliant, star-like nucleus. It was only seen when the eye-pieces, of which he used several, were carefully adjusted, and when the definition was good. A bright

alo of somewhat irregular outline was seen round the planet with an inner and much brighter ring about "in breadth. The halo appeared much brighter than the ordinary surface of the sun; but it might have been only an effect of contrast. Capt. Tupman, observing likewise at Greenwich, had, on the contrary, not been able to detect the slightest trace of a permanent white spot within the disc, nor of any ring, luminous or shadowy, surrounding the planet. Mr. Dunkin said that he saw distinctly a very minute point of light near the centre, a little towards the following limb of the planet, and during the few available minutes of superb definition a ring or corona of light around the planet was clearly visible. This corona was evidently fainter than the sun, and appeared with radiating arms as in the solar corona. The halo of light seemed to be of a half-tint, and his impression was that being of subdued light was probably produced only by contrast. Mr. Proctor, observing at Clapham with a silver on glass reflector, saw on the disc of Mercury a white spot of sensible magnitude, and brightest in the middle. It seemed very nearly as bright there as the general surface of the sun. The spot was quite as distinct when the solar image faded in lustre as when brightened. But when the scudding clouds left the face of Mercury uncovered while they darkened the rest of the solar disc, the spot grew perceptibly fainter. He had no doubt whatever that the spot was a merely optical phenomenon. Around Mercury were seemed to be a ring brighter than the sun's surface; but he was inclined to suspect that the apparent completeness of this ring was an optical illusion. Mr. Chambers, Mr. Brett, Capt. Noble, Mr. Penrose, and other Fellows, mentioned what they had seen. Mr. Ranyard stated that, observing at Lord Lindsay's Observatory, Dun Echt, Aberdeen, he saw no spot on the disc, and no ring round it, before external contact he had swept the slit of a spectroscopic slowly across the path of Mercury, but saw no trace of the planet. When Mercury was about two-thirds upon the sun's disc he observed it carefully with the great refractor, the aperture being reduced to ten inches, but no trace of a ring of light round the part of the planet's limb outside the sun's disc, or any indication of the limb, could be detected. Lord Lindsay observed external contact with a large prism in front of the object-glass of a six-inch refractor and a direct-vision prism behind the slit, so as to give a coloured image of the sun's limb according to Secchi's device. The limb of the planet was seen encroaching upon the C line of the chromosphere thirteen seconds before external contact with the photosphere, as observed with the same instrument. Lord Lindsay promised to give a full account of the Dun Echt observations at the next meeting.—Mr. Rutherford, of New York, one of the Foreign Associates of the Society, who was present at the meeting, showed two photographs of parts of the sun's disc taken by him in 1871, which gave evidence of markings and appearances on the sun's surface similar to that furnished by the photographs which have recently been taken by M. Janssen. Mr. Rutherford also exhibited a photograph of the solar spectrum on a very large scale. The spectrum for the several sections of the photograph had been produced by means of a diffraction grating, stated to have more than 17,000 lines to the inch.

PHYSICAL SOCIETY.—(Saturday, May 11.)

PROF. W. G. ADAMS, President, in the Chair. Mr. J. Norman Lockyer, F.R.S., read a paper "On Some Recent Researches in Solar Chemistry."—Sir William Thomson, LL.D., F.R.S., described and exhibited the apparatus he has employed in recent researches on the influence of Stress on Magnetisation, a detailed account of which he has just submitted to the Royal Society; he also, in part, described them at the Royal Institution on the 10th inst., but attention was not then directed to the experimental details now brought before the society. The rod or wire under examination was surrounded by two co-axial wire helices, the outer of which was connected with the battery, and the inner with a ballistic galvanometer—that is, one that acts with regard to electric impulses just as Robins' ballistic pendulum. It was some years ago discovered by Villari that a longitudinal pull augments the temporary induced magnetism of soft iron bars or wires when the magnetising force is less than a certain critical value, and diminishes it when the magnetising force exceeds that value; in either case the residual magnetism is augmented when the force is applied,

and diminished when it is removed. Sir W. Thomson has found the critical value for soft iron to be about twenty-four times the vertical component of the earth's magnetic force, or 10 C. G. S. units. In the case of some bars of nickel and cobalt specially prepared for him by Mr. Wharton, of Philadelphia, he finds opposite effects, so that beyond the critical value pull *increases* the magnetisation. The next branch of the enquiry had reference to transverse stress obtained by water-pressure within a gun-barrel, and it was ascertained to have an opposite effect to that found by Villari in the case of longitudinal pull. The critical point in soft iron for transverse pull is at about 25 C. G. S. units. Sir W. Thomson has been examining the effect of torsion on a wire that is at the same time exposed to longitudinal pull, confining himself in his first set of experiments to magnetisation under the sole influence of the vertical component of terrestrial magnetism. His results showed, with every amount of longitudinal pull, a diminution of magnetisation produced by torsion in either direction, thus extending a conclusion arrived at by Matteucci, Wertheim and Wiedemann regarding the effect of torsion unaccompanied by longitudinal stress. But it now appears that this effect of torsion is very remarkably diminished by a large pulling force nearly reaching the limits of elasticity. In conclusion, Sir W. Thomson called attention to a very different and extremely interesting effect of torsion discovered by Wiedemann—the development of longitudinal magnetisation in an iron wire by twisting it while a current of electricity is flowing along it. This is a subject of great interest, and requires further investigation.

ROYAL SOCIETY.—(Thursday, May 16.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Experimental Researches on the Electric Discharge with the Chloride of Silver Battery. Part II. The Discharge in Exhausted Tubes," by Warren De La Rue and Hugo Müller; "Note on Legendre's Coefficients," by I. Todhunter; "On the Spectrum of Metalloids, Spectrum of Oxygen," by Dr. Schuster; "On the Variations of the Diurnal Range of Magnetic Declination, as recorded at the Prague Observatory," by Prof. Balfour Stewart.

SOCIETY OF ANTIQUARIES.—(Thursday, May 16.)

LORD CARNARVON, President, in the Chair. The Rev. F. E. Warren, Vice-President of St. John's College, Oxford, exhibited an Irish missal belonging to Corpus Christi College, concerning which there has already been some correspondence in the ACADEMY. Three other Irish missals only are known, those at Drummond Castle, and in the Advocates' Library, Edinburgh, and one in the possession of Lord Ashburnham. For palaeographic and other reasons, this MS. is ascribed to the twelfth century, and the king of the Irish who is mentioned therein is supposed to be Tordelbach O'Connor, king of Connaught, who died in 1156.—Mr. Franks exhibited some rubbings of brasses from Gloucestershire, which he has presented to the society. The county possesses in all 107 brasses, of which Mr. Franks has rubbings of 104. Six only are of the fourteenth century. The earliest is that of Blanche Bradstone, at Winterbourne, wearing a wimple and plain straight gown. The brass of Thomas, fourth Lord Berkeley, in the church of Wootton under Edge, was made in 1392, the year of his wife's death, although he did not die till 1417. His figure has a collar of mermaids. There is also a brass of a civilian in the Temple Church, Bristol, of the same century. The figure of Sir John Cassy, at Deerhurst, represents him, as Baron of the Exchequer, attired in coat and mantle, lined with fur. At his lady's feet lies a dog, whose name, "Terri," is engraved at his side. Another specimen of official costume is afforded by the brass of Sir John Juyn, Recorder of Bristol, and Chief Justice of the King's Bench, in the Church of St. Mary Redcliffe. Among the military effigies is one from Newland of a bearded man whose head rests on a helmet of which the visor is open; over his head is his coat of arms, having for a crest a miner with pick-axe in hand, a bag on his back, and a candle in his mouth. At Fairford there is a brass of John Tame and his wife, who, it is said, founded the church to receive the celebrated windows, which were taken on board a foreign ship. The county possesses several specimens of ecclesiastical brasses,

of which the earliest are a palimpsest brass of a priest at the Temple Church, Bristol, having on the other side a lady; and that of Robert Lord, chaplain, holding a chalice and host, at St. Peter's, in the same town. The dates of these are 1460 and 1461. At North Leech and Lechlade there are brasses of woolmerchants, the principal trade of the county in the Middle Ages.—Mr. C. E. Davies exhibited a curious mask, found at Bath in a broken Roman drain. It is composed of tin, and stones or other substance had been inserted for the eyes, but the sockets are now empty. Its position in the Roman drain was doubtless accidental, and it probably came from a nursery which formerly existed on the spot where it was found.

METEOROLOGICAL SOCIETY.—(Wednesday, May 17.)

C. GREAVES, Esq., F.G.S., in the Chair. The following papers were read:—"On the Daily Inequality of the Barometer," by W. W. Rundell; "Meteorology of Mozufferpore, Tirhoot, for the Year 1877," by C. N. Pearson; "Note on the great Rainfall of April 10-11, as recorded at the Royal Observatory, Greenwich," by William Ellis; "Observations of Sea Temperature at Slight Depths," by Captain W. F. Caborne.

ROYAL ASIATIC SOCIETY.—(Anniversary Meeting, Monday, May 20.)

SIR EDWARD COLEBROOKE, Bart., M.P., President, in the Chair. The following members were elected as the officers and council for 1878-9:—President and Director: Major-General Sir H. C. Rawlinson, K.C.B., F.R.S.; Vice-Presidents: Sir Edward Colebrooke, Bart., M.P., James Fergusson, Esq., F.R.S., Brian H. Hodgson, Esq., F.R.S., and Colonel Yule, C.B.; Council: Sir E. Clive Bayley, K.C.S.I., E. L. Brandreth, Esq., Oliver Codrington, Esq., M.D., the Rev. John Davies, M.A., M. P. Edgeworth, Esq., Sir Barrow Ellis, K.C.S.I., Sir Douglas Forsyth, K.C.S.I., J. F. Fleet, Esq., Major-General Sir Frederic J. Goldsmid, K.C.S.I., Arthur Grote, Esq., W. W. Hunter, Esq., LL.D., Colonel Nassau Lees, LL.D., Sir W. Muir, K.C.S.I., Colonel Sir Lewis Pelly, K.C.S.I., Lord Stanley of Alderley; Treasurer: Edward Thomas, Esq., F.R.S.; Secretary: W. S. W. Vaux, Esq., M.A., F.R.S.; Honorary Secretary: Thomas Chenery, Esq., M.A.; Honorary Librarian: R. N. Cust, Esq.—The Report of the Council stated that forty-one new members had been elected during the year 1877-8.

FINE ART.

THE ROYAL ACADEMY EXHIBITION.

(Second Notice.)

Domestic and Miscellaneous Figure-Subjects. The critic feels a little dismayed in entering upon this enormously large and competently-filled section of the exhibition: there are so many works to speak of, and so little space within which to discuss them. I find about eighty artists down in my list of notes—not to speak of those who have remained unnoticed. Let us take eleven to begin with—Messrs. Leslie, Orchardson, Goodall, Hughes, Herkomer, Pettie, Long, Alma-Tadema, Frith, Walker, and Holl.

For some years past we have failed to feel much interest in Mr. Leslie: he has got so smooth and marketable in painting, so well-behaved and demure in sentiment. A Greek nymph or an English schoolgirl count as nearly the same to him. A model nursery-governess with an inkling of Lempriere would paint, supposing her to be endowed with very considerable proficiency in pictorial handiwork, very much such pictures as Mr. Leslie's. His example of the present year follows on in this same order of ideas and of work, but it is certainly a very pleasing specimen—"Home, Sweet Home." The lovely old air is being played and sung by an exemplary girl of seventeen, "as good as she is pretty," as the attached domestic of fiction is apt to phrase it: a rather junior sister kneels by the music-stand, and four younger girls join in. The scene is the schoolroom in a house of affluent comfort: the costumes belong to a long half-century ago, and are agreeably varied in detail.—Mr. Orchardson's subject is named A

Social Eddy, left by the Tide; another theme of about the same period of costume, so greatly run upon of late in our exhibitions. The scene is the drawing-room adjacent to a ball-room; the guests are trooping in to the dance, the last couple being a lady and gentleman who seem to have some idea of becoming partners for life as well as for the next waltz or quadrille. They leave behind them in the drawing-room, along with an aged gentleman and lady to whom tea and fan suffice, a young lady whose wistful glance suggests that she would gladly have received the departing gallant's invitation to the ball-room. This simple story is very clearly told, and the creamy tone of colour, bright without tawdriness or parade, is more than commonly pleasant to the eye, and consistently carried out. We cannot, however, well account for the lighting, which appears to be full ordinary daylight, with no candles burning or anything of the kind, whereas a late hour of the evening would have seemed the right time for a ball.—*Palm Sunday*, by Mr. Goodall, is a life-sized group of a beautiful young mother and her infant daughter, both in mourning; the child, with her steady stare of wondering or inquisitive pleasure, holds a sprig of the gleaming yellow blossom which serves English people instead of palm branches. A green lawnny meadow is outside the window. In largeness of manner, and a refined as well as elevated style of beauty, Mr. Goodall had hardly yet equalled the figure of the lady here; it is far indeed ahead of anything of which he appeared capable in the days of his earlier popularity.—From Mr. Arthur Hughes again we get (as so often before) another female figure perfect in sweetness and maidenhood. *Uncertainty* is his title; and his subject, the damsel in question blushing modest and expectant while her suitor is "asking papa" in another room with its door conveniently but tantalisingly open. The lover's fine-grown greyhound, left behind during the colloquy, looks with confident affection at the young lady, as if to reassure her that she shall certainly be his mistress at an early date. Her salmon-pink dress is the chief colour-item in the picture: close to this comes a yellow chair-cushion a little too saliently bright—the only interruption to a quietly-graceful harmony of tint. Few pictures of our school could be more covetable than this for daily companionship and contemplation. We like it better than Mr. Hughes's second work, *Vanity*, a composition of several figures in which a very aged dame, a child, and a peacock, are prominent, the costume being of the Elizabethan date. Here the best thing is the old lady—touchingly wan and feeble, without anything of what is mean or repulsive in decrepitude: the executive touch, though it possesses Mr. Hughes's wonted delicacy, is somewhat blunt and husky, wanting sprightliness and contrast.—Mr. Herkomer's *Eventide, a Scene in the Westminster Union*, is one of the few pictures by which this exhibition will be remembered: we have already said something about it. To make a picture—which shall be not merely a sermon or tract—out of a London workhouse filled with old women was a difficult problem: it has been solved by Mr. Herkomer. He neither embellishes nor degrades, but shows us old age feeble, suffering, not wholly sunk into the blankness of non-employment, nor quite without separate and individual relish for the scanty comforts which remain to it. Needlework is the chief occupation, tea the staple of solace, and a few flowers, and prints on the wall, are added. There is a black cat near one group, and we are rather surprised that he is left uncared for by any of the inmates. Several of these have that collapsed contour of face which arises from loss of teeth: a point of life-likeness which Mr. Herkomer could hardly omit, but on which he has not insisted to such a degree as to make his work artistically an eyesore. A large space towards the left centre is occupied by the boarded floor: the perspective of the room is powerful in recession

and in light and shade. There is a large amount of character in various heads, considered severally; but this properly merges into the singleness of perception and feeling apposite to the whole scene. The present is certainly the finest subject-picture which its very able author has produced since his celebrated *Chelsea Pensioners* of two or three years ago.—Mr. Pettie has a very telling work in *Rob Roy*, and a natural and agreeable one in *The Laird*, strolling through his harvest-fields. More important than either of these is *The Hour*, which shows a Spanish lady of high degree, with a black mask dangling from her left hand, descending the lordly staircase to keep an assignation as the sun sinks low in the west, and strikes full upon her face—a face of rather sinister handsomeness. The pitch of execution in this picture is high throughout, and most specially so in the red dress associated with the black mantilla. Mr. Pettie has adhered to the trying rule, "Be bold, be bold;" nor do we think he has in this instance laid himself open to the censure implied in the final caveat, "Be not too bold."—Mr. Long pursues his vein of picturesque and peculiar incident in ancient life, with a spice of the ludicrous. *The Gods and their Makers*—Egyptian women modelling and painting idols—is his present subject: the canvas of ample dimensions; the painting not particularly strenuous (and, indeed, the theme does not demand this), but easy, natural, and on the whole fairly successful. Here we have a negress holding a white cat, suspiciously unrestful, to be the original of a moulded divinity; the two white kittens are breaking and playing with a blue image: there, other women chat and laugh over the finishing touches of pigment bestowed upon a deity of the nether world; a Pasht, an Apis, a lizard, and a great miscellany of other effigies, throng the apartment.—Of Mr. Tadema's two works we had already spoken. *A Sculptor's Model (Venus Esquilina)* is the picture which he sent not long ago to Berlin, where it earned merited applause. All requisite accessories are duly introduced; but essentially this is a strong direct study of nude female form—well-developed and sufficiently fine for guiding the sculptor in his clay model, visible behind, but not in itself of an ideal type, either in limb or in visage: it will be the sculptor's business to turn what he sees into what he conceives—woman into goddess. The smaller work, *A Love Missile*, is exceedingly choice in colour and light, the sun shining bright outside the marble shutter of the room in which the flord damsel stands in delicate gradations of half-shadow and reflected gleams. The face and throat, however, appear to us weighty for the rest of the figure; and, though lively, the countenance cannot be called engaging either in contour or in expression.—After some years of comparative eclipse, Mr. Frith is again in the ascendant with the British public: his *Road to Ruin*, a series of five pictures, is the great popular attraction of the gallery, and has needed a policeman to make its scrutinisers and admirers "move on." *College, Ascot, Arrest, Struggles, The End*, are the titles of the successive subjects: card-playing opens the sequence, and suicide closes it. Even persons who have not seen the works can understand pretty well what Mr. Frith must have made of them. A prosaic but natural and straightforward invention of incident and *ensemble*; nothing far-fetched, nothing terrific, nothing aristocratic; propriety of grouping and painting, without strong effects from either source; a story that one reads like a book, and from which one derives the trite self-consistent moral of a narrative for the schoolroom: these are the characteristics of Mr. Frith's series. It is not to be disliked or disapproved; but to be liked with lukewarmth, and approved with mental reservation. To damn with faint praise, or to praise with faint damnation, is the critic's or the cynic's most obvious alternative. In the first subject, *College*, we observe a foreground figure—an undergraduate rather than "graduate" of

Oxford—who almost looks like a caricature of Mr. Ruskin: can this have been intentional on Mr. Frith's part?—Mr. F. S. Walker, who has been a rising man these two or three years, may now count as a risen man: *The Convent-Garden* places him in that position: a vigorous piece of brush-work, with blossoming trees forming a large central mass, camellia-bushes in front, speckled sunshine not frittered away out of breadth, two cats on the parapet, several nuns, and three young ladies their pupils at a discreet distance. We do not observe here any marked signs of a mastery over character or sentiment: but force of hand and faculty of portrayal are abundantly proved.—Mr. Holl paints on a larger scale, and with more of dramatic combination, than we remember from him heretofore. *Newgate, Committed for Trial*, has for its principal subject-matter the visit of his wife to a young beardless man who advances towards the grated partition with a wild and sudden look, as if the shock of this meeting had roused in him a depth of feeling which had as yet been kept under, merged in sullen dejection and apathetic hopelessness. The wife's profile is indefinite, and adds nothing to the emotional value of the picture. Two girls are close by: one of them belonging perhaps to the second group—a prisoner of hyena-like savagery who browbeats his wife, an ill-used, slovenly, half-brutalised woman, seated with her baby. To the right three ladies are entering: one of them, handsome and bold-looking, clenches her hand in a significant action which indicates a bribe, and looks with very meaning eyes at the warder; this elderly and experienced person certainly understands what is implied, but gives no symptom of response. Here are much energy of conception and of handling, telling expression, capacity for conveying the salient and essential elements of the subject without much pains spent upon what is secondary. Mr. Holl's principle seems to be realism without insistency—and a very good principle it is when free from the blemishes of offhandedness and unloveliness. From these blemishes he is certainly not altogether free; yet, making due allowance for what pertains to his dreary theme in the present instance, he is entitled to ungrudging praise.

With other exhibitors in this department we must be summary: more so than the very considerable merits of several of them suggest.

Boughton, *Green Leaves among the Sere*: a family group, not including any old or elderly person as the title might seem to imply, with a little girl holding out a verdant sprig to the baby; the feeling graceful, the painting firm, the mannerism definite but piquant. *The Waning of the Honeymoon* is a less pleasant but still a clever specimen of Mr. Boughton's art. *Rivière, Symmetry*: a small girl, dressed in blue, is seated on the staircase, perhaps sent out of the room for some childish misdemeanour; a white terrier brings his black nose close to her face: the story capitally told, with great proficiency of work. Less solidly painted, but not less telling in its way, is the *Victims*: two girls inexorably bent upon subjecting two appealing dogs to a sea-bath. Staniland, *Goodbye*: an emigrant ship about to depart; the canvas crowded with the multiplied and varied incidents of farewell, judiciously chosen and painted, but wanting that harmonic touch of artistic fusion which is the making of a picture. Frederick Morgan, *After the Reaper's Work is done*: human figures and a donkey amid an orange-and-primrose-tinted glow of sunset, rich and effective. The like praise is due to *Jealousy*, a Frenchwoman with four kittens and a dog. Cope, *Lieutenant Cameron's Welcome Home from his Explorations in Africa*. A long description is given in the catalogue, showing that the scene is Shoreham, Kent; and the cleric who figures conspicuously, the gallant traveller's father, vicar of this place. There are a great number of figures in this large picture, and some genuine interest both in its main subject

nd in the particular points of incident; but, after preceding all that can be properly claimed, we must allow that it is a poor piece of pictorial work, with neatly-posed *marionnettes* for human agents. Thomas Graham, *The Philosopher's Breakfast*: a grim and unkempt old gentleman, his chin-pan seething with protoplasm or the differential calculus, has opened his street-door to a matutinal milk-girl, and brought down his op-basin for the needed dole of milk: a capital piece of humour, pairing with Mr. Graham's appiest essays. Viney, "Why, then, let a Soldier think!" a military group of the seventeenth century in a wine-cellar, the revelry fast lapsing into drunkenness: exceedingly clever, and dexterous in such—see especially the crinkled eyes of the 'alstaffian old sinner in a large red cloak: the colours and costumes rather too flaunting and few, in the manner of Fortuny's followers. Lamont, *The Prince's Choice*: a large painting with numerous figures, showing how the young sovereign has selected his bride from among a levy of expectant and now disconcerted beauties: standard-bearer, stalwart and prominent, occupies the foreground. The key of colour is bright, active, lightsome, and in its totality too unsubstantial; for style Mr. Lamont may be partly indebted to Mr. Leighton, yet not in a servile way. Hodgson, *Lost*. The scene is a stable; the personages, an old Algerine marauding captain, and his lieutenant; the incident, the subordinate howling to his chief, from amid a quantity of miscellaneous plunder, a locket with a portrait of a pretty boy, which recalls to the battered and avid veteran some loved and lost child of his own. The expression is sufficiently rue to enable us to read this story in it with confidence, and on the whole this ranks among Mr. Hodgson's successful works. *A Pasha*, black bearded, self-confident in prosperity, is another excellent example. Mr. Chevalier goes to a remote Orient for his subject—*An Eastern Puzzle*, *Chinese Lama-Priests at Home*. This looks true in essentials, and the faces indicate the sort of character intended, yet not in a very characteristic way. The priests, young and old, and two of them extremely fat, are all robed in bright yellow, with faultlessly shaven heads; an elderly spectacled gentleman prepares to light his pipe. *La Première Communion*, *Dieppe*, by Mr. P. R. Morris, is as predominantly a white picture as that of Mr. Chevalier is a yellow one. It is big beyond all proportion to the value of the subject-matter or pictorial material, and the white dresses, as usual with Mr. Morris, are too bluish and thus too cold in tint for pleasing optical effect; on the whole, however, the theme is treated sensibly, and with variety and natural disposition of the figures; the technical ability also is noticeable.—Mr. W. M. Wyllie paints *The House, Session 1877*, with a considerable amount of general propriety, and fair realisation of likeness, the whole being treated easily, and with some tendency towards sketchiness. Sir Stafford Northcote is speaking, and Mr. Fawcett is walking to his seat; Messrs. Lowe, Bright, Gladstone, Goschen, Forster, and Whalley, Lords Hartington and Cranbrook, Sir W. Vernon Harcourt, and Dr. Kenealy, with some others, are readily recognised—the Liberal members being given in much greater number than the Conservative. Mr. W. L. Wyllie's subject is of a different class—*Summer Clouds*: orange sands, blue river and sky, short noontide shadows, and no general tempering of shade; the colour extremely bright, and the whole a vigorous effort at realisation of strong unmodified sunlight-tints. *Sedge-Cutting in Wicken Fen, Cambridgeshire, Early Morning*, is a well-sized picture by Mr. R. W. Macbeth, who has more than once shown a predilection for representing country-employments with some peculiarity of combination or of costume: sickle and scythe, and the singular dress of the scytheman, play a large part in this painting. The execution is easy and decided, not elaborate; the faces of men and

women too uniform in type; the general result that of unacknowledged actuality.

Other pictures which the visitor should not fail to remark, and would in many instances enjoy, are—Stone, *The Post-Bag*; Armitage, *After an Entomological Sale*, a good bit of character, with portraits of Mr. Armitage himself, and other artists; R. B. Browning, *A Worker in Brass, Antwerp*—of this very interesting first appearance we have already spoken; Charles Gregory, *Folklore*; Kate Perugini, *In for a Scrape*; A. Dixon, "It may be for years," railway-passengers waiting for the train at a country station; Lancaster, *Convalescents in the Chapel, Children's Hospital, Great Ormond Street*, promising, with a certain look of combining elements of style from Mr. Alfred Hughes and Mr. Legros; Gade, *Happy Old Age*; Clarke, *Wandering Minstrels*; J. Charles, *Our Poor*, the subject partially resembling that of Mr. Herkomer; Mrs. Anderson, "Guess Again;" F. E. Cox, *A Tiff*; Prinsep, *Study of a Kashmiri Nautch-Girl*, and *Martaba, a Kashmiri Nautch-Girl*; Barclay, *Women Moulding Water-Jars, Algeria*; Louise Jopling, *The Village-Maid*; Elmore, "Such tricks hath strong imagination"—a curious subject of a lady fancying that she sees her absent husband in her toilet-glass; Mrs. Ward, *One of the last Lays of Robert Burns*; Waterhouse, *The Tibia*; Cauty, *Castaways*, the famine-wrung survivors of a shipwreck, a work in which painfulness is combined with a considerable degree of force; W. V. Herbert, *Unwelcomed Visitors from the Highway to the Landlord's Best*, German mediaeval free-booters; Burgess, *Childhood in Eastern Life*; Conti, "A Health to Bright Eyes;" Waller, *The King's Banner*; Bateman, "As it fell upon a day;" Albert Moore, *Garnets*; Frederick Leighton, *A Study*, a lady's head brilliant in flesh-tint, far more satisfactory in this respect than the author's ideal pictures usually are; Hook, *The Coral-fisher, Amalfi*; Walter C. Horsley, *Shopping in Constantinople*; Colin Hunter, *Store for the Cabin*; Pott, *Fallen amongst Thieves*, a gambling scene; Naish, *Devonshire Trawlers*; Nettleship, *A Wounded Messenger*, a carrier-pigeon caressed by its young mistress, a graceful piece of work; Edwin Hughes, *Distinguished Visitors*, of some seventy years ago, inspecting a mansion of historic or artistic interest; Wünnenberg, *After the Confession*; Bridgman, *Having a Good Time*, naked infants rolling in sea-sand; W. Bright Morris, *At the Fair of Seville*; Alice Havers, *June and September*; E. Blair Leighton, *A Flaw in the Title*; Hopkins, *The Apple-loft*; Scheurenberg, *Fête Champêtre*; Lionel P. Smythe, *Waiting*, a number of French fisherwomen, much in the same style as Mr. W. L. Wyllie's picture previously mentioned; C. W. Wyllie, *Étaples*, with laundry-work in the open air—the same remark will apply here; Scholderer, *Wondering*, a seated figure of a countrywoman; Barwell, *A False Scent*, a well-told incident in the Cavalier and Roundhead contest; Maria Brooks, "I wonder if it's true," a girl with a story-book, in the mode of a fancy-portrait; Lockhart, *The Parish Kirk*, noticeable in its management of reflected light, and in other respects also; Topham, *Drawing for Military Service, Modern Italy*.

ART SALES.

MESSRS. SOTHEY, WILKINSON AND HODGE sold last week a considerable collection of etchings, mostly by living artists, formed by the late M. de Masson, of Louviers. The prices fetched do not require us to record them.

THE same firm sold on Friday and Saturday last the books and prints left by George Cruikshank, or rather the whole of his books, as we understand, and a great part of his prints—enough remaining to make a second sale next winter, or next year. George Cruikshank had been the fortunate recipient of many presentation copies from Charles Dickens, and these fetched high prices on Friday and Saturday. Thus 7*l.* 2*s.* 6*d.* was ob-

tained under the hammer for a copy of *The Cricket on the Hearth*; and 13*l.* 13*s.* for a copy even of the third edition of *American Notes*. The *Sketches by Boz*, with illustrations by George Cruikshank, realised 12*l.* Among the various works of George Cruikshank—choice and especially selected impressions mostly from his own private collection—we note a very fine series of the *Omnibus*, 1842, extremely rare, 18*l.*; Maxwell's *Irish Rebellion*, 11*l.* 15*s.*; *Rookwood*, 6*l.* 6*s.*; the *Tower of London*, forty plates, fine proofs on India paper, 13*l.* 13*s.*; the *Miser's Daughter*, "the story suggested to Harrison Ainsworth by George Cruikshank," 13*l.* 10*s.*; a complete set of the *Punch and Judy* etchings, in rare state, curious and extremely rare, 17*l.*; the *Life of Sir John Falstaff*, one of the later works of Cruikshank, which recent criticism has claimed as among his best, 17*l.* 10*s.* Only six years ago, as we are informed, similar impressions of the *Life of Falstaff* sold for 3*l.* Afterwards were sold certain plates and blocks, the highest of which went for 41*l.* It remains to be seen what they will yield to their purchasers.

ON Wednesday in last week Messrs. Christie, Manson and Woods sold the first portion of the pictures, drawings and sketches by George Cruikshank. The second portion will be sold in the winter, and it is hoped may contain the original illustrations to *Oliver Twist*, some of which are believed to be of exceptional beauty. The present portion was remarkable as comprising the original illustrations to the *Falstaff* and to *Windsor Castle*. The oil pictures were nearly all of them sketchy, and laboured besides under all the disadvantages common to the painted work of the artist. One of the best was considered to be a picture of Ariel, founded on the line "On the bat's back I do fly;" this was knocked down for so low a sum as 8*½* *gs.* In some respects the most important, though certainly not the most attractive, of the drawings was the large drawing for the *Worship of Bacchus*—the picture now in the National Collection. This design was knocked down for the obviously inadequate sum of 32*l.* 11*s.* The *Falstaff* drawings excited the greatest interest. They are in water-colour, and are quite small: only about six and three-quarter inches by four and a-half. A wonderful little bit of colour was the portrait of Falstaff, which realised 30 *gs.* Cruikshank is now recognised to have been an exquisite draughtsman of simple or picturesque architecture, and one of the Falstaff drawings—the one of Sir John inducing Mrs. Quickly to withdraw her action and to lend him more money—contained admirable examples of Cruikshank's skill in this particular. The design fell under the hammer for 32*l.* 11*s.* The sum of 15*l.* 15*s.* was realised for the drawing of Falstaff driving Pistol from his presence. The exquisite death-scene, the drawing in which the long-prosperous knight lies on his bed with wandering face and lips a-babbling "of green fields," also realised 15*l.* 15*s.* The day's sale realised more than 1,000*l.*

NOTES ON ART AND ARCHAEOLOGY.

It is true, we believe, that the admirable picture of Old London Bridge which was sold at Mr. Heugh's sale for about seven hundred guineas—the precise sum was mentioned in our last Saturday's issue—was one of the many offered to the nation by the munificent generosity of the late Mr. Wynn Ellis. The authorities with whom the choice rested did not see fit to include it in those of Mr. Wynn Ellis's possessions selected for the National Gallery, though it can hardly be doubtful that its representation of a precious and characteristic portion of old London, long ago vanished, is both interesting historically and of great artistic value. Mr. Heugh, it seems, became possessed of the picture for the substantial sum of about 500*l.*, shortly after it had been rejected by the public authorities on whom the duty of selection rested; and after keeping it a year or two

Mr. Heugh appears to have parted with it at a price which allows him about thirty per cent. profit on his purchase. But the nation does not now have the chance of possessing it.

A "SPECIAL LOAN EXHIBITION OF FURNITURE, CABINET-WORK, AND ORNAMENTAL WOODWORK" was opened at the Bethnal Green Museum on May 9, and has continued since then to excite and repay a large amount of public interest. This Museum is now notified to contain pictures, Oriental porcelain, and other works of art, lent by the Queen, Messrs. Boulton, Franks, Galton, Soden Smith, and Valpy, the Trustees of the late Mr. Cosier, the Hon. Massey Mainwaring, the late Mr. Danby Seymour, and Miss Yates; the Japanese collection of Mr. Alt; the anthropological collection of General Lane Fox; the Doubleday collection of insects; collections of animal manufactures; and illustrations of food and economic entomology. We hope to notice this exhibition in more detail hereafter.

MESSRS. GREENE AND SON, of 155 Cannon Street, have got together a collection of Barbotinés and Bourg-la-Reine pottery, from the factories near Paris.

Two remarkable articles, the first of a series entitled "Physical Science for Artists," have been contributed by Mr. Norman Lockyer to the last two numbers of *Nature*. In these articles scientific criticism is brought to bear upon matters of art, and especially upon the painting of the sky in landscapes. The test is, of course, only meant to apply to certain phenomena coming within the province of the artist, and affords no measurement for that mysterious something added by the mind of the painter which gives the real value to his work, for it is certain that a painting may be wholly true to nature, and quite unassailable from a scientific point of view, and yet may be utterly commonplace; whereas another, in which the artist has made even such bad mistakes as Mr. Lockyer enumerates, may notwithstanding be a great work of art. But it must be admitted that for the most part it is the artists who have infused the greatest amount of mind into their works who have followed nature most observantly. This is seen in the two lists of pictures from this year's Academy selected by Mr. Lockyer to test his "working hypothesis" with regard to sky colour. Those which he finds correct from a scientific point of view are those which have also received most praise from purely artistic criticism, while those which he condemns as inaccurate are for the most part rather poor works. The value of such teaching as this to the artist can scarcely be exaggerated. If art be, as Charles Blanc defines it, "the interpretation of Nature," the interpreter surely ought to be acquainted with the laws which underlie the phenomena whose meaning he seeks to expound. Art criticism also may here find a secure basis to work from instead of the shifting and arbitrary tests which it now too often employs. "It is only those," as Mr. Lockyer says, "who are ignorant of the development of art who will look with suspicion upon these new tests of truth with which artists can supply themselves" by scientific training.

DURING the continuance of the Paris Exhibition the national manufactures of Sèvres and Gobelins will be thrown open to the public, without any restriction, every day in the week, from noon to 5 P.M. On Sundays and *fêtes des ateliers* will be closed, but even then the Museum and galleries may be seen without cards or orders of admission.

A FINE landscape by Hobbema has lately been added to the Museum at Nancy. The *Chronique des Arts* gives the following account as to how it came there:—M. A—, a gentleman who came to settle in Nancy in 1871, finding himself encumbered with this large picture in a small dwelling, gave it to an upholsterer in the place, evidently imagining it to be of no value. The upholsterer, in his turn, not knowing what to do

with it, presented it to the Museum, where the director soon after saw it. He had it cleaned—for it was in a dreadful state of dirt and varnish—and carefully restored, and it now turns out to be an important work by Hobbema, a real treasure-trove for the Nancy Gallery.

A LOAN exhibition of paintings and other works of art was opened last week at Manchester. It is said to be the richest display that that town has seen since its celebrated exhibition of art treasures in 1857. The profits of the exhibition are to go towards a new building for the Manchester School of Art, an institution which has increased so remarkably of late years that its present accommodation is not sufficient for its purposes. It is proposed that the new building shall include, besides the school premises, a town museum and a large public gallery, after the model of that at Liverpool. Of course a large sum is required to accomplish such an undertaking, but 15,000*l.* has already been subscribed, and it is hoped that the present exhibition may bring in something more.

THE Germans seem to be making up for their first ungracious refusal to participate in the Paris Exhibition by now sending a large number of works of art. It is stated that as many as ninety pictures and works of sculpture were sent from Berlin just before the opening. Among these were two striking paintings by Louis Knaus, of which German critics speak very highly, and another by Gussow, called *In the Atelier*, representing an old woman cleaning a picture. Two groups of sculpture also, by Reinhold Begas, are exciting admiration.

THE fiftieth number of Dohme's *Kunst und Künstler* contains biographies of Sebastian del Piombo and Giulio Romano, by Dr. J. P. Richter. Dr. Anton Springer's double biography of Raphael and Michelangelo is still going on in this publication, although it has already appeared in a separate form. When completed in *Kunst und Künstler*, it will form one complete volume of this vast work.

M. CLÉSINGER's colossal statue of the French Republic is now finished, and was approved of the other day by the Fine Art Commission. It is to be set up on the lawn of the Champ de Mars, facing M. Bartholdi's grand statue of Liberty. The Republic is represented as a female figure wearing a helmet and cuirass; but her right hand rests on the tables of the law, while in her left she holds an olive-branch. Although a sitting figure, this statue reaches the height of eighteen feet.

A PROPOSITION for restoring the central pavilion of the Tuileries, and using it as a museum for modern art, has again been brought before the French Chamber.

AN instructive little work on the manufacture and decoration of pottery, entitled *Pottery: How it is Made, &c.*, has lately been published by an American author, Mr. Geo. Ward Nichols. The primary object of the book is stated to be "to show that the manufacture of pottery may become one of the great art industries in the United States;" but this object is in no way obtruded, and the practical instructions are so clear and simple that they will probably be found valuable, not so much to the potter or manufacturer, who, it may be presumed, knows all about these things, as to the large number of amateurs who are at present trying their skill in pottery decoration, either for amusement or with the hope of making it a profitable occupation. The directions given for painting on china and earthenware are especially useful, for the colours are grouped according as they can bear *ordinary heat* and *greatest heat*, and palettes of various kinds are described suitable for painting on either fine china or coarse earthenware. Valuable hints are also given as to the kind of decoration best fitted for china, the colours to be used in painting flowers, stems, grasses, and other natural objects. With regard to figure-

painting on china, the writer gives the sensible advice that it should be strictly avoided. "Don't paint heads or any part of the human figure as decoration of pottery. Even when it is well done it is inappropriate, and when it is not excellent it is horrid." For those, however, who will rush upon this dangerous ground, certain safeguards as to colour and treatment are afforded. Many of the designs with which this elegant little book is illustrated are quite charming in their way, and especially the quaint device on the cover; indeed, though meant as a text-book and strictly fulfilling its purpose, it is so prettily got-up that it may well claim a place in a lady's boudoir as well as in the potter's workshop.

WITH reference to the subject of gold masks found on the face of the dead in ancient tombs, the new number of the *Archäologische Zeitung* (p. 25) gives a series of extracts from *Selections from the Records of the Bombay Government*, No. xliii. (New Series, Bombay, 1857), and other sources, showing that in 1848, when Commander Jones was employed on the Upper Euphrates, a mummied body was found in an elaborately-painted coffin near the old fortress of Halebi, a site which is identified as that of the town of Zenobia. On the face of this mummy was a mask of gold, on which were impressed the features of the deceased. This mask is afterwards referred to as being in the India House, and doubtless now is in the India Museum here. From another instance of a mummy found in the district Commander Jones supposed it to have been the seat of an Egyptian colony. At all events it was clearly a place where Egyptian forms of sepulture were followed, in which case the use of the gold mask is not so singular as when it occurs at Mycenae.

THE new number of the *Bullettino di Corrispondenza Archeologica* shows with what activity the exploration of ancient sites is being carried on in Italy—outside of Rome—as, for instance, at Cagli, Ceretolo, Chiusi, Corneto, and Pompei. At Corneto (Tarquinii) the latest discovery is a tomb, which, though it had been opened and sacked before, still contained several objects of interest, in particular (1) a scarab of green jasper, with an Egyptian design, resembling in all respects the scarabs found in Sardinia, and traced to the Carthaginian occupation of that island; (2) another scarab, but of chalcedony, also with a Carthaginian design. With these scarabs were found two painted Greek vases of the fifth century B.C., which thus determine the period at which these productions of the Carthaginian gem-engraver found their way into Etruria. In another tomb in the same neighbourhood has been found a bronze mirror incised with a figure of Adonis (*Atunis*) standing between two seated female figures inscribed *Mean* and *Evan*.

CASTELLANI (Alessandro) has issued a catalogue of his collection of majolica, which is to be sold in Paris next week, May 27–29.

MR. HORMUZD RASSAM has been excavating at Nimrud and Kouyunjik, where he has found a good many tablets, as well as at Kalah Sherghat, the site of Assur, the ancient capital of Assyria. At Nimrud numerous remains of Assur-natsir-pal have been discovered. He will probably return to England next month.

THE city of Basel has lost another of its venerable historical edifices. The old "Judeneshule" in the Grünpfahl-Gässlein has just been demolished in the course of the widening of the Gerter-Gasse. Fechter in his *Basel im 14. Jahrhundert* gives two notices of this old house. After the banishment of the Jews, in consequence of the great mortality of 1348–49, which was to have lasted 200 years, they began by degrees to creep again into the city; as early as 1361, one Jew settled in the "hus das gelegen ist in der Gassen," and which from this time was spoken of as "des Juden frien hus." Before the banishment the Jews had a

ue in a part of the house "zum alten
opposite the present Guildhall or Zunft-
aring the same name. During the perse-
number of Jews resided on the Rinder-
the ground-rent of their houses belonged
ecclesiastical foundation of St. Leonhard.
he repeal of the banishment, the Jews
red their synagogue to the house which
been pulled down, and which has ever
orne the title of the "Judenschule." A
ars ago, at the building of the present
ue, the old fourteenth-century building
to private possession, and was ultimately
ed by the State together with the neigh-
buildings in order to carry out its project
aning the principal streets of the city.

ave been at pains to estimate the artistic
the illustrations to the quarto edition of
alogue of the Grosvenor Gallery Winter
ion, which has very lately been issued
and Windus); and, so far as we
le to judge, the combined method of
aphy and engraving used by Mr. Dawson
aring them has, in this case, answered
as well as would any other process of
ction that was available. The results
us at least equal to any obtained in
nthly art magazines by the most recent
st belauded systems of reproduction. But
well for the amateur and student to recog-
nly that reproduction in the strictest and
curate sense there can hardly be: transla-
the thing most wisely aimed at. No etch-
Rembrandt's or of Claude's, whose lines
een coarsened by the process popularly
f "reproduction," is ever seen in the copy
een in the original. Original drawings are
es better served, and few of these have
ter served than some now included in the
e of the Grosvenor collection. We happen
been able to compare the Grosvenor repro-
of Botticelli's allegorical drawing of a
figure representing Abundance with a
y-executed photograph of the same draw-
he result is in favour of the Grosvenor re-
ion, which, preserving more of the fineness
preserves more of the spirit of the original.
not say that in any single case the repro-
is faultless; but the amateur must be
ngly simple if, in consequence of what
assured in certain quarters, he really
to find for some few shillings the
s artistic effect which the wise readily give
and at need scores of pounds, to be able
re in the original drawing or the original
Turning to Mr. Comyns Carr's essay on the
gs of the Italian Masters, we may say that
deniably the most finished piece of critical
that has come from his hand. We do not
means agree with all his assertions, though
es none that he has not carefully weighed.
ld, for instance, that his admiration of
do carries him further than the truth about
eat master when it leads him to consider
onardo's penetration into human character,
n in the countenance, has never been ex-

Even with the added knowledge of
do's design and field of practice which many
ow have, thanks in part to the Queen's loan
Grosvenor Gallery, we should most of us
nsider Leonardo limited in his range over
character. We are not sure that Mr.
view that vital differences in schemes of
constitute the great barrier to the appreci-
by one age of the art of another will be
to hold invariably good. The form does
t as much as the colour to repel us, for ex-
from the earlier art of Italy. But there is
ertainly truth in Mr. Carr's remarks about
mmon ground discovered by most artists
g with the pen, the silver-point, or the
y-needle; and where we do not agree with
rr he is sure to interest. At a time when,
the one hand, art journalism is occasionally
flippant through the contributions of writers

boasting little capacity, on the other hand art-
writing is either oppressed or underrated by the
dogmas of those who have no appreciation of any
other than its scientific side, it was well that a
writer of generally balanced gifts should enter his
protest against the pedantic and pernicious
tradition that would "weight" every exquisite
thing "with inappropriate learning." We com-
mend Mr. Carr's essay to the thoughtful considera-
tion of readers who are intelligent enough to know
that Literature, when dealing with Art as with
any other subject, cannot be permanently equipped
with knowledge alone. "That which remains
after all"—as Lord Houghton recalled to us the
other night at the Academy dinner—"that which
remains is Style."

THE STAGE.

A PERFORMANCE partly in honour of Shakspeare,
and partly, as it seemed, in aid of the fame of an
American gentleman who claims to have invented
a "Telephone-harp," was given at the Gaiety
Theatre on Wednesday afternoon under the patron-
age and direction of Miss Kate Field, the American
authoress. The dramatic entertainment consisted
chiefly of fragments of Shakspeare's plays, in which
many popular actors and actresses took part. The
performances on the telephone-harp, however, and
a brief lecture on that subject by its inventor,
were scarcely less prominent features in the pro-
gramme, though the only apparent justification
for this association was the circumstance that
certain melodies, which were made audible in
rather uncouth and barbarous fashion, were stated
to proceed from a harp then playing at Stratford-
on-Avon. Of the conditions of the experiment—if
experiment it could be called—the audience of course
could know nothing. Altogether, the American
gentleman's ingenious contrivances seemed to have
but slight connexion with Shakspeare, notwith-
standing Miss Field's curious observation, "When
Shakspeare put a girdle round the earth in forty
minutes, did he not anticipate this performance on
the telephone-harp?" In the course of her
address Miss Field also took occasion to observe
that the performance of Wednesday was "the
result of a dream," in which "her ancestor,
Nathaniel Field, the dramatist and friend of
Shakspeare," had appeared to her and reminded her
that we owe to America the preservation of
Shakspeare's birthplace, "for not until that
greatest showman on earth, P. T. Barnum, was
about to pack up the crumbling house and carry it
away did we awake to a sense of its value." The
Gaiety Theatre being lent for the occasion by
Mr. Hollingshead, and the services of the per-
formers also given gratuitously, while the prices
of admission were exceptionally high, the perform-
ances are, we are informed, expected to result in a
substantial addition to the funds of the Shakspeare
memorial.

A BRILLIANT Oriental ballet, entitled *The
Golden Wreath*, has been produced at the
Alhambra. The story which is supposed to be
conveyed by the graceful proceedings of Mdlls.
Pertoldi, Mdlls. David, and other performers, has
been written out by Mr. James Albery in the form
of a brief argument printed in the programme.

THE management of the Aquarium Theatre,
who have hitherto confined themselves to revivals
of standard English plays, ventured on Saturday
last to produce a new comedy from the pen of
Mr. F. A. Marshall, which bears the title of
Family Honour. Mr. Marshall—the merits of
whose comedy, *False Shame*, brought out at the
Globe some years ago, are well remembered—has
on this occasion chosen to rely more upon story
than upon the portrayal of character; but his
method of unfolding his plot is unfortunately not
always dramatic. He has a tale of family history
to tell, showing how a worthy young lady, married
to a proud but generous and high-minded English
baronet, suffers from the misdeeds of a dead

mother; but, as much of the circumstances of the
case is supposed to have elapsed long before the rise
of the curtain, the author is compelled to depend
in great measure upon rather tedious narratives
of a retrospective kind put into the mouths of the
leading characters. This, however, is unhappily
not the only reason why the performance of
Family Honour excited but a languid interest, in
spite of neatly written dialogue and one ex-
cellent sketch of character. A graver fault
lies in the manifestly fictitious nature of
the embarrassments and the sorrows in which
the heroine is involved. The poor lady is
a meek, inoffensive, and tender-hearted person,
who has never been guilty of any worse offence
than a tendency to extravagant displays of affec-
tion towards a husband old enough to be her
father. Yet she is charged with maintaining
secret relations with a lover of disreputable charac-
ter, banished from her husband's presence, and
driven to obtain admission to her own home by
engaging herself as a domestic servant. A word
from her would at any moment have explained the
matter satisfactorily and restored her and her hus-
band to peace and happiness; but this obvious
step is not taken for four years; and the only rea-
son assigned is the circumstance that the true
nature of the relations between the lady and her
supposed lover—who is a half-brother—cannot be
revealed without breaking a pledge of secrecy and
making known to the jealous husband that his
wife is the illegitimate offspring of a profligate
mother. In circumstances of this kind it has been
the custom of novelists and playwrights to bind
the heroine by an oath; or to represent the
promise as having been solemnly extorted by
some person whose death renders it impossible
to obtain a release from the obligation. In the
present case, however, the engagement is simply
between the heroine and a living lady whose
temptations to be silent are incomparably weaker
than the motives which ought to have induced
her at once to divulge the facts. The piece is sup-
ported by the talents of Mrs. Hermann Vezin, Mr.
Farren, Miss Litton, Mr. Kyrle, and Mr. Fawn,
and is placed upon the stage with due care.

A NEW romantic drama, entitled *Populus*, from
the pen of MM. Ulric de Fonvielle, Charles
Hubert, and Christian de Trogo, has been pro-
duced at the Château d'Eau. The new play,
which is in eight tableaux, is described as once
more presenting that eternal theme of comedies
and dramas in France, a humble hero beloved by
a noble young lady, whom he finally wins in
spite of the opposition of her family.

SPIELHAGEN is converting his latest work, *Das
Skelett im Hause*, into a play, for which the very
slight story is better suited than for a book.

MUSIC.

MR. MANNS's benefit concert, which always follows
at the close of the winter series of Saturday con-
certs at the Crystal Palace, took place on Satur-
day last. The programme was of unusual length,
even for a Crystal Palace concert, lasting nearly
three hours, and was equally remarkable for the
variety of the selections it included. The orches-
tral pieces given were the overture to *Oberon*,
Mendelssohn's Scotch Symphony, and a clever and
interesting serenade in canon for stringed orches-
tra, composed and conducted by Herr Henschel,
who is not only one of our best baritone singers,
but an excellent and thoroughly-trained musician.
Contrary to the custom at Sydenham, two de-
tached movements from larger works were intro-
duced into the programme. These were the first
Allegro of Grieg's piano concerto in A minor,
finely played by M. Charles de Beriot, whose re-
cent appearance at the Musical Union has been
already mentioned in these columns, and the
variations from Beethoven's Kreutzer Sonata, in
which M. de Beriot was joined by Señor Sarasate.
The great Spanish violinist also created a *furor*

by his performance of his own fantasia for violin and orchestra on melodies from *Faust*. The vocalists were Miss Robertson, Miss Catherine Penna, Mdle. Fides Keller, Mr. Barton McGuckin, and Herr Henschel. That the audience fully appreciated the services which Mr. Manns has for so many years rendered to music in this country, was proved by the warmth of his reception on Saturday. The list of works produced during the past season, printed, as usual, at the end of the programme, shows the energy and enterprise of the conductor and the directors of these concerts to have been no less than in previous years. Thirty-eight works have been performed for the first time at the Palace, while thirteen English works have been brought forward, six of which had not been previously heard. The concerts will be resumed on October 5.

MR. CHARLES HALLÉ at his third Recital at St. James's Hall, yesterday week, brought forward Mozart's trio in G major, Brahms's thoughtful and interesting, though somewhat diffuse, sonata for piano solo in F minor, Op. 5; Goldmark's suite in E major, Op. 11, for piano and violin, which has been more than once heard in London during the past season; Beethoven's romance for violin, in G major, and Schumann's charming Phantasiestücke, Op. 88, for piano, violin, and violoncello.

THE harmonium is probably the best-abused musical instrument in existence, simply because, of the large number of persons who imagine they can play it, very few have ever made it the subject of special study, or have the least idea how to use it properly. That it possesses real charm under the hands of a *virtuoso* was proved last Thursday week by Herr Louis Engel at Messrs. Metzler's show-rooms in Great Marlborough Street. Herr Engel has long been known in the profession as one of the first living performers on the harmonium, and in his recital on one of Alexandre's finest instruments he showed not merely the variety of tone but the peculiar power of expression of which, when skilfully managed, the harmonium is capable. Herr Engel was assisted by Mdme. Antoinette Sterling as vocalist. A second recital was announced for Thursday last; and we understand that a third will be given next Thursday. Those who wish to know what can really be done with the instrument by a fine player are advised not to lose the opportunity of hearing Herr Engel.

THE programme of Herr Franke's second chamber concert at the Royal Academy of Music last Tuesday evening comprised Schumann's Phantasiestücke, Op. 88, for piano, violin, and violoncello; Chopin's Polonaise in E flat, Op. 22, played by Herr Frantzen; Handel's violin sonata in A major (Herr Peiniger); Schumann's "Stücke im Volkston," Op. 102, for violoncello (Herr Hausmann); Mozart's quartett in C major; and songs by Herr Henschel.

MR. CHARLES GARDNER gave his annual morning concert at Willis's Rooms last Tuesday, when the chief items in the programme were Beethoven's trio in D, Op. 70, No. 1; Schumann's Andante and variations for two pianos; and a sonata in A for piano, from the pen of the concert-giver. The artists announced to assist Mr. Gardner were Mdle. Redeker, Mr. W. Shakespeare, Herr Ludwig, Herr Daubert, Mr. W. G. Cusins, and Mr. Fountain Meen.

THE special feature of the sixth Philharmonic Concert, given on Wednesday evening at St. James's Hall, was the first appearance in Europe of the American singer, Miss Emma C. Thursby. Readers of American musical papers will not need to be informed that Miss Thursby has been for some time one of the established favourites of our cousins across the Atlantic; and the success achieved here during the last few years by two other American vocalists—Mdle. Albani and Mrs. Osgood—

naturally caused Miss Thursby's appearance to be awaited with interest. It may be said at once that the lady more than satisfied all reasonable expectations. She has a high soprano voice, of considerable power and sympathetic quality, extending to the E flat in alt.; she sings with genuine feeling, and with an unaffected style, which at once commended her to all lovers of pure music. She chose for her *début* Mozart's concert-aria "Mia speranza adorata" and the well-known "Jours de mon enfance," from Hérold's *Pré aux Clercs*. Her success was unmistakable, and we gladly welcome in her a valuable addition to the ranks of our soprano singers. Madame Patey sang at the same concert the "Agnus Dei" from Bach's Mass in B minor, which is hardly suited for a miscellaneous concert, and a song by Beethoven. Signor Papini gave a not altogether satisfactory reading of Spohr's Dramatic Concerto; and the orchestral pieces of the evening were Schubert's great symphony in C and the overtures to the *Naiades*, *Leonora* (No. 3), and *Oberon*. The playing of the band was on the whole very good, in Bennett's overture and in the slow movement of the symphony especially so. The *Leonora* overture (for which Mr. Cusins, we think most unwisely, considering the length of the programme, accepted an encore) was less satisfactory, being in places wanting in refinement. The next concert is announced for June 12.

REFERENCE has frequently been made in these columns to the excellent service rendered to the cause of music by the Cambridge University Musical Society. The annual orchestral concert, given in Easter term, took place last Tuesday, when the works presented were Sterndale Bennett's symphony in G minor; Beethoven's rarely-performed cantata, *Meeresstille und glückliche Fahrt*, Op. 112; and Kiel's *Requiem*—the latter for the first time in England. Friedrich Kiel is a Professor at the High School of Music in Berlin. His *Requiem* is a work precisely adapted to the needs of an Academic musical body, as it displays the soundest musicianship without any leaning towards pedantry, and considerable modern feeling unallied to extravagance. A strict analysis would occupy too much space, and would probably prove uninteresting. The most effective movements in performance are the dignified and impressive opening, "Requiem aeternam," for quartett and chorus; an elaborate though not strictly-worked fugue, to the words "Quam olim Abraham," the subject of which is afterwards introduced with excellent effect in the "Hostias;" and the "Benedictus," a graceful flowing movement in triple time. There are no solos in the work, the single voices being only employed in the concerted music, and never for any length of time. The performance, under the *baton* of Mr. C. Villiers Stanford, was exceedingly commendable; and the same remark will apply to the Bennett and Beethoven selections. Miss Mary Davies, Miss Annie Butterworth, the Rev. L. Borissov, and Mr. Wadmore did the little that was required of them with the most satisfactory results.

MDLE. ETELKA GERSTER, the Hungarian *prima donna*, who at once leaped into fame last season at Her Majesty's Theatre, appeared in five parts, of which four were interesting only in a vocal sense. But the fifth—Gilda, in *Rigoletto*—was her best performance; and much interest was excited in operatic circles by the announcement that she would appear on Wednesday morning as Marguerite, in *Faust*, a character which is a crucial test of dramatic as well as vocal ability. As might have been anticipated, Mdle. Gerster's conception of Goethe's heroine was for the most part unconventional. Very subdued in the garden scene, she gradually manifested more and more force in her acting, the details of the tragic portion of the opera being rendered with excellent taste and with some display of real power. Her voice is small in volume, but its quality is remarkably sympathetic, and her command of the *mezza*

voce complete throughout a compass of two and a half octaves. Add to this a singularly sweet manner, and it is easy to comprehend the success of Mdle. Gerster's performances, even to those who care but little for displays of mere agility.

THIS afternoon a new "Oratorio for Children" entitled *Christ and His Soldiers*, written by John Farmer, is to be produced at Exeter Hall with a chorus and orchestra of 400 persons under the direction of the composer. The performance is to be given in aid of the Cornhill Home, King's College Hospital.

AN Opera-Cantata, *Horne the Hunter*, libretto by Mr. Edward Oxenford, the music composed by Mr. John Old, of Reading, is shortly to be published by subscription. The work is in the prospectus to be "adapted to the concert room, or for dramatic representation."

MESSRS. PUTTICK AND SIMPSON will sell by auction next Thursday, in their rooms at Essex Square, the whole of the unpublished manuscript compositions of Rossini. The catalogue of the sale contains 121 lots: of these forty-two are one or more voices, with piano; seventy-five for piano solo; and the remaining six are miscellaneous. The old composer's well-known manuscript shows itself very characteristically in the titles of some of the pianoforte pieces. They are: Lot 48, "Spécimen de mon temps;" Lot 49, "Valse anti-dansante;" Lot 60, "Petite Valse;" Lot 61, "L'Huile de Ricin;" Lot 74, "Prélude Corral;" Lot 76, "Ouf, les petits pois;" Lot 81, "Memento homo;" Lot 82, "Asses de Mame-Dansons;" and many others equally curious. The manuscripts are now on view at the auctioneers' sale-rooms.

MESSRS. NOVELLO, EWER AND CO. are continuing with energy the publication of their valuable series of "Music Primers," the first number of which have been already noticed in THE ACADEMY. Among the more recent additions to the volumes already issued have been Mr. A. Ellis's *Speech in Song* (Singer's Pronouncing Primer); *The Scientific Basis of Music*, by Dr. H. Stone; *Harmony*, by Dr. Stainer; and *Counterpoint*, by Dr. Bridge. Of the first-named we confess to having made only a cursory examination, because the constant use of "glossic," of which readers of this journal are familiar, requires a larger expenditure of time to master it than was possible for us to devote to it. Even a superficial acquaintance with Mr. Ellis's book has been quite sufficient to convince us that the work has gone most thoroughly into his subject, and we believe that vocalists will find themselves well repaid for the labour of mastering its contents. Dr. Stone's little treatise can hardly be too much commended. The subjects with which the book is concerned are of a nature which it must have been by no means easy to render interesting—Tonometry, Harmonics, Consonance, Resultant Tones, the Semibreve and Temperament, and several kindred themes. But Dr. Stone has succeeded in writing in a manner equally clear and interesting. In seventy pages he conveys a large amount of valuable information, and we consider this book one of the very best of the series that has yet appeared. The works of Drs. Stainer and Bridge are also excellent. Though the former is known to hold pronounced views on the points of musical theory, he has very wisely placed them in the background, and written a work which may be adopted even by teachers who would dissent altogether from Dr. Stainer's opinions, as explained in his larger work on Harmony. While Dr. Bridge has written what is, in our opinion, the best and clearest treatise in our language on a necessarily somewhat dry and abstract branch of musical composition.

DR. WILLIAM H. STONE writes:—"Will the writer of a courteous notice of my 'Bassoon,' in Grove's Dictionary of Music, kindly

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

Narrative of a Voyage to the Polar Sea during 1875-76 in H.M.S. "Alert" and "Discovery." By Captain Sir G. S. Nares, R.N., K.C.B., F.R.S., Commander of the Expedition. With Notes on the Natural History, edited by H. W. Feilden, F.R.G.S., Naturalist of the Expedition. 2 Vols. (London: Sampson Low & Co., 1878.)

THE renewal of Arctic exploration by the Government of this country was a wise and enlightened measure, and the objects to be secured by it fully justified the expenditure and the risk. Those objects were stated by the Prime Minister, in his memorable letter dated November 17, 1874, to be the advancement of science and the "encouragement of that spirit of maritime enterprise which has ever distinguished the English people." To bring Her Majesty's Government to this conclusion was a work of many years; and that work was performed by the late Admiral Sherard Osborn. To him, and to him alone, belongs the credit of having by his admirable tact, his great power of exposition and persuasion, and his untiring perseverance obtained the despatch of the Arctic Expedition of 1875-76. He it was who set forth the scientific objects to be secured by such an expedition; the true method of exploring as established by the experience of all previous expeditions; the great advantages to the navy that Arctic service provided; and the route that should be taken in order to secure the desired results. Under his continuous advocacy the enthusiasm of the nation was aroused, the support of all the leading organs of public opinion was secured, and the navy especially heartily entered into a project which was certain to advance its best interests.

Sir George Nares has prefixed to his work an Introduction, by Admiral Sir George Richards, which is calculated to give a totally different impression, and against the error of which we feel bound to protest in the interests of future Arctic enterprise. Admiral Richards omits the part taken by Sherard Osborn altogether. He does not even mention his name. He asserts that the leading journals were either opposed to Arctic exploration or kept silence; that science held aloof and was converted against its will; and that the naval service could scarcely view the project with favour, because comparatively few could be employed, and Arctic rewards would tend to check the ordinary flow of promotion. Now, we are in a position, with full knowledge, to deny the correctness of every one of these

statements. With three exceptions, all the leading daily and weekly organs of public opinion cordially supported Sherard Osborn when he commenced his efforts in 1865; all but one supported him when he renewed those efforts in 1872; and finally the support he obtained was unanimous. The scientific bodies did not hold aloof, but, whenever they were appealed to, they did all in their power to second the measures adopted by Admiral Osborn, both in 1865, in 1872, and subsequently. As for the naval profession, it showed the most cordial sympathy for the endeavours to secure the renewal of Arctic research in every way that was possible, and it is most unjust to accuse naval officers, as Sir George Richards does, of taking such a selfish and narrow view, and of feeling no interest in a naval enterprise because only a selected few could take part in it. Such, we are very certain, was not the feeling of the great body of naval officers; and it is equally incorrect to say that Arctic rewards checked the ordinary flow of promotion. They did nothing of the kind, for Arctic promotions were in addition to the usual service promotions.

We dispute the correctness of the account which Admiral Richards has given of the origin of renewed Arctic exploration, and still more strongly do we deprecate his views with reference to the objects of the late expedition and the best methods of future research. He tells us that the first object was to reach the Pole; that the Smith Sound route was selected because there was reason to believe that land still trended away north from latitude $81^{\circ} 38'$; and he apologetically ventures to hint that the explorers of 1876 were "not less successful than any of their predecessors." In reality the object of those who advocated Polar research, and at length secured the despatch of an expedition, never was to get to the Pole. The advance of knowledge had proved that there could be no useful results in reaching the North Pole. It is an utterly useless quest. The object of Admiral Sherard Osborn, and of the learned societies which supported him, was to secure useful scientific results by exploring an unknown region; while the clause in the Admiralty Instructions about reaching the Pole if possible, was in direct opposition to the representations and wishes of the scientific bodies. There is no allusion to such an object in the letter of the Prime Minister stating the reasons which led Her Majesty's Government to despatch the expedition. Admiral Richards himself said, on April 22, 1872, "I do not attach much importance to finding the North Pole; if it is found incidentally, well and good." And, on February 8, 1875, he said:—"I am very far from thinking that the success of the Expedition depends on reaching the Pole, or even a very high northern latitude." In fact the insertion of the clause about the North Pole in the Instructions was pure mischief, tending to divert attention from the true aims of the expedition, which were to explore as large an area of the unknown region as possible.

Still more erroneous is the reason given by Admiral Richards for selecting the Smith Sound route—namely, that the land was

believed to trend northwards from 82° . The land was so shown upon an American chart; but it was perfectly well known, from information supplied by Dr. Bessels, of the *Polaris*, long before the English expedition sailed, that this delineation was incorrect, and that the land did not trend northwards. The true reason for selecting the Smith Sound route was very different. That route was selected by Sherard Osborn in 1865, and was eventually adopted by all competent authorities, because it offered the best chance of reaching such a position within the unknown region in the ships as would enable the explorers to examine a satisfactory extent of the undiscovered area by means of sledges in whatever direction the coasts might trend. This was the object of the expedition, and the results have no need to be stated with bated breath and whispering humbleness. "Not less successful than any of their predecessors" indeed! We ask Admiral Richards to point out a single English scientific expedition that ever crossed the Arctic circle which has been so successful, as regards the value and extent of its scientific and geographical results. The work of Sir George Nares, and especially that of Captain Feilden, furnish a complete answer to the Introduction.

Lastly, we deprecate the endeavour of Admiral Richards to discourage future Arctic research by the only means which can secure any satisfactory result—namely, sledge travelling. He says that the Pole must be sought in ships alone; and that it is a question whether it would be justifiable to equip another essentially sledging expedition. He asserts that geography has little to gain by it, science perhaps less; and that whatever science has gained by such voyages has been by exploration near the ships, and not through the efforts of extended travelling parties.

Truly this is a nice Introduction to the narrative of an essentially sledging expedition! Fortunately, the work itself forms a complete and triumphant refutation of the Introduction. The results of the late expedition furnish abundant proofs that it is not only justifiable, but most desirable from every point of view, to persevere in the despatch of such essentially sledging expeditions until the work of exploring the vast unknown area round the Pole has been completed. That work will never be done in any other way. We gain by experience; each new expedition teaches new lessons, and all experience confirms the correctness of the views of Admiral Sherard Osborn, in accordance with which the late expedition was equipped and despatched. Geography has gained much by sledging expeditions; other branches of science still more, and chiefly through the efforts of extended travelling parties. Why Admiral Richards supposes that observers cannot collect and observe as well at a distance of a hundred miles from a ship as at a distance of one mile he does not explain. But here, again, the Introduction is refuted by the facts recorded in the work itself. At the furthest point reached by the northern division of sledges, in the last expedition, astronomical and magnetic observations were

taken, soundings were obtained, collections were made, and all phenomena were carefully noted. Similar observations were taken at the furthest points reached by the eastern and western divisions of sledges. The most valuable scientific work that has been done in the Arctic regions is due to extended travelling parties.

This strange Introduction will act as a wet blanket on the work of Sir George Nares, and it is very unfortunate that it should have been inserted. For Admiral Richards was not one of those Arctic officers who assisted Sherard Osborn throughout in his patriotic efforts to obtain a renewal of Arctic exploration. When those efforts were commenced, on January 23, 1865, Osborn was warmly supported by General Sabine, by Sir George Back, by Admiral Collinson, by Captain Vesey Hamilton, and by many other old Arctic officers. But Admiral Richards then publicly announced that he was opposed to the despatch of an expedition. And his opposition was very effectual. He adopted Dr. Petermann's now exploded theory about sailing direct to the Pole by way of Spitzbergen; he caused a division in the camp, and thus delayed and thwarted the work for several years. He was against the Smith Sound route, he was against exploration by sledges, and he always depreciated the value of the scientific results of Arctic work. On April 22, 1872, he changed front to some extent, and even expressed a hope that an expedition might be sent. But it is unfortunate that an officer who long opposed the endeavours to obtain a renewal of Arctic exploration, who has always depreciated the scientific results to be obtained, and who objects to exploration by sledge travelling, should have been selected to write an Introduction to a narrative of Arctic exploration by means of sledge travelling, the chief object of which was to secure scientific results.

The work of Sir George Nares, as we have already intimated, forms a complete refutation of the views put forward in the introduction by Sir George Richards. It is the narrative of a very successful expedition equipped for exploring unknown coasts by sledge travelling, and it details the numerous and valuable scientific results of such exploration. Sir George Nares has written his book mainly in the form of a diary, the greater portion consisting of extracts from his journal, and from the official journals of the officers in command of the various sledge parties. He has written, he tells us, for the information of future Arctic explorers, and for this purpose the method he has adopted is suitable, especially as the enquirer is assisted by a good and copious Index. In these interesting pages we are enabled to follow the expedition through the unprecedented difficulties of ice navigation until, thanks to the consummate seamanship and unceasing watchfulness of its commander, the advanced ship crossed the threshold of the unknown region and entered upon its work. We are then introduced to the perils and discomforts of autumn travelling, and to the routine of an Arctic winter in a well-organised expedition. But the main interest of this memorable enterprise lies around the spring travellers, whose heroic de-

votion to duty will ever form a bright page in the annals of our navy. Captain Nares sent extended travelling parties to the north, to the south, to the west, and to the east, and all returned, after enduring incredible sufferings and hardships, with a rich harvest of useful results. The plans for completing this exploring work were admirably conceived and most efficiently executed. The object of the expedition was to explore that portion of the unknown area which was accessible by the Smith Sound route, and this object was, in the face of great difficulties, most fully secured. The expedition was consequently successful; and the pages of Sir George Nares's volumes record the means by which success was obtained, and the noble deeds of those who served under him.

But the work is not only a record of the labours and sufferings of the explorers: it also chronicles the results of those labours. It not only tells us how the battle was fought, and the victory won: it also enumerates the spoils, and demonstrates their value. We are told by Admiral Richards, in the Introduction, that the results of a sledging expedition hardly justify its despatch. We are convinced by Captain Feilden, in the Appendix, that the numerous results, and their great scientific value, most fully justified all the expense and all the hardships that were entailed in obtaining them.

The extremely interesting sections of the Appendix on the ethnology, the mammalia, and the birds, are by Captain Feilden himself, the indefatigable naturalist of the *Alert*; and the fishes have been reported upon by Dr. Günther of the British Museum. The *Mollusca* and *Insecta* of the expedition were worked out by Mr. Edgar Smith and Mr. McLachlan, and the *Crustacea* by Mr. Miers and others. Prof. Martin Duncan reports that the collection of *Echinodermata* is so interesting, and the specimens are so variable, that they will be described fully in a separate monograph. The *Polyzoa*, *Hydrozoa*, *Spongiida*, *Foraminifera*, and *Polycystina*, have also been described by competent authorities. The very excellent collections of flowering plants and ferns brought home by Captain Feilden were examined and named by Prof. Oliver, and the Appendix contains a most interesting Report upon them by Sir Joseph Hooker. The geological results of the expedition, including the discovery of a miocene coal-bed near Discovery Harbour, are most important, and have been very ably discussed by Captain Feilden; and the fossil flora has been examined by Prof. Heer, of Zürich. Complete sets of meteorological, tidal, and magnetic observations were made at two different stations during a whole year; while the geographical discoveries were of the utmost importance.

The Arctic Expedition of 1875-76 was completely successful. It has proved that such enterprises are not only useful as supplying very noble occupation for the navy in time of peace, but that the valuable scientific results are worth all, and more than all, that is expended in obtaining them. It has also confirmed the opinion based on all former experience, that the ship must be looked upon merely as the base of operations, and that all useful exploration must be achieved

by extended sledge travelling parties. Finally, its results have proved that Arctic research is of sufficient importance to justify the continued support of our Government, and that other expeditions should follow until the greatest geographical problem of our age is fully solved.

CLEMENTS R. MARKHAM.

La Saisiaz: The Two Poets of Croisic. By Robert Browning. (London: Smith, Elder & Co., 1878.)

In Mr. Browning's latest volume we are reminded in many ways of *Fifine*. There is the same delicate problem whether one love is enough for a man, which was already foreshadowed in the exquisite *Any Wife to any Husband*. There we had the wife's half-reproachful generosity: in *Fifine* we had the husband's half-humorous, half-abashed apology for adding the lower love to the higher. In the present volume we have the stage where the memory of the highest love is enough, and there is no present need for anything but companionship—if loving, youthful companionship, so much the better. This is the moral of the pretty story of the Greek poet whose string snapped when he was playing and singing for a prize, which he won because the chirping of a cricket supplies the missing note, and is immortalised by his gratitude. The lady who quotes the story to a poet who told it her while his shoulder propped her head asks if he will be as grateful and own

“‘as Victory was nighest,
While I sang and played,—
With my lyre lowest, highest,
Right alike,—one string that made
“Love” sound soft was snapt in twain,
Never to be heard again,—

Had not a kind cricket fluttered,
Perched upon the place
Vacant left, and duly uttered
“Love, Love, Love,” whence’er the bass
Asked the treble to atone
For its somewhat sombre drone.”

But you don’t know music! Wherefore
Keep on casting pearls
To a—poet? All I care for
Is—to tell him that a girl’s
“Love” comes aptly in when gruff
Grows his singing. (There, enough!)”

In *La Saisiaz* the same poet or another philosophises on the death of a companion dear and true, who died suddenly after ascending Salève in his company by sunset, as a preparation for another ascent to see the sunrise. In one of their last walks together they had discussed lightly enough

“What seemed hits and what seemed misses in a
certain fence-play,—strife
Sundry minds of mark engaged in ‘On the Soul and
Future Life.’”

As he looks at Mont Blanc from her grave at Salève, he wonders how much is left of one better loved than she knew:—

“You supposed that few or none had known and loved
you in the world:
May be! flower that’s full-blown tempts the butterfly,
not flower that’s furled.
But more learned sense unlocked you, loosed the
sheath and let expand
Bad to bell and outspread flower-shape at the least
warm touch of hand

—May be, throb of heart, beneath which,—quicken-
ing farther than it knew,—
Treasure oft was disembosomed, scent all strange
and unguessed hue.
Disembosomed, re-embosomed,—must one memory
suffice,
Prove I knew an Alpine-rose which all beside named
Edelweiss ? ”

and then comes the question, what is left of
er beside a memory: he has to face the
uestion of the Symposium seriously and
bide his own answer. The answer is worked
ut by a dialogue between Reason and Fancy
omewhat after the manner of Tennyson's
Two Voices. In that marvellous early work
here is a far wider range of suggestion and
agenuity than in *La Saisiaz*, but the work of
he maturer poet has more point and decisiv-
ess. The younger seems to come round to
he comfortable view of the subject without
nowing why. Mr. Browning imagines a
oet who will resolutely though regretfully
verturn the cup of comfort and wait to be
onvinced by his own dialectics. Like
Descartes, Mr. Browning establishes the two
ltimate facts of God and the soul by a sim-
le appeal to consciousness: having had the
dvantage of studying Descartes' critics, he is
ware that the consciousness which establishes
his primitive synthesis is purely personal;
ut his poet does not refuse his personal con-
idence on that account. The poet is also
ware that what is given in consciousness is
t most the present relation of the soul and
od, and that the eternity of God and the
urpose of creation in general, and of the
reation of the soul in particular, are mat-
ers of inference. Subject to these provisos
ve get one of the most forcible statements
n the English language of the unsatisfactory
ature of the conditions we live under, and
f the illusory nature of all the palliations
suggested by those who wish to discredit
he old one, that there is a better life to come.
The writer states very soberly, and there-
fore very impressively, that if this life is all,
it is upon the whole a vale of tears, and such
slow progress as is observable in the life of
the race is fairly enough made a presumption
that the progress in the life of the individual
will at last reach its due term, which on
earth it obviously does not. No reply is at-
tempted to the obvious observation that in
the simpler processes of nature, such as cry-
stallisation and vegetation, the early stages, so
far as they can be watched, are just as satis-
factory, so far as they go, to an idealist as the
later; and that Cowper's weaver, who only
saw the wrong side of the pattern in his
loom, could always see the right side if he
thought it worth while to stop the loom and
turn it up, which we cannot. The writer
puts all his strength into the thesis that,
assuming this life to be a state of probation
or education, we have just as much ground
to surmise a better as would serve to bring
out the full extent of our ethical appreciation
of it. Having brought the argument so far,
Mr. Browning's poet asserts himself invested
“for the nonce” with all the eloquence of
Rousseau and the poetical power of Byron
and the learning of Gibbon and the wit of
Voltaire—all of whom had lived near *La*
Saisiaz—in order that he might enunciate
with the maximum of extrinsic authority his
confession of faith, which he rightly regards
as more comfortable and edifying than

those of Rousseau and Byron, of which
we have very fair parodies. The con-
fession is summed up in a line,
“Well? why he at least believed in Soul, was very
sure of God.”

Most persons who regard the questions at
issue as matter for argument, if they con-
sider the arguments of Mr. Browning's poet
at all, will consider that he has made out a
stronger case for what he believes in than
for what he is sure of; although it is a pre-
sumption in favour of his view that the races
which have embraced Buddhism and are con-
siderably more sure of soul than of God stand
upon a distinctly lower level than the Aryan
and Semitic races, which, whenever they
have been in a condition to put the question
to themselves, have been much more sure of
God than of soul. This is a consideration
which would commend itself to a writer who
at the close of the *Two Poets of Croisic* de-
cides that among real poets the question of
relative rank is to be settled by the question
“which one led a happy life?”

“If one did, over his antagonist
That yelled or shrieked or sobbed or wept or
wailed
Or simply had the dumps,—dispute who list,—
I count him victor. Where his fellow failed,
Mastered by his own means of might,—acquist
Of necessary sorrows,—he prevailed,
A strong since joyful man who stood distinct
Above slave-sorrows to his chariot linked.

Who knows most, doubts most; entertaining hope,
Means recognising fear; the keener sense
Of all comprised within our actual scope
Recoils from aught beyond earth's dim and dense.
Who, grown familiar with the sky, will grope
Henceforward among groundlings? That's offence
Just as indubitably: stars abound
O'erhead, but then—what flowers make glad the
ground!

So, force is sorrow, and each sorrow, force:
What then? since Swift's gives the charioteer
The palm, his hope be in the vivid horse
Whose neck God clothed with thunder, not the
steer
Sluggish and safe! Yoke Hatred, Crime, R-morse,
Despair: but ever mid the whirling fear,
Let, through the tumult, break the poet's face
Radiant, assured his wild slaves win the race!”

Mr. Browning has seldom written any-
thing nobler or more musical than the two
last stanzas of our quotation: and no doubt
Shakspeare or Milton lived a happier life
than Byron; but, so far as our knowledge
goes, Scott and Wordsworth, till his
tearful old age, lived happier lives than
either, and the happiness of Scott and of
Wordsworth, so far as he was happy, was
due to their success in yoking the safe steer
and the fiery horse together.

The main problem of the poem, however,
is not the comparative worth of true distinc-
tion, but the tragedy of abortive endeavour
complicated with the comedy of momentary
success. The poem begins with a descrip-
tion of the weird, uncomfortable little town
of Croisic, with its bleak scenery and
Druidical survivals. We are reminded again
of *Fifine* in the way in which the poet lingers
over the veneration still paid to the Menhir
which has kept its place, and the scenery in
general reminds us of the powerful landscape-
painting of “Childe Roland to the Dark
Tower came.” And then we come to the
two poets, each of whom, in spite of un-
favourable surroundings, had his own mo-
ment of celebrity, though the first is now

only remembered by the second's unsuccess-
ful curiosity about him; and the second is
only remembered by his good fortune in
duping Voltaire, which made him the hero
of Piron's *Métromanie*. These two forgotten
celebrities are identified with two sparks from
a Yule log by a rather elaborate adaptation of
the children's game of Parson and Clerk,
which some readers may be able to accept
as humorous. More will be able to admire
the sobriety with which the author exhibits
the early poetaster, a page at the Court
of Condé when it seemed certain that
Louis XIII. would die childless, whose great
experience came in the shape of a thunder-
storm that shattered the ducal crown on
the terrace (which all the Court soon ex-
pected to see turned into a royal one), and
seemed to the Croisic poet, interrupted in
the composition of an ode to his mistress,
like a plain revelation from heaven that the
true king would yet have a son and heir. He
immediately embodied his prophecy in a
poem which he handed to his patron, and
then took fright at his own boldness. The
boldness was justified in the course of a
year: the poet published his poems, especially
the prophecy, with due attestations and any
number of complimentary verses, his con-
temporaries' congratulations on his foresight;
after which he had the admirable discretion
to let nothing more be heard of him.

“No doubt his soul became at once aware
That, after prophecy, the rhyming-trick
Is poor employment: human phrases scarce
Rather than soothe ears all a-tingle yet
With tones few hear and live, but none forget.”

In fact, his experience is a sort of concrete
repetition of the experience of Lazarus as
conceived by Karshook, only the presenta-
tion is a little more ironical; Karshook
believes less in the story he tells than the
poet who created him, and according to the
story Lazarus's whole life was coloured by a
brief experience of transcendental realities.
The poet, who—for as long as it took to get
his works printed with his own portrait
engraved as a frontispiece—imagined himself
a prophet, never came into contact, as the
story is told, with anything higher than
disciplinary illusions which it would do us
harm to see through:—

“No, we must play the pageant out, observe
The tourney-regulations, and regard
Success—to meet the blunted spear nor swerve,
Failure—to break no bones yet fall on sword;
Must prove we have—not courage? well then—
nerve!
And, at the day's end, boast the crown's award—
Be warranted as promising to wield
Weapons, no sham, in a true battle-field.

Meantime, our stimulated thunderclaps
Which tell us counterfeited truths—these same
Are—sound, when music storms the soul, perhaps?
—Sight, beauty, every dart of every aim
That touches just, then seems, by strange relapse,
To fall effectless from the soul it came
As if to fix its own, but simply smote
And startled to vague beauty more remote?”

When so many writers from the author of
the *Psalm of Life* upwards and downwards
are engaged in well-meant endeavours to
give a factitious seriousness and dignity to
this transitory and perishable life, there is
reason to be grateful to Mr. Browning for
the renewal of his weighty and penetrating
protest.

The same protest is repeated in a lighter

form in the history of Paul Desforges Mailard, who sent an unsuccessful prize-poem to the editor of the *Paris Mercury*, and afterwards—by the suggestion, at all events by the help, of his sister, who copied his poems, beginning with the worst, in her own writing—duped both the editor and Voltaire, who fell in love with Mdlle. Malcrais de la Vigne, his sister's *nom de plume*, on the strength of the verse she signed. Paul, when he thought fit to claim in his own person the reputation he had won under the name of a lady, had the amusement of humiliating two celebrities, and was afterwards misguided enough to challenge the world by printing a collected edition of the verse praised under false pretences, thinking that nobody would take back his homage.

“Oh Paul, Oh piteously deluded! Pace
Thy sad sterility of Croisic flats,
Watch, from their southern edge, the foamy race
Of high-tide as it heaves the drowning mats
Of yellow-berried web-growth from their place,
The rock-ridge, when, rolling as far as Batz,
One broadside crashes on it, and the crags,
That needle under, stream with weedy rags!”

It is rather an abrupt descent from poetry like this to reflections on the distinction between fame which is mere fashion and fame which is more, the latter being illustrated by the rather hazardous instance of Beddoes, whose reputation is not yet secure against slipping back among the *dilettanti*.

G. A. SIMCOX.

The Conflicts of Labour and Capital; being a History and Review of the Trade Unions of Great Britain. By George Howell. (London: Chatto & Windus, 1878.)

At the time of the great strikes in the London building trades, in 1859–60, this author, then quite a young man, was a bricklayer, and a member of the Council of his Union. He came to the front in the course of that long and bitter struggle, and after it was over had to seek work out of London. Not long afterwards he was sought out as secretary to the Reform League, which post he filled till that body was dissolved. So far as we are aware, he has had no education, beyond what a National School could give, which he has not picked up for himself. No one who bears these facts in mind while reading this book will, we think, be inclined to deny that it is a really noteworthy work. In this branch of literature no such book has hitherto been produced by an English working man; nor, so far as we are aware, with the single exception of M. Nadaud, by any foreigner. And in the present phase of the labour question it should bear a high value, representing as it does with unquestionable authority the views of that great and hitherto almost inarticulate section of our people which must now be reckoned with, and for good or evil will have more and more to say every year in the conduct of the affairs, and government of the life, of this nation. Those who are familiar with the writings of Dr. Brentano, Mr. Thornton, Mr. Ludlow, Prof. Fawcett, Mr. F. Harrison, and Mr. Crompton, will not come upon anything new or original in Mr. Howell's pages; at least we have not found any position defended by him which had not previously been occu-

pied by one or other of these gentlemen. But though he keeps within the old lines he shows himself quite competent to hold them, and well aware of the weak places and points of vantage; and, if he avails himself freely of weapons which other men have used before him, he has clearly mastered their use, and is not going into action with armour which he has not proved for himself.

Were it otherwise we should have little hope that the book would do the good service which we expect from it. A mere compilation, however carefully done, would carry little weight, even with readers whose interest in the subject might survive through the 500 pages. But Mr. Howell is an able and temperate advocate, as well as a diligent compiler, contrasting in this respect very favourably with such opponents as Sir E. Beckett, who can see nothing in the Unions but mischievous and insane attempts to recast society in defiance of some law of the universe which they seem to think has provided that English workpeople are, and must remain, a sort of gutta-percha figures, to be squeezed into such shapes as shall please their employers, and whose wisdom would be to learn to work quietly for such hours as shall be fixed for them, and to strive for higher wages by the simple process of underselling their fellow-workmen.

The book opens with a short history of the old guilds—the Trade Unions of the Middle Ages—which those who are not familiar with Dr. Brentano's book on *Workmen's Guilds* will find a very readable summary of that important work. After tracing their history from its commencement to the present time, Mr. Howell parts in sorrow, not unmixed with scorn, from

“all that remains of the ancient guilds in the Livery Companies of to-day—the feasting and drinking, the processions and regalia, which point to their mediæval origin, and their immense revenues chiefly derived from monopolies granted in a bygone age, and which up to the present have managed to resist legislative investigation and to evade Governmental control” (p. 78).

The City companies are acting wisely in these days in taking up the subject of technical training in their respective handicrafts, before the time when those who look upon themselves as the lawful heirs of the good things they are usurping have become powerful enough to challenge their title to that goodly heritage. Two careful and able chapters follow on the “History and Development” and the “Objects and Government of Trade Unions.” Those who wish to get, without trouble, a bird's-eye view of the present position of these organisations will find the facts summed up on the table given at page 172, and in the next three or four pages. The benefits conferred by the Unions are given under six heads at pages 193–194, to only one of which we should demur. This is the fifth, which claims for Unions that “they encourage emulation among their members both as to methods of work and skill.” There is no evidence of this known to us in the rules of the Unions, or in their public action, and much that leads to the opposite conclusion. Mr. Howell has supported several of his other positions by very valuable evidence; as, for instance,

when he asserts that the governing bodies of the Unions are on the side of law, and cites the cases of the Bristol Union taking the employers' side and stopping the strike-pay of men who were breaking the law, and of the London Trades' Council refusing to defend Unionists (p. 319). He should have followed the same course in support of his fifth proposition, which stands, we fear, at present on the simple assertion of those whose wish is father to the thought.

Chapter IV., on “Political Economy and Trades Unions,” is, to our mind, the weakest in the book, and to a certain extent justifies Mr. Goschen's assertion, to which Mr. Howell takes such keen exception, “that political economy is the bugbear of the working class, and philanthropy its idol” (p. 195). The moderation and good taste which characterise the book generally are here, too, somewhat at fault, as when he proposes to substitute his own nickname of the “Grab-all Science” for Mr. Carlyle's “Dismal Science.” We should have expected it to occur to so able and fair-minded a writer, that all those champions whom he sets in array against Mr. Malthus, and those of that great man's disciples whom he dislikes, are themselves all professed economists; and that the science which is concerned (as its name declares) with the Law of the State's Household must remain a noble and philanthropic study even in the Millennium. His own book is a treatise on the hated science, and a valuable one, though we can by no means admit his claim to have been the first to point out the fallacy of the limitation of “the wage fund” in a speech in St. Martin's Hall in 1860.

The following chapters on *Piece-work*, *Hours of Labour and Overtime*, and on *Apprentices*, are perhaps the most valuable in the book, because these are the questions round which the battle has raged most fiercely for the last quarter of a century, since the first great lock-out of the Amalgamated Engineers, in 1851–2. Here Mr. Howell is again at his best (the red rag of Political Economy being no longer in sight), and his discussion of the “butty” system and the “sub-contract” system (p. 281, &c.), his statement of the men's case for short hours (pp. 300–1) and his explanation of the deterioration of workmanship of late years, are worth the careful study of all who care to look at these subjects from the standpoint of the most intelligent of our handicraftsmen. Mr. Howell himself, though he does not avow it, is obviously a believer in the adage, “eight hours' work, eight hours' play, eight hours' sleep, and eight shillings a day,” for which he claims Alfred's famous threefold division of his time as the parent. We may add that he is as earnest in his denunciations of all that class of offences known as “rattening” as any employer could wish. “Call it what you will,” he writes (p. 322), “it is robbery: it is an offence against the law, violates the rights of property, and is repugnant to all sense of duty, right, and freedom.”

We must pass over the chapters on the Federation of Unions, Strikes, Conciliation and Arbitration—all temperate statements of the Unionist case—to the twelfth, which deals with Co-operation and Industrial Partnerships. We do not see that it was necessary

to Mr. Howell's purpose to touch this subject at all, but having done so he should have given it more space, and examined, and thought it out, more carefully. Whether our working classes will "not be prepared for generations to come" (p. 467) for Co-operation, as he holds, is a matter of opinion; but when he asserts that "the chief thing aimed at is large dividends;" that "Co-operative Associations differ from ordinary firms in nothing except the numbers who share profits;" and that "it is admitted that Co-operation has failed to produce any lasting effects on the burning questions which agitate the minds of those engaged in labour" (p. 473), we cannot let the statements pass unchallenged. They are true of the large middle-class associations, which have taken the name and adopted parts of the machinery of the working-class co-operators, but not true of the 1,200 societies in federation, which are represented by the Central Board elected yearly at the Co-operative Congress.

Our space will not allow us to do more than enter a protest; but when Mr. Howell has time to reconsider this matter, we would ask him to take his own views of the work which Trade Unions have to do in the future, and ascertain how far what he hopes of them has already been actually done for some three millions of people by Co-operative Association. He complains that the Unions are "living from year to year on their capital" (p. 474); he thinks that, "if judiciously managed, the Union funds may be used to purchase dwellings for their members, and to procure them the best goods at the lowest prices" (p. 496). Most desirable objects, no doubt, about which the Unions have been talking for more than a generation, but which they will never even begin to realise until they adopt those principles and methods of the co-operators which, as Unions, they still look upon with so much distrust.

It is no doubt a long step for Unionists to take, but we have no doubt that they will take it before long, and that Mr. Howell will be one of the first converts; for it is becoming clearer every day that the "conflicts of Labour and Capital" will never come to an end except in this way, and that it is through Co-operation, and not Trade-Unionism, that—

"Surely that wiser time shall come
When this fine overplus of might,
No longer sullen, slow, and dumb,
Shall leap to music and to light.
In that new childhood of the earth
Life of itself shall dance and play,
New blood through Time's shrunk veins make
mirth,
And Labour meet Delight half-way."

T. HUGHES.

Les Epopées françaises : étude sur les origines et l'histoire de la littérature nationale. Par Léon Gautier. Tome I. Seconde édition, entièrement refondue. (Paris: Palmé, 1878.)

THE time is gone by when a critic could write, without being charged with ignorance, that "les Français n'ont pas la tête épique." Even the general public are beginning to be aware that the epic arose in France earlier than among the other Latin races; that the

French epic attained abroad a greater expansion than the Germanic epic; and, in short, that it was for centuries adopted and imitated by the whole of Europe. If it did not enjoy the good fortune which fell to the lot of the Greek epic, if it did not find a genius to ensure immortality to its traditions and protect them against the forgetfulness of the literary classes, it is well qualified to excite the interest of a critical school which is on the watch not only for individual genius but also for the spirit of a nation, which studies them from the historical rather than from the æsthetic point of view, which finds more scope for its energies in the examination of spontaneous and popular works than of those which are the result of reflection and individual effort. So the number of those who are tempted by the study of our epic poetry is increasing, editions of our Early-French poems are multiplying, and the curiosity of educated persons who are yet strangers to science is beginning to take this direction.

Among the scholars who have most largely contributed to draw attention to our *chansons de gestes* must be reckoned the author of the book above named. In the group of those who are engaged on mediæval French literature, M. Léon Gautier has made himself a place apart. Some of his rivals may bring to the same studies a more delicate literary tact, a more profound knowledge of the literatures which have imitated our own; some may be distinguished by a more unflinching critical sense. M. Gautier's special characteristic is the subjective way in which he treats a question, the personal impress which he gives it, and, as in the present case, the enthusiasm with which it inspires him, the gift of making his subject comprehensible and attractive. Hence the dogmatic manner, the tone at once oratorical and familiar, which we notice in his book. There are few delicate shades of thought; but we have very clear and sharply-defined ideas which pass and repass repeatedly before the reader, and are engraved on his mind. To all this must be added a profound knowledge of his subject, and above all of the texts themselves, as well as great sincerity in quest of truth.

It is, in fact, to a scrupulous feeling of the imperfections of his earlier work, to the exigences of a conscience which is hard to satisfy, that we are indebted for this second edition. M. Léon Gautier has taken account of the criticisms on the first. Thus he no longer explains the formation of the earliest *chansons de gestes* by the juxtaposition of ballads, but admits oral tradition as an alternative source. It is on this question of origin, the most obscure and the most attractive raised by the history of our epic literature, that M. Gautier has derived most profit from the works which have appeared since the first edition of his book. To characterise the *chansons de gestes*, he has adopted the formula of M. Gaston Paris—"l'esprit germanique sous la forme romane." Is not this formula open to the charge of attributing to a race what belongs rather to a social régime in which there was a confusion of races? And does not M. Gautier fall into an anachronism when he recognises in the *chansons de gestes* the institutions of the reign of Charlemagne?

The Emperor's boundless popularity, absorbing that of his ancestors and of his Merovingian predecessors, imposed itself on our first epic poets, but they adapted, as it were, that glorious name to a state of society and to institutions differing widely from those organised by the restorer of the Western Empire.

In Book I. of his present work M. Gautier has followed the chronological order: in fact, he could scarcely adopt any other in explaining the origin and formation of the epic. The same order was not equally necessary when he came to deal with the study of the epic during its period of splendour, which is the subject of Book II. For instance, we can very well imagine such a study divided into as many parts as there are *gestes*: the *geste* of Charlemagne, of Guillaume d'Orange, of the House of Lorraine, &c. Had this plan been adopted, each *geste* might have been studied with regard to its sources, its fabulous relations, its propagation, its legendary and historical elements: in a word, the author of *Les Epopées* might have done for each of these *gestes* what M. Gaston Paris has done for the *geste du roi*. This is what M. Gautier intends to do in the following volumes, but he decided first to study the *chansons de gestes* as a whole, and, in order to deal with the general questions suggested by them, he has traced a plan which consists in following our poems from their first conception to their propagation by the *jongleurs* in France and abroad.

This plan is based on sound principles, but unfortunately the author has sometimes swerved from it. Thus he deals with language and dialects (chap. vi.), and then with versification (chaps. vii. and viii.), before attending to the matter of the poems (chap. ix.). Then, having treated of form before treating of subject-matter, the author returns to form in his sixteenth chapter, which is devoted to style. Nor do the chapters on the manuscripts of the *chansons de gestes*, and on the mode of publishing them, seem to us to occupy their proper place. If this want of method strikes the reader, it will naturally escape the notice of those who use the work for purposes of reference, and who will be guided, till the appearance of the alphabetical index promised us by the author, by the very complete analytical table of contents. We must not, therefore, exaggerate the defect which we have just pointed out.

We have called it a book of reference. It is, in fact, as such that M. Gautier's work will render special service to those who are already familiar with our ancient epics. As to those who know them only by name, they cannot find a more earnest and more sympathetic interpreter of their beauties. The author's sincere and contagious enthusiasm, the simplicity and dogmatism of his ideas, the rhetorical character of his style, will have special attractions for youthful readers, and will awaken in many a taste for this class of studies. We may say, in fact, without forgetting the honourable part taken by the author in their development, that he is specially distinguished in our eyes by the qualities of the populariser; but let us hasten to add, to deprecate the disfavour into which this word has been brought by too many crude and unconscientious works,

that he is a populariser with an admirable knowledge of the questions with which he deals, who forms his own ideas, and is continually checking them by keeping himself *au courant* with the progress of science.

G. FAGNIEZ.

ROMAN LAW.

A Systematic and Historical Exposition of Roman Law in the Order of a Code. By William A. Hunter, Professor of Roman Law, University College, London; embodying the Institutes of Gaius and the Institutes of Justinian, translated by J. Ashton Cross. (London: William Maxwell & Son.)

Studies in Roman Law, with Comparative Views of the Laws of France, England, and Scotland. By Lord Mackenzie. Fourth Edition. Edited by John Kirkpatrick. (Edinburgh and London: William Blackwood & Sons.)

An Analysis of M. Ortolan's Institutes of Justinian, including the History and Generalisation of Roman Law. By T. Lambert Mears. (London: Stevens & Son.)

THE study of Roman law is steadily progressing in this country. The stimulus applied by the law examinations of the several Universities and also of the Inns of Court has already borne fruit. Both as an example of abstract jurisprudence, and as a subject by itself, the *Institutes* of Justinian have taken a recognised place in the curriculum of legal education, and there are now several good editions available to the student. But it must be admitted that until recently our standard treatises on Roman law bore too evident traces that they had been produced to satisfy the demand of the examination system. It is satisfactory, no doubt, that elementary works reproducing the substance of German or French originals should find a market among English law-students; but apart from the incidental contributions of Austin and Maine, our own country has hitherto been backward in the task of elucidating that great system of law upon which all modern jurisprudence is based. We have had writers of text-books, and we have had commentators, but no names comparable with those of Savigny and Ortolan in the domain of comprehensive analysis and original research.

Prof. Hunter's *Exposition of Roman Law* goes far towards removing the burthen of this reproach. It undertakes to re-arrange the whole subject from the point of view occupied by the most recent writers on jurisprudence. The author is not afraid to criticise the results of his predecessors, or to suggest certain novel theories upon points of considerable importance. Perhaps his chief characteristic is that he regards Roman law not as an antiquated specimen of jurisprudence whose value is chiefly historical, but as a systematic body of principles, capable of being re-arranged so as to correspond in its order with the ideal code of the present day. At first acquaintance, the reader already familiar with the *Institutes* will be disturbed to find that the old division of the Law of Persons and the Law of Things has been deliberately aban-

doned. But to the pupil who has learned the scientific classification of Austin before entering upon the study of Roman law, all will at once be intelligible, and he will be saved the task of modifying what he has been taught in accordance with an arbitrary principle that possesses only an historical significance. Prof. Hunter begins by classifying his subject under four books, which are respectively entitled *Rights in Rem*, *Rights in Personam*, *Inheritance and Legacy*, and *Civil Procedure*. A uniform order of exposition is then adopted for each group of rights and duties that make up the larger classes. For example, the *potestas* exercised by fathers over their children is treated under the following headings:—(1) Definition; (2) Rights and Duties; (3) Investitive Facts; (4) Divestitive Facts; (5) Transvestitive Facts, a term conveniently coined for the purpose; (6) Remedies. The same elaborate method of division and subdivision runs through every chapter of the book; and unless the reader carefully masters the principles upon which the classes are arranged, he will become hopelessly confused by the numerical and alphabetical progressions and the constant changes of type. Our first feeling on turning over some of the pages was similar to that produced by the contemplation of an ill-arranged genealogical tree. However, from the point of view of the student, we have no doubt that Prof. Hunter has acted wisely in availing himself of all the devices that the printer's art can supply in order to arrest attention.

But Prof. Hunter is something more than a systematic expositor of the common inheritance of all students of jurisprudence. On two or three points he has been bold enough to advance original views of his own which are deserving of much consideration. The place occupied by the theory of Possession in Roman law has always presented difficulties which were not completely removed by the well-known explanation of Savigny. That learned and ingenious writer, availing himself of the reconstruction of early Roman history effected by Niebuhr, explained the importance of the right to possession by referring it to the irregular occupation by the patricians of the *publicus ager*, in which the full right of property was not possible. Prof. Hunter, while not denying the plausibility of this hypothesis, takes up what is substantially a different position. According to his theory, possession represents the only right of property in Roman soil which the strict principles of early jurisprudence allowed to foreigners. In other words, "possession is equitable ownership of land," following in its main incidents the legal ownership or *dominium*, and protected by the special agency of praetorian interdicts which were moulded after the fashion of the older remedies of the *jus civile*. In discussing the historical origin of the various forms of contract recognised by Roman law, and in tracing the connexion between Contract and Conveyance, Prof. Hunter is again led to express views which differ from those maintained by several distinguished jurists. He has also been bold enough to assign a new definition to the much-vexed term *status* which we have not space to criticise.

Lord Mackenzie's *Studies in Roman Law* afford an interesting example of the different position which the subject occupies in Scotland. This work, which was first published in 1862, and has now reached a fourth edition, enjoys, we believe, the reputation of a classic for educational purposes. It is written with sufficient learning and great clearness, and while its bulk is small its subject-matter covers a very large field. There is a full historical sketch, a general analysis of the conception of law, and a rapid summary of the chief points of Roman jurisprudence, as compared with the corresponding rules of law in France, England, and Scotland. The whole is presented in an eminently readable form, with a copious array of original authorities. But with all these merits, Lord Mackenzie's book possesses one grave defect. It does not supply any new contribution to the treatment of a well-worn subject. It may be described as the careless outpourings of a full mind, rather than the supreme result of scientific study. Considering the extent to which Scotch jurisprudence is penetrated by principles borrowed from the civilians, and also the obligation imposed upon Scotch advocates and upon Scotch judges (by an express article of the Treaty of Union) of undergoing an examination in the civil law, it is curious to observe how little its study has been advanced in Scotland. It is true that the *Institutions* of Stair, the *Institute* of Erskine, and the *Commentaries* of Bell furnish admirable illustrations of the manner in which rules borrowed from Rome can be applied to modern circumstances, and exhibit "familiar acquaintance with the writings of the continental jurists." But they do not profess to be more than expositions of the municipal law. To these standard authors, as to Scotch lawyers at the present day, Roman law is merely the historical introduction to the law of their own country. It is studied more commonly than in England, and very likely it is studied better; but it is nowhere regarded as a proper subject for scientific research, apart from its manifest value to the practitioner. The modern revival, which originated in Germany and has spread to France and England, appears to have borne no fruit in the congenial soil north of the Tweed. The present edition of Lord Mackenzie's *Studies* is edited by Mr. John Kirkpatrick, who has been careful to add references to the most recent authorities, and to make the corrections rendered necessary by the lapse of time. It is not the editor's fault if the comparative views of the laws of France, England, and Scotland look somewhat meagre, and if the corrections in certain cases are more important than the original text. Lord Neaves, whose lamented death has taken place since we received the book for review, has added an Appendix which chiefly consists of Greek epigrams paraphrased with characteristic humour.

The name of the late M. Ortolan undoubtedly ranks in the first place in France among expositors of Roman law, and to him all English commentators on the *Institutes* of Justinian are deeply indebted. No one, even in Germany, has thrown so much light upon the subject by the intelligent ap-

plication of the historical method. M. Ortolan died in 1873; and the eighth and last edition of his great work was published in three volumes in 1870. In the following year (1871) there appeared an authorised translation of the two introductory chapters, entitled *l'Histoire de la Législation Romaine et une Généralisation du Droit Romain*, from the competent hands of Messrs. Prichard and Nasmith. We were, therefore, a little surprised to receive the volume standing third on our list, which also announces that it is "published with the late M. Ortolan's permission." Our surprise was removed when we noticed that the editor is an LL.D. of the University of London, which makes "the study of M. Ortolan's entire work compulsory on all candidates for its law degrees." Mr. Mears, in fact, has set himself the too common task of compiling an analysis which shall be useful for students preparing for examination; and his chief merit is to have compressed into 140 pages that which occupies just five times as much in the original. We cannot further congratulate him on the success of his labours. We suspected something wrong when we found that he had entitled his second part "Generalisation of Roman Law," which ought to have been rendered "General View." Throughout the text the marvellous perspicuity of the French professor has suffered grievously in the process of condensation. The reader must be especially warned against giving more than a provisional assent to the summaries of the contents of the four books of the *Institutes*, which have been compressed out of all recognition. In some cases, also, such as in his novel derivation of *clientes* on page 3, Mr. Mears has unwisely attempted to improve upon his original. JAS. S. COTTON.

NEW NOVELS.

- An Open Verdict.* By the Author of "Lady Audley's Secret." In Three Volumes. (London: J. Maxwell & Co., 1878.)
Madge. By Lady Duffus Hardy. In Three Volumes. (London: Hurst & Blackett, 1878.)
A Knight of To-Day. By L. T. Meade. (London: J. F. Shaw & Co., 1878.)
The Little Alpine Fox-Dog. By Cecil Clarke. (London: Samuel Tinsley & Co., 1878.)
A Lost Battle. In Two Volumes. (Edinburgh: David Douglas & Co., 1878.)

THE subject of *An Open Verdict* is one which is suggestive of recent trials and police-reports, but the author of *Lady Audley's Secret* has very wisely made the interest of her story turn upon the character and not upon the outward circumstances of her heroine. The sketch of Beatrix Harefield is perhaps one of the most successful which Miss Braddon has ever drawn; and the contrast of the brave unfortunate heiress and the scheming small-minded Bella Scratchell is successfully carried out to the end. On these two women the interest of the story depends—the men are not true studies of life, with the exception of the scholarly vicar and the vulgar millionaire. Cyril Culverhouse, the hero, may be a model curate, but is anything but a model gentleman; and

a love which could survive his desertion at such a time of need as that in which Beatrix is accused of the murder of her father was a passion which he was not likely to understand or appreciate throughout his life, in spite of the strong asseverations which the author puts into his mouth. Nevertheless, he has some fine qualities; and the scene in which he saves the life of the young shoemaker, by insisting on the transfusion of his own healthy blood into the cholera-stricken frame of the dying man, seems an original and striking incident. Curate-worship is a new element in Miss Braddon's novels, and it is too great a concession to a large number of her readers, however estimable the curate may be. But as a whole the tone of this novel is distinctly higher in many ways than any that we have seen of Miss Braddon's, and the plot is not less interesting.

Madge is a tragedy of fashionable life in spite of the happy marriage of the heroine to an earl at the end. The story is a pitiful one. A young girl, the daughter of a wealthy mine-owner, is suddenly plunged into the highest London society in a curious way. A lady of rank advertises for the charge of a young lady wishing to go into good society; the mine-owner, who is eminently "a self-made man," goes up to London for the day, makes friends with the lady of rank, and at once commits to her the charge of his one daughter, who, of course, is very beautiful. *Madge* has none of the difficulties which might be supposed to afflict a young *débutante* who has never seen any society but that of a blind friend and a young workman who has lost his heart to her; but she makes no mistakes, except liking an early run in Kensington Gardens, and going to spend the day with her brother and her chaperon's son in their lodgings, which is considered a heinous crime. Of course the chaperon's son is the hero, who is said to be "the god" of *Madge*, and enters the room where she is sitting "clothed in broadcloth and fine linen, even wearing on his head the proverbial chimney-pot." But the secondary hero, Colonel Dunstable, is far more interesting than Cecil Slade, who is nothing but a fairly good type of the young London man who has learnt to calculate even the strength of his affections. The tragedy concerns Colonel Dunstable, and it would be wrong to reveal it; but we think it strange that so little pity should be given to the unfortunate man who has been such a good friend to *Madge*. The story is very easily and smoothly written, and we are at the end almost before we are aware of it.

A Knight of To-Day hardly lays claim to being a novel, but it is an exceptionally good story, and this not so much from the strength of the plot, which is in some respects faulty, as from the interest which the characters create in their own histories, and the high-toned and large-minded way in which the book is written. Its hero is a man who gives himself up to work for the London poor; and he works not only for them but with them, raising those with whom he comes into contact by the power of personal sympathy, the depth of their need being the only measure of their claim upon

him. The plot breaks down in the account of the money-transactions concerning which the hero gets thrown into prison; but we would rather accept the mistakes made as to the forgery than lose the scene in which Archer hears that one of the working-men whom he has been trying to help out of evil ways is reclaimed by the thought of his wrongful suffering. The character of the heroine, Helen, is well drawn, and there is a great deal of close observation in that of her uncle, the old miser, who is morally poisoned by the love of gold. The minor characters are more conventional, but as a whole the story is a beautiful one, and told with strength and pathos.

It is a novelty to have a story told by a dog, and it is one which *The Little Alpine Fox-Dog* does not make us wish to see repeated. The dog commences his history in Switzerland, and at the outset we find it rather incongruous to read of "its mother murmuring a few words of jargon in its ear, these words conveying a mother's blessing on her child, and a heartfelt prayer for its welfare in its new life." The dog records the unhappy love-story of its young mistress, and is then transported to a meat-shop in London, from which it is afterwards stolen. Another curious episode in the story is that the dog is able to relate the conversation between two dog-stealers which took place when it was not present. The story is not a strong one, and does not gain by being told in this foolish way.

A Lost Battle is a pleasantly-written book which tells how failure may develop good in a character when success fails. The hero, Will Thorpe, is a philanthropist, and breaks down in his Utopian schemes of benefiting his uncle's tenantry, only succeeding in getting himself disinherited. But when everything seems most against him, he finds himself in possession of the prize which he has coveted above all others, the love of his friend Lisa Dalbiac, who from her own artistic career in Paris has been watching the life of the man to whom she had given the first impulse for good. F. M. OWEN.

CURRENT THEOLOGY.

De Foederis Notione Jeremiana; Commentatio Theologica. Scriptis Hermannus Guthe. (Lipsiæ: J. C. Hinrichs.) One conspicuous defect of most English commentators on the Scriptures probably is that they omit to interpret the ideas of the sacred writers: they explain the words and the constructions, and then, by a *salto mortale*, impose on the Biblical phrases the meaning attached to them in the theological standards with which they are most familiar. This excellent little tractate of Dr. Guthe does not offend in this way. No one who reads it carefully can fail to have a more real conception of what "covenant" meant to Jeremiah. Jeremiah, says Dr. Guthe, was the first of the prophets to use the idea of "covenant" religiously (one can hardly as yet say theologically) on a large scale. By so doing, he placed the growing spiritual religion on a firmer basis. For the idea that God was in covenant with Israel annulled the fancy of the divine capriciousness (at least, so far as the Israelites were concerned), and prevented excessive despondency in the worst times. It is possible that Dr. Guthe exaggerates the importance of the idea of "covenant" in the teaching of Jeremiah; but the fullness with which Dr. Guthe has discussed the question prevents us from ex-

pressing, in the scanty space at our disposal, a positive opinion on this subject. He has, at any rate, supplied an answer to the assertion of Dr. Kleinert (on the question as to the date of Deuteronomy) that the age of Josiah was incapable of original religious views.

Joel ben-Pethuel Propheta. Commentatus est Josephus Antonius Karle. (Lipsiae: J. C. Hinrichs.) A melancholy interest attaches to this small treatise, which has received high testimony from Drs. Delitzsch and Schrader. The author, a student of Biblical and Oriental literature of great promise, died before he could publish his work. We gather that it was primarily intended for Roman Catholic theologians; certainly it is far above the standard ordinarily attained by Roman Catholic exegesis.

Beiträge zur Erklärung des Buches Job. Von Dr. J. Barth. (Leipzig: J. C. Hinrichs.) A valuable re-examination of the critical problems of Job from the side of its literary relations to other Old Testament books. The author appears to us somewhat hasty in his judgments, but he has given a larger apparatus of cognate passages than any previous writer. At the end of the tractate are some original notes on difficult passages.

Beiträge zur Kritik des Buches Hiob. Von Lic. Carl Budde. (Bonn: Marcus.) This is a more complete investigation of the position of the critical question, mainly called forth by Studer's attack on the integrity of the book. Here, again, the value of the critical apparatus is far superior to that of the conclusions. Dr. Budde even ventures to maintain the genuineness of the speeches of Elihu; but he only succeeds in showing that it is, on linguistic grounds, barely possible, but not that, even from this limited point of view, it is at all probable.

Neutestamentliche Theologie. Von Dr. A. Immer. (Bern: J. Dalp.) A new work on New Testament theology, which deserves attention even after the great work of B. Weiss, especially as the subject has been rather neglected by English Biblical critics. The arrangement is similar to that of Weiss, but the author's presuppositions include the subordination of "metaphysical and mythical forms" to the religious essence of the doctrines—a hazardous enterprise, as it would seem. He also shows a tendency to bolder solutions of critical problems than Weiss. Prefixed to the work is an historical sketch of "the Hebrew and Jewish religion"—i.e., of the two principal phases of Israelitish religion.

The Prophecy of Jacob. Notes Critical and Exegetical on Genesis xlix. By Aug. N. Obbard, M.A. (Cambridge: Deighton, Bell and Co.) A Cambridge prize-essay, showing diligent study, especially of the Jewish commentators. It was hardly worth while for so youthful a writer to attack the accuracy of collective German scholarship, of which Rosenmüller, Gesenius, and Maurer are quoted indiscriminately as the representatives.

The Fore-Gleams of Christianity. An Essay on the Religious History of Antiquity. By Charles Newton Scott. (Smith, Elder and Co.) The "ambition" of the author is to supplement the "no less captivating than profound work of the late Mr. Maurice on the religions of the world, and their relations to Christianity. His conclusion is that Christianity is the true harmony of the earlier religions and philosophies, and that the hand of God is manifest in the preparation for the Gospel. The debateable character of the materials makes it difficult to criticise what is really a suggestive, well-written, and useful work. Some of its facts strike us as penultimate, if we may use the phrase, and not drawn from the latest sources. Yet English and French literature has been largely, and on the whole judiciously, drawn upon. We would suggest that the classification of races in Gen. x. is not, according to the best authorities, ethnological, but geographical and historical.

The Natural History of Atheism. By John Stuart Blackie, Professor of Greek at the University of Edinburgh. (Daldy, Isbister and Co.) Less full of facts than Mr. Scott's book, but perhaps more adapted to drawing-room readers. Originality, indeed, does not appear to be aimed at. That Atheism is naturally produced in persons of a certain type of mind, that there are "Atheistic incapables" and "Atheistic monsters," Atheists from self-assertion, Atheists from reaction against pedantic orthodoxy, &c., it hardly needed Prof. Blackie's vigorous pen to make evident. That there were moral elements in Greek polytheism, and that Buddhism has a good and a bad side, is equally familiar to most readers; and that religions can only be even approximately understood by studying their primary standards is also admitted by all sane persons. Whether it was worth while to print these rather conversational lectures may perhaps be doubted. The author's account of Nirvana seems to us the best part of the book; his view of justification by faith hardly coincides with that of the great Apostle.

Creed and Deed. A Series of Discourses. By Felix Adler, Ph.D. (New York: G. P. Putnam's Sons.) A work full of tender idealism and practical earnestness, combined with unreserved devotion to the principles of modern science. The author has been in the habit for many months of delivering addresses to a quasi-religious society in New York, some of which are here printed. The contents are no new doctrine to hearers of Mr. Conway, and some passages in the book will recall favourite sayings of George Eliot. The chastened rhetoric of the style is very enjoyable (though we do object to "basic," "perdure," and one or two other new words). It is true, we must be already at the standpoint of the author fully to appreciate his counsels and to recognise the justness of his criticisms on the creeds. There is, however, not an unkindly or ungraceful word in the whole volume. In the last address, "The First Anniversary Discourse," the author explains the course which he has taken, and the steps by which he has guided his hearers to make the experiment of a permanent quasi-religious organisation, the motto of which is "Divinity in the Creed, Unanimity in the Deed." The subjects of the addresses are "Immortality," "Religion," "The New Ideal," "The Priests of the Ideal," "The Form of the New Ideal," "Religious Conservatism of Women," "Our Consolations," "Spinoza," "The Founder of Christianity." The Appendix deals with the evolution and present circumstances of Jewish religion; it shows deep study. On one small point (the significance of the popular usages on the Day of Atonement, p. 205) the author seems to us led astray by his fine poetical instinct. Noteworthy is the remark on the last page, that "the present condition of liberal Judaism is strongly akin to that of liberal Christianity. The old is dead, the new has not been born." And elsewhere he says, "The propaganda of liberalism in the past has been weak and barren of great results. . . . What we need is institutions of which persons shall be merely the exponents;" but he does not tell us how these institutions are to be founded. We forbear to criticise what is, after all, a work mainly of edification. The author, who has studied the history of religions, is not likely to be unaware of the obvious objections to his well-meant enterprise. One of the choicest passages in the volume is the thoughtful interpretation of a Buddhistic parable in the sermon called "Our Consolations."

A Lexicon of New Testament Greek on a New Plan, by which the Greek New Testament may be translated into English with demonstrable Accuracy, by the simplest Method. (Elliot Stock.) A Companion to the *Lexicon of New Testament Greek*, &c. (Elliot Stock.) There can be no doubt that with the aid of these two books, any person, knowing nothing of Greek beyond the letters, might fight his way through the Greek Testa-

ment, learning the grammar as he went along; but whether he would not do this at a greater expense of time and trouble than by beginning in the usual way is a question on which much might be said. On the whole we are not prepared to recommend the adoption of the plan. Still those who have only an imperfect acquaintance with the Greek grammar may find much help in these books.

A Critical Lexicon and Concordance to the English and Greek New Testament. By the Rev. Ethelbert W. Bullinger. (Longmans.) The design of this work may be best stated in the words of its author. It is "to give every English word"—occurring, that is to say, in the authorised version of the New Testament—

"in alphabetical order, and under each the Greek word or words so translated, with a list of the passages in which the English word occurs, showing by a reference figure which is the Greek word used in each particular passage. Thus, at one view, the Greek word, with its literal and derivative meanings, may be found for every word in the English New Testament."

Its advantage is that it thus places the English reader almost on an equality with the Greek scholar, and enables him to ascertain the precise meaning, or shade of meaning, among many possible ones, belonging to any word in which he is interested. To say that the author has accomplished his design in the most perfect manner is, perhaps, to say all that is needful. In one or two instances, indeed, he has been led astray, in our judgment, by his too rigid views of inspiration, and by his refusal to make use of the Rabbinical mythology for the exegesis of Scripture; but generally speaking his scholarship is sound, and one or two of the longer articles—for example, that on the word "God"—are deserving of special praise. In a work of which a large part is composed of figures and references obviously only the minutest care could have secured accuracy, and for this end it is clear that no pains have been spared. It would be pleasant to think there were many merely English readers of the New Testament who would value and make use of such a work; but such as there are will do well to have it beside them. Perhaps it will be most appreciated by those whose studies in the Greek Testament are commencing.

The Four Gospels in Greek, with a Lexicon. By the Rev. John T. White, D.D., Oxon. (Longmans.) In giving a reprint of the *Four Gospels* for those "who wish to retain, amid the avocations of life, an acquaintance with the Evangelists in the original language," Dr. White has apparently adopted the text of Griesbach, but without marking the doubtful passages, Mark xvi., 9-20 and John vii., 53-viii., 11. In the short Introductions prefixed to each Gospel he could scarcely have been expected to do more than touch on questions of dates and authorship; but since he has noticed, for the purpose of refuting, the opinion that the Fourth Gospel could not have been written by a man of John's antecedents, he should hardly have passed over in silent contempt any opinion which places Matthew, for example, later than 60 A.D. The Lexicon seems all that could be desired.

The Gospels harmonised and arranged in Short Readings. By the Rev. Edmund Fowle. (George Bell and Sons.) It is always useful to have the parallel passages in the Gospels printed side by side; and this Harmony, which is divided into short lessons and intended for the use of schools, has been very carefully arranged. The work is conveniently divided into two parts—one embracing the incidents in the life of the Saviour; the other, his parables and longer discourses—and inasmuch as St. John's Gospel does not harmonise with the others, many parts of that Gospel are omitted altogether.

Bible Studies. By M. M. Kalisch, Ph.D., M.A. Part II.—The Book of Jonah. Preceded by a Treatise on the Hebrew and the Stranger. (Long-

) This is perhaps a more generally interesting work than the book on Balaam which we read some time ago. The subject of the relation of Jews and heathen is treated in a masterly way, but the problem of the origin of the story itself receives no fresh light. No notice is made of the latest form of the mythical hypothesis (*Logical Review*, April 1877). The tendency of the book is to promote a refined Theism. Dr. Schenck is a most honourable combatant; yet he is not secure against making misquotations (see the passage from Augustine on page 10).

Enquiries concerning the Structure of the Semitic Languages. Part II. By Sir W. Martin, D.C.L. (Liams and Norgate.) Readers of the *Life of John Patterson* will remember a striking passage in which the views of the bishop and his father, Sir W. Martin, as to the Hebrew tenses were briefly mentioned. That these so-called tenses are properly nothing to do with time is a proposition which requires no apology, but which can only be said to have been proved by Sir W. Martin. A little acquaintance with the current modern Semitic philology, especially in Germany, would have modified the author's confidence in his results, and have saved him from such a blunder as Joel ii., 17, as the following:—"Ben the porch and the altar were the priests, ministers of the Lord, weeping." Why does it rather impart to us some of that Polynesian feeling of which he must be a master?

NOTES AND NEWS.

AND up with a volume of pamphlets of 1670-which he recently obtained, Prof. Dowden has found a manuscript of about the same date, containing a collection of miscellaneous poems. Many of these have been already printed, but yet ascertained. The manuscript includes several well-known pieces by Andrew Marvell, Sir John Denham, and the Earl of Rochester; the text varies in many and interesting particulars from the printed texts: in some instances it adds several lines to the poems as printed; in others, the variations certainly present the true readings for the first time. The poems are in the shape of satires upon the morals and politics of the reign of Charles II., and these copies were probably made while the verses still circulated in manuscript.

MESSRS. MACMILLAN AND CO. have in the press a treatise on *Coal: its Nature, Origin, and the extent of our Supplies*, by the Professors of the Yorkshire College, Leeds, edited by Prof. Thorpe, F.R.S. The subject will be treated from three different standpoints. Firstly, the writers will look into the past, to sketch out the state of the country when coal was coming into being, and the processes by which it was formed; then, dealing with the present, they will give an account of the methods of working coal, and some of the questions to which it is now being put; lastly, an attempt will be made to forecast the future, and speak of the probable duration of our coal supply.

WE are glad to be able to inform our readers that the Cambridge University Press is about to issue very shortly the first part of the new edition of *Natural Philosophy*, by Sir William Thomson and Prof. Tait, a book which has been so long anxiously looked for.

WE also learn that the same Press is preparing an early publication, uniformly with the Cambridge Bible for Schools, a Greek Testament, in parts, with a revised text based on the most recent critical authorities, and English notes, under the general superintendence of the Rev. J. J. S. Rowne, D.D., Hulsean Professor of Divinity.

A VOLUME comprising all the collected Miscellaneous Poems of Mr. Nicholas Michell, with numerous full-page illustrations from original drawings, will shortly be published by Messrs. Frederick Warne and Co.

MR. J. M. WILSON, of Rugby, is preparing a treatise on geometry, to correspond with the *Syllabus* drawn up by the Geometrical Association. It will thus form a simplified Euclid. The book will be published in the autumn by Messrs. Macmillan and Co.

PROF. VOGEL, in an article in the last number of the *Deutsche Rundschau*, reckons the annual consumption of silver for photographic purposes as amounting to nine million marks (450,000*l.*). One of the mines of the Nevada, such as the Big Bonanza, would more than suffice to supply this new drain of silver.

MESSRS. RIVINGTON will shortly issue a new and revised edition of *Arnold's Henry's First Latin Book*, by O. G. Gepp, M.A., late Junior Student of Christ Church, Oxford, and formerly Assistant-Master at Tonbridge School. The new edition differs from the original mainly in its arrangement, and in the fuller treatment of the cases and the infinitive mood. The exercises, with the exception of a few on the participles, are entirely new; and they have been supplemented by fifty "Test Exercises," which may be used at various stages. References are made throughout to the *Public School Latin Primer*.

THE same publishers have also in the press a new and revised edition of *Arnold's Latin Prose Composition*, by George G. Bradley, M.A., Master of University College, Oxford. The general arrangement and plan of the work has been in the main preserved; but great changes have been introduced, every article and exercise has been more or less rewritten, greater prominence has been given to the more important, and less to the minor, differences between the two languages. The order of the exercises on the cases has been altered, and a more systematic account of the Latin cases has been inserted. The vocabularies have been separated from the exercises, and arranged in order at the end of the book. An Introduction has been prefixed, containing an analysis of the Latin sentence, and a chapter on the arrangement of words in Latin. Specimens also of continuous exercises have been added, and also of exercises for translation into Latin based upon chapters selected from a Latin author.

WE understand that Prof. Fawcett's work on Free Trade, just published by Messrs. Macmillan and Co., is already being translated into German.

AT the last meeting of the Royal Irish Academy, on the 27th inst., Cunningham Gold Medals were presented, to Dr. Aquila Smith, for his enquiries into Irish numismatics; to Dr. Casey, for his mathematical discoveries; to Prof. E. Dowden, for his literary works, especially in the field of Shakespearian criticism; and to Dr. G. J. Allman, for his researches into the natural history of the Hydrozoa.

Cicero de Amicitia, edited by Arthur Sidgwick, M.A., Assistant-Master at Rugby School, and formerly Fellow of Trinity College, Cambridge, will be issued by Messrs. Rivington on August 1.

A SHORT sketch of the life of the late Mr. Dudley Baxter has just been written by his widow, and printed for private circulation among his relatives and friends. Mr. Baxter's first publications appeared in 1860, but his pamphlets and letters in the *Times* on Mr. Gladstone's Reform Bill of 1866 first brought him prominently before the public. From the latter date until 1874 he was consistently employed in furthering the interests of the Conservative party by newspaper correspondence and by separate treatises: during these years his views on political and social subjects exercised considerable influence on public affairs. The facts in all his publications were carefully collected, and his statistics were marshalled with great skill. The gratitude of his political chiefs for his assistance is shown in the many letters from Conservative statesmen printed in the pages of this memoir.

THE second volume of *Beeton's Dictionary of Universal Information: Geography, History, and Biography* (Ward, Lock and Co.), contains a large mass of useful material, and a number of very inferior illustrations.

MR. JOSEPH S. NICHOLSON'S *Essay on the Effects of Machinery on Wages*, to which the Cambridge "Cobden Prize," founded by the Cobden Club, was lately awarded, will be published early this month by Messrs. Deighton, Bell and Co. Mr. Nicholson holds a Scholarship in Moral Science in Trinity College, Cambridge, and last year obtained the lately-founded "Gerstenberg Prize" in Political Economy at the M.A. examination of the University of London. The adjudicators of the Cobden Prize were Mr. Fawcett, M.P., Sir John Phear (now Chief Justice of the Supreme Court, Ceylon), and Mr. Cliffe Leslie.

I Tipografi Ebrei di Soncino, da Federico Sacchi (Cremona), is a careful monograph on the Jewish family of printers who, in the early days of printing, devoted their energies to the production of editions of the books of the Old Testament and of the Talmudic writers. Driven from Speier by religious persecution, a Jewish family settled in Soncino in the middle of the fifteenth century, and laboured to adapt the new art of printing to Hebrew writings. Signor Sacchi has gathered together all the notices he could find of the lives of these Jewish printers, especially of Gerson, the most famous of them, who was diligent in gathering and printing Hebrew MSS., and who disputes with Aldus Manutius the invention of the cursive type. We have before us only the first instalment of Signor Sacchi's work, which gives biographical notices of the printers and a list of their editions between 1483 and 1547.

ANGLO-NORWEGIAN sportsmen will be glad to hear that an English translation of Prof. Friis's celebrated work *Tilfjelds* will shortly be published. The translator, Mr. W. G. Lock, will add chapters on the rental of shootings, salmon-fishing, &c., and a synopsis of the Norwegian game-laws down to the latest date.

A NEW edition of Mr. John Morley's two works on Voltaire and Rousseau (Chapman and Hall), both of whom died in 1778, may be taken as a quiet contribution to the better knowledge of two men over whose tombs strife is not yet silent in France. It may be left to Frenchmen to decide whether Voltaire shall have a statue or not.

AT a meeting of the Cambridge Antiquarian Society, on May 13, Mr. Magnusson read a paper on a Norwegian clog almanac, the property of R. E. Smith, Esq., in which he showed that in Norwegian almanacs, as in those in use in Staffordshire, the Sunday letters were marked by straight lines or notches, but never by runes, which were only employed for almanacs in Denmark and Sweden. This tends to disprove Dr. Plot's theory that the Staffordshire clogs were derived from Danish rune staves, and rather suggests the idea that this method of marking time was introduced into Norway by English missionaries. It is curious that this calendar begins the year on St. Calixtus' Day, October 14, while some Danish calendars commence on August 11, the day of St. Tiburtius.

AN Examination of Canon Farrar's *Eternal Hope* is in the press, and will shortly be issued by Messrs. Kerby and Endean.

MR. HERBERT SPENCER, who has been spending a few days in Paris, was entertained at a banquet given in his honour by M. Germer-Baillières on Saturday last. Among those present were MM. Ribot and Maspero.

THE *Rassegna Settimanale* announces that Messrs. Barbera, of Florence, will publish in the course of the coming summer, an *Appendice all' Epistolario ed agli scritti giovanili di Giacomo Leopardi*. Pros-

pero Viani is likewise preparing for publication the correspondence between the members of the last generation of the Leopardi family, entrusted to him for the purpose by the Countess Leopardi.

In the Appendix to Sir T. Duffus Hardy's last Report is an entry which suggests the finding of another link between Shakspeare and Essex: "No. 1350. Inventory of goods and chattels, books, &c., at Essex House." Surely "the general of our gracious empress" (*Hen. V.*, Prol. v.), so happily alluded to by Shakspeare, might have had in his library copies of at least *Venus and Adonis*, and *Lucrece*, the books dedicated to that Southampton who risked his life with the rash Earl. So, at any rate, thought Mr. Furnivall, and asked expectantly for the document; but alas! only to learn that it had pleased the Queen to take her old beheaded favourite's books to herself, without having a money-price set on them, or a list made of them by the commissioners, who say of Essex:—

"In quodam armariolo suo vocato 'his Studdy,' in predicta domo manciali vocata 'Essex House,' habuit diversos libros impressos vocatos 'printed bookes' diuersorum generum et linguarum, Anglice 'languages,' & eosdem libros prefata Serenissima Domina nostra Elizabeth Regina placet habere sibimetipsi absque aliqua appreciatione."

The whole Inventory of the goods is interesting, specially the descriptions of Essex's grand bed, his jewels, and his armour. We can only give the furniture of his study:—

"In the late Earle of Essex his study

Item one little Table	iiij s. iiij d.
Item one redd velvett Carpett & one turkye Carpett.	xl s.
Item one payre of Andiorins, one fier shovell & tongis	viiij s.
Item one Skreene	viiij d."

A LETTER from Bucharest in the *Bund* of Bern records the death of the Roumanian poet Petrino.

THE Council of the Old French Text Society mean to print a thousand copies of the *Chronique normande de la fin du XIV^e siècle*, to be edited by M. Siméon Luce, on account of its great historical interest. The new number of the Society's *Bulletin* continues Prof. Paul Meyer's notices of rare French MSS., and gives an account of the uncatalogued thirteenth-century MS. F. 149 of the National Library in Madrid, which contains seven inedited French poems, two of which are unique.

OBITUARY.

EARL RUSSELL died at Pembroke Lodge on the 28th ult., in his eighty-sixth year. His education in the University of Edinburgh, under the care of Dugald Stewart, deepened the traditional Whig politics of his family, and qualified him for representing in Parliament the family borough of Tavistock. Although he soon made his mark in Parliament, the darkened prospects of political life after the suspension of the Habeas Corpus Act in 1817 almost induced him to forsake politics and devote himself entirely to literature. Two years later he published *The Life of Lord William Russell*, with some account of the disastrous days in which he lived; it was well received, and has since passed through six editions. His *Essays and Sketches of Life and Character* (1820), and his *Letters Written for the Post and not for the Press* neither received nor deserved so favourable a reception, as their author possessed few of the qualities which form the popular essayist. Lord Russell's next venture in literature (*Essay on the History of the English Government and Constitution*) was reprinted so recently as 1873; it has also been translated into French (1865), and German (1872). His tragedy of *Don Carlos* was chiefly remarkable for Mr. Croker's severe condemnation in the *Quarterly Review* of 1823. The *Memoirs of the Affairs of Europe from the Peace of Utrecht* (1824-29) should have been brought down in four volumes to the death of Louis XVI., but only two volumes

have been published, the last appearing in 1829. Two years earlier he published an historical discourse on that vexed question, the *Establishment of the Turks in Europe*; and in the year of the Reform Bill appeared before the public with an essay on the *Causes of the French Revolution*. The three volumes of selections from the *Correspondence of the Fourth Duke of Bedford* (1842-46) formed a valuable addition to the historical literature of the last century. The four volumes of the *Memorials and Correspondence of C. J. Fox* (1853-57)—the materials of which were in great measure collected by Lord Holland—and the three volumes of *The Life and Times of C. J. Fox* (1859-66) were intended to portray the political and personal merits of the great statesman whose opinions were ever in the recollection of Lord Russell. The *Memoirs of Thomas Moore*, in eight volumes (1853-56), were much more diffuse than the poet's career justified; some passages of the poet's diary, it may be added, led to a warm correspondence between Mr. Croker and Lord Russell. An abridged edition of this memoir was published in 1860. After his retirement from active political life Lord Russell amused himself with the publication of a volume, in 1871, on the *Foreign Policy of England* for the previous three centuries, and in 1875 with his *Recollections and Suggestions* from 1813 to that year. It is impossible to enumerate here the speeches in Parliament and on the hustings, the letters to prominent politicians and country constituencies, or the addresses to literary societies which the late peer published during the course of his long life: neither can we mention the numerous replies which these publications (and notably his famous "Durham Letter" on the Roman Catholic aggression) drew from his political and religious opponents. We may, however, add that two volumes of selections from his speeches and despatches were given to the world in 1870.

DR. ROBERT CARRUTHERS, the well-known editor of the *Inverness Courier*, died on the night of May 26, in his seventy-ninth year. He was born at Dumfries in 1799, and in early life apprenticed to a bookseller and bookbinder. While resident at Huntingdon, as master of the National School, he published a history of the town and an anonymous selection from the prose works of Milton. In 1828 he was called to Scotland as editor of the *Inverness Courier*; three years later it became his property. His edition of the poetical works of Pope, with extracts from his correspondence and memoir, was published in 1853; a new edition of the poetical works was issued in 1858 in Bohn's Illustrated Library, and the second edition of the *Life of Pope*, "revised and considerably enlarged," appeared in 1857 in the same collection. Mr. Carruthers edited and revised the several editions of Chambers's *Cyclopaedia of English Literature*, and superintended the publication of the same publisher's *Household Edition of Shakespeare's Dramatic Works*. To Chambers's *Life of Sir Walter Scott* (1871) he added an interesting collection of "Abbotsford Notanda," and annotated a reprint of Boswell's *Tour to the Hebrides*, which has since passed through many editions. The student of Pope will only be able to dispense with the edition of Mr. Carruthers on the completion of the more laborious and critical volumes of Mr. Elwin. Few journalists have obtained greater or better-deserved popularity than Mr. Carruthers: his merits were in 1871 recognised by the Senatus of the University of Edinburgh with the degree of LL.D.

NOTES OF TRAVEL.

M. L'ABBÉ DEBAIZE, for whose scientific mission to Central Africa the French Government has apportioned a sum of 100,000 francs, left Marseilles for Suez on April 21, and expected to reach Zanzibar on May 30, where he must delay for some time in preparation for his intended journey

across equatorial Africa. Michel Alexandre Debaize was born at Glazais in Département Deux Sèvres in 1845, studied at the theological seminary of Séez, and was ordained in 1872, but had carried on in the meantime a course of Oriental studies under the Egyptologist Prof. de Rougé, in Paris, so that he has a good knowledge of Arabic, Coptic, and of some East African languages. His further education for travel was carried out under the superintendence of Captain Mouchez for astronomical observation, and under Milne-Edwards for natural history.

WITH the same steamer a number of missionaries set out for Zanzibar, to add to the existing French missions in East Africa two new stations, one on the Victoria Nyanza, the other on Lake Tanganyika. This new missionary undertaking, to which we have previously referred, was planned by Cardinal Franchi, and has been entrusted to a congregation which was founded about ten years ago by M. Lavigerie in Algeria. These missionaries have been practised in the use of scientific instruments, and their observations will doubtless be of great value in extending the knowledge of Central Africa.

To the surprise of all, Herr Marno has resigned his appointment in connexion with the Belgian East African Expedition, and left Zanzibar on April 5 on his return journey to Europe. M. Cambier, however, writes on April 5 that his preparations were all but completed, and that he only waited the arrival of MM. Wauthier and Dutrieux to set out for the Tanganyika at the end of May. M. de Semellé, the French explorer, to whose projected journey across Africa from the West Coast we have previously referred, left Bordeaux on April 5 for West Africa. It is expected that M. Savorgnan de Brazza has by this time reached the Gaboon from his journey on the Ogowé.

THE latest *Bulletin* of the Geographical Society of Marseilles brings a useful addition to West African geography in a description and an original sketch-map of one of the delta branches of the Ogowé river, by M. Emile Fourast, made during an expedition against the Pahouins from Libreville on the Gaboon to Rambou; as well as an account of the route from Aden to Shoa, south of Abyssinia, by the late M. Louis Pottier.

WE learn from Dr. Behm's *Monatsbericht* that M. N. Miclucho-Maclay reached Singapore on January 18 after a two-years' cruise among the islands of the Western Pacific and a residence of seventeen months on the Maclay coast of New Guinea. He was then awaiting the return of a Russian war vessel to Kronstadt to come back with it to Europe for a time.

THE treaty between Japan and Corea of February 26, 1876, gave the Japanese the right to settle and trade on certain points of the Korean coasts. The first of these settlements was formed in Fusan, not far from Torai, and a correspondent thence to the Japanese journal *Sakigake Shinbun* says:—

"It was very cold in January at Fusan: the thermometer stood between -2° and -22° F. (-19° and -30° C.). Our settlement numbers about a hundred houses, with about eight hundred Japanese inhabitants of both sexes. A school for teaching the Korean language was lately opened in the newly-built temple of Honganji. The populous city of Torai, which is about three ri (seven miles) from our settlement, is frequently infested by tigers, and on that account every door is closed early in the evening, after which no one ventures into the streets. An animal called 'Tonpi' by the Koreans, and which resembles a cat, attacks the tiger, which seems to fear it greatly. Noticing this, the Koreans, when they go into the hills, put on a cap of tonpi-skin. Very few of the lower class of Koreans sleep in beds; most of them have only a sheet of Korean paper for a couch, and keep up a fire beside them for warmth. The articles of import are chiefly muslin, silk, dyes, tin, copper, and various small wares. The Koreans, on the other hand, bring golden and

other valuable manufactured goods for export. No customs are paid in trading."

On Monday last the Earl of Dufferin, Governor-General of Canada, was elected President of the Royal Geographical Society, in succession to Sir Rutherford Alcock, the latter becoming a Vice-President. Among the new members of Council elected at the same time were Sir Henry Barkly, Mr. Douglas W. Freshfield, General Sir J. H. Lefroy, R.A., and Sir W. L. Merewether.

At the April meeting of the Russian Geographical Society M. Potanine gave a brief account of a journey which he has just made in Mongolia. In the course of his explorations he found that the Altai chain was well-watered in the north-west, but that the other portions were arid. On the southern slopes of the chain forests are found in the western valleys, and along the streams which are tributary to the Bulugun; in the east, however, there are no trees. On the northern slopes forests were only met with at three points. The trees found were chiefly species of pine, but the natives say that cedars grow on the slopes to the north of Hanghoi. In concluding his address M. Potanine enumerated the various races inhabiting the Altai Mountains.

FROM the Report of the Council of the Royal Geographical Society we learn that they have frequently considered the practicability of preparing a MS. map on a large scale of Equatorial Africa, on which the routes of travellers shall be represented in much greater detail than hitherto, and which shall be accompanied by a memoir containing a list of authorities and references, and such further information as cannot be included in the map. The preparation of a trial sheet of the section—five degrees of latitude and of longitude in height and width—in which Kilimanjaro is situated has been entrusted by the Council to Mr. E. G. Ravenstein, and is nearly completed.

JUDGING from his Report, Signor D'Albertis appears to have carried out his recent expedition in the *Neva* up the Fly River, New Guinea, under very great difficulties. He experienced constant hostility on the part of the natives, and was much troubled by the conduct of part of his crew. In many parts the natives were found to be very numerous, and on one day he estimates that he saw 2,000 on the banks. On that occasion he passed a large village, where there were more than 500 people on the bank, whom he describes as "beautifully dressed with white feathers, and their bodies painted in many colours." They wore white shells for purposes of ornament and protection, and had "head-dresses of white feathers of cactus and red and yellow Paradise bird." Signor D'Albertis discovered a large tributary entering the Fly River from the north-east; but, owing to the various troubles he met with, he was not so successful as he expected with his natural-history collections, but he obtained 800 skins of birds, comprising probably 200 species, of which he hopes that 20 or 25 may prove to be new.

M. SARDOU'S DISCOURSE.

THERE is always an interest, for those who take any interest at all in letters, in the discourses and replies which signalise the introduction of a new member to the French Academy. The pleasant tradition which demands that the novice shall extol his predecessor to the skies, and that the respondent shall greet the novice with an ingenious compound of flattery and gibes, gives scope for some agreeable literary effects. In the present instance, too, the triad was very happily composed and contrasted. The defunct member was M. Joseph Autran; his successor was M. Victorien Sardou; the respondent was M. Charles Blanc. M. Sardou is a dramatist of whom everybody knows something; M. Autran was a poet of whom, without breaking the tradition as to

the treatment of the dead, we may fairly say that very few people knew anything; and M. Blanc is a capital art-critic, to whom criticism of pure literature, dramatic or poetical, is somewhat of a novelty. The two speakers had, therefore—as very frequently happens on these occasions—tasks of charming incongruity set them. M. Autran's reputation is indeed due to a play, *La Fille d'Eschyle*, and this gives him one slight point of contact with M. Sardou. M. Sardou is known to be very particular about his *mises-en-scène*, and this puts him in relation with M. Blanc, who is one of the greatest living authorities on costume. The orators made the most of these scanty points of solid ground. Otherwise their two discourses may be characterised as admirable examples of the faculty of Academies for gracefully beating the air. M. Sardou's discourse was really a clever criticism from the outside of the performances of his predecessor, a poet who may perhaps be allowed somewhat the same place in the literary hierarchy of France as Rogers or Crabbe holds in the literary hierarchy of England. Whether Autran, had not his first success brought him fortune as well as fame, would have done better than he actually did is rather an idle question. It is sufficient to say that his actual performances are likely, to borrow a famous phrase, to be read when Hugo and Gautier are forgotten. The sonnet, however, to the last-named poet, which M. Blanc quoted, will give readers who are not disposed to investigate the works of the immortals *minorum gentium* a pleasant idea of his amiable talent, and nothing more need be said about him.

M. Blanc probably knows something more about drama than M. Sardou does about poetry, and his criticism of the popular dramatist's works was very interesting if it was not exactly final. It is amusing to find that the proportion of blame which in such cases is obligatory was in part allotted to *Rabagas*. It is possible that other persons will not be quite so convinced as M. Charles Blanc of the ill-luck of that dramatic excursion into the fields of politics. However this may be, the criticism of M. Sardou possesses certainly a wider interest than the criticism of Autran. Even Academicians cannot make the attraction of their comments entirely independent of the attraction of their text. *La Famille Benoiton*, *Nos Intimes*, and *Dora*, are realities to thousands to whom *La Vie Rurale* and *Les Poèmes de la Mer* are not even names. It does not always follow in such a case that because it is so it ought to be; but in this case the two truths are fortunately coincident.

GEORGE SAINTSBURY.

THE WILL OF PETER THE GREAT.

IN the April number of the *Deutsche Revue* Prof. Harry Bresslau discusses the question of the authenticity of the so-called Will of Peter the Great. The existence of a document corresponding more or less with the current texts of this enigmatical programme of Russian policy was asserted in the last century. Nothing can be more precise than this extract of a report from Podewils to the great Friedrich, lately discovered in the Berlin archives, in which the Prussian Minister speaks of a conversation with the Russian envoy:—"Kaiserlingk told me that he remembered to have seen an autograph manuscript of the deceased Czar Peter on the fundamental maxims of his house, in which his successors were recommended to maintain friendship with Prussia." The Berlin archives also contain a report of a Baron Leutrum's conversation with Friedrich in 1754, when the king reminded him of the Will of Peter "of glorious memory." Further, in 1798 Friedrich Wilhelm gave his Ministers a memorandum which he said had been laid before the French Government by one Sokolniczy, who professed official connexions with Poland. This paper included an approximate text of Peter's Will written from memory by the Pole after a perusal

of the original, which he said was in the secret Russian archives.

These facts, or shadows of facts, were Cabinet secrets till the year 1812, when M. Lesur, a clerk in the French Foreign Office, published a large book, written from the Urquhartite or Rawlinsonian point of view, on the progress of Russia, which gave—without any other explanation as to authenticity than a mere "we are assured"—not a Will, but a "résumé of a plan" sketched by Peter. Whether or not Lesur really wrote, as is said, by order of his chief, the Duc de Bassano, the circumstances of the publication, coinciding as it did in date with Napoleon's invasion of Russia, seem suggestive of a "tendentious" stroke of official French authorship. This point was argued by Berkholtz, of Riga, whose *Napoléon I. auteur du testament de Pierre le Grand* was an ingenious attempt to show, by the light of the "higher criticism," that the supposed Will was written, not by a member of the Orthodox Church, but by a Roman Catholic, who was no other than the French Emperor. A new phase in the history of the text, or rather description of the text, of this subjective document, was reached when Gaillardet published his romantic Life of the famous epicene diplomatist, the Chevalier d'Eon, who, according to the veracious biographer, had found in the Peterhof archives (which never existed) a true copy of Peter's Will. Gaillardet professed to have worked in the French archives, and Bresslau maintains that his text of fourteen articles was concocted either from Lesur or from the papers on which Lesur worked.

If our confidence in the penetrating power of the critical microscope were up to the German level, we should attach decisive importance to the elements indicated in the evolution of Peter's Will. The internal evidence against the authenticity of the document is strong. The phantasmagorical character of its recommendations and historical visions strikes us as hardly compatible with the cool reasoning character of Peter, while it lies suspiciously open to the charge of containing *vaticinia post eventum* in such articles as those advising Russian marriages with German princesses, and the maintenance of anarchy in Poland in order to the eventual partition of that republic. Article 5, suggesting the union of Russia and Austria for the expulsion of the Turks from Europe, seems to be an allusion to the alliance of Catherine and Joseph. Article 14 is the rhapsody of a diplomatic maniac, especially where the imaginary successor of Peter devours all Europe by letting loose "a swarm of his Oriental hordes and greedy nomads" on Italy, France, the Rhine, &c., so as to deport the inhabitants of those parts in the most correct Accadian or Ninevite style to the depths of Siberia.

Professor Bresslau thinks, on the whole, that some Urtext of the will was made up by anti-Russian Poles about 1790, that this got into the hands of the French Government, and was afterwards touched up by Napoleon. The hypothesis is simple and likely: but the probable has not always happened; and this explanation does not sufficiently connect our canonical document with the statement of Podewils. We must add that Prof. Bresslau has not exhausted the last-century evidence on the subject, and that Fourmestraux (*Etude sur Alexandre II.*) gives a text differing again from those named above. A recent French pamphlet, *Les auteurs du testament de Pierre le Grand*, has been attributed to M. Thiers.

BOSTON LETTER.

Boston: April 23, 1878.

On the first of the month there took place here an event of some importance as bearing on the possible development of dramatic literature in this country—the production of *A Counterfeit Presentment*, a comedy by W. D. Howells, at the Boston Museum, a theatre which, like Wallack's

at one time in New York, stands alone among its competitors in an effort to keep alive English comedy and to maintain a certain tradition of refined and even acting. The *Counterfeit Presentment*, with Mr. Lawrence Barrett in the hero's part and Miss Annie Clarke in that of the heroine, was witnessed on the first night by an audience comprising persons of wide celebrity in literature, both as creators and critics (among the former Mr. Longfellow and Dr. Holmes), and the success of the piece was unquestionable. This comedy was published last year in the *Atlantic Monthly*, but has been changed in various minor points, and extended by the insertion of a new act, since taking its place on the stage. It is really the first notable attempt that has been made here to give in the theatre an uncaricatured picture of manners in the better class of society, with, at the same time, a plot of some interest and a careful study of character in the leading personages. Though not without weaknesses, it is a charming light piece, the dialogue of which is interpenetrated with an agreeable flavour of wit. Above all it is honest, and does not depend on factitious interests of scenery, mere sensation, or the passing vogue for phases of frontier crudity. It is a beginning, we hope, of something better. Our stage is hardly worse off than the English in some respects. There have been resolute, though only half-successful, endeavours to retain the poetic drama and the higher comedy in this country; and a strong current of thought and opinion is at present setting in the direction of new dramatic literature and the more systematic cultivation of the art of acting. We have heard something about a "New England Theatre Reform Association" this winter, which has thus far succeeded only in exciting hostility by accepting the use of the Globe Theatre gratis, and bringing out on its boards a close imitation of Mr. Jefferson's *Rip Van Winkle* by amateurs, to the supposed detriment of professional actors, and with no discernible influence on the forming or reforming of the theatre. But the time is probably not far distant when the present groping for improvement will result in the establishment of a histrionic academy and a properly endowed theatre—probably in New York.

You have seen in the papers reports of the public dinner to the Hon. Bayard Taylor, in New York, on the 4th. It was the largest and most brilliant affair of this sort undertaken in compliment to an author since the Dickens dinner ten years ago. These things are of importance with us, by giving an opportunity for the literary men to assert themselves as a body, which they do not seem able to do in any other way. It is surprising that in a country where everything, from social science down to cheese-making, is forwarded by "conventions," authors do not combine to protect their interests and organise their influence by annual meetings and discussions. At the Taylor dinner there was much warrantable enthusiasm over the fact that, with Mr. Lowell at Madrid and Mr. Taylor at Berlin, the administration commits itself to a due recognition of the literary element in affairs of State. But the inertia of our chief followers of literature in not forming an effective solidarity certainly gives fair occasion for the sneers of politicians, one of whom, Senator Angus Cameron, indulges his scorn in the forthcoming number of the *North American Review* (for May-June). "Until literary men, as a class," says Mr. Cameron, "show as much capacity for the protection of their own interests as the less pretentious but more practical business men of all classes, their voice will have little weight in moulding national legislation;" and he goes on to sneer at the inability of Mr. Longfellow or Mr. Emerson to protect their productions one mile beyond the limits of this country, while inventors of the smallest mechanical contrivances secure patents from many other nations. In this connexion let me bring to your notice five essays on *The Nature of Intellectual Property*, by Prof. N. S. Shaler (Harvard College), pub-

lished by J. R. Osgood and Co. in a thin volume. These sketch the theory and the effects of patent laws in a lucid way, and argue in favour of international copyright. At present there is much talk of revising our whole patent system, and some communistic clamour has been heard about sweeping away all such protected rights. It is a good moment to press the copyright cause; but nothing will be done here, because our authors make no exertion.

A *Memoir* of (Gen.) William Francis Bartlett, by General F. W. Palfrey (son of the Hon. J. G. Palfrey, the historian of New England) has just been issued by Houghton, Osgood and Co. It is a book without much literary *façon*, but it presents a vigorous and simple sketch of the gallant man whose career began and ended so abruptly. Entering the army in 1861, at the age of twenty-one, and while still an undergraduate of Harvard, he rose rapidly from the rank of captain, and in less than five years, at the close of the war, had become a major-general by brevet. He became a great favourite in his native state, Massachusetts, was offered the collectorship of Boston—the second commercial office in the country—and before his death, in 1876, was nominated for Lieutenant-Governor by the Democrats, and urged by the Republicans to be their candidate for Governor, with a prospect in either case of being run for the Vice-Presidency of the Union in the following campaign. Circumstances prevented all these schemes, but the facts show clearly enough the ease with which a man of the highest principle may become a leader in our politics. Bartlett was entirely independent of parties, yet courted by both; he died at thirty-five with a national reputation for the greatest bravery, purity, and generosity, and for his efforts to restore harmony between North and South.

Charlotte Cushman: *Her Life, Letters, and Memories*, by Emma Stebbins, is another interesting biography, in press with the same house. The promise of letters is not very well fulfilled, and there is a good deal of superfluous writing in the book on matters which throw little or no light on the subject of it. But the story of the great actress's small beginnings, her struggles and her success, cannot fail to offer something of value. We have to thank England for the recognition which secured Miss Cushman a career.

G. P. Putnam's Sons, of New York, are preparing a translation of *Constantinople*, by Edmondo de Amicis, and have completed the first volume of a series entitled "Current Discussion," edited by Edward L. Burlingame. This is to bring together in permanent form, for reference, some of the valuable essays constantly appearing in English periodicals. The first volume takes up *International Politics*, and includes Archibald Forbes's essay on "The Russians, Turks, and Bulgarians," Mr. Gladstone's "Montenegro," &c. The second, on *Questions of Belief*, will embrace the *Nineteenth Century* Symposia, Mallock's "Is Life worth Living?" and many other contributions.

Mr. Emerson, who lectured in March on "The Fortune of the Republic" in the Old South Church, last night delivered there a discourse on "Temperance," which as you may imagine covered a larger ground than that usually assigned to the word by our total-abstinence advocates who have misappropriated it. Mr. Emerson's lecture treated of moderation in all forms; and in the course of it he said that though the man with the greatest power of expression—Shakspeare—has by common consent been awarded the highest place in renown, if the opinion of the poets were asked, their verdict would be different from this general judgment.

A large collection of paintings by artists of the Munich school has lately been opened here, an interest in this direction having been aroused by the effect which Munich teaching has had on the work of young American artists in the last five years. There are now some ninety Americans studying painting in that city, and though the

influence is, perhaps, not the best, we owe to it an element of academic thoroughness much needed among us, and productive of vigorous results in men like Durvenc, Shirlaw, and Chase, who are doing much to advance their art in this country. Do you use the heliotype in England? It is, I know, an English invention. Prof. Charles Eliot Norton, of Cambridge, has sent out a circular announcing that he is superintending the publication of a series of heliotypes from plates in Turner's *Liber Studiorum*, which promise to be very useful to students and to those who cannot see the originals.

I ought not to leave unmentioned the subscription concerts given this winter in the Sanders Theatre of the Harvard Memorial at Cambridge, under the direction of Prof. J. K. Paine, some of whose shorter compositions have been performed there. Every year we make some advance in the cultivation of music. Palestrina's Mass for the Dead was recently given, for the first time in this country, I believe, by the Boylston Club, a recent and flourishing musical organisation of Boston; and at the Cambridge concerts pieces are produced which one cannot hear elsewhere. It may be worth noting that a duet for harp and violin by Spohr was there heard this winter for the first time in the United States. Spohr's *Nonette*, which was also performed, has been given only once before on this side of the water.

GEORGE PARSONS LATHEOP.

SELECTED BOOKS.

General Literature.

- COLLIGNON, M. Catalogue des vases peints du musée de la Société Archéologique d'Athènes. Paris: Thorin. 10 fr.
GONDER, Claude R. Tent Work in Palestine. Bentley. 24s.
HANDBOOK on Gold and Silver. By an Indian Official. Longmans. 12s. 6d.
JAHREBUCH der deutschen Shakespeare-Gesellschaft. Hrg. v. K. Elze. 13. Jahrg. Weimar: Henschke. 9 M.
LUXEM, W. Geschichte der italienischen Malerei vom 4. bis ins 16. Jahrh. 1. Halbbd. Stuttgart: Ebner & Seubert. 8 M.
VARIOT, J. Les évangiles apocryphes; histoire littéraire, forme primitive transformations. Paris: Berche et Tralin. 7 fr. 50 c.

History.

- BOISSIERE, G. Esquisse d'une histoire de la conquête et de l'administration romaines dans le nord de l'Afrique. Paris: Hachette. 7 fr. 50 c.
BURCKHARDT'S Civilisation of the Period of the Renaissance in Italy. Trans. S. G. C. Middlemore. C. Kegan Paul & Co. 24s.
DOMENGET, M. Fouquier-Tinville et le Tribunal révolutionnaire. Paris: Dupont. 5 fr.
DOUROT, le général. La défense de Paris (1870-71). T. 4^e. Paris: Dentu.
KLEINSCHMIDT, A. Die Eltern u. Geschwister Napoleon I. Berlin: Schlesischer. 7 M.
VIEL-CASTEL, L. de. Histoire de la Restauration. T. 2^e. Paris: C. Lévy. 6 fr.

Physical Science and Philosophy.

- HERMAN, O. Ungarns Spinnen-Fauna. 2. Bd. Das System. Budapest: Kilia. 6 M. 50 Pf.
KROHN, A. Die Platonische Frage. Halle: Mithlmann. 3 M. 60 Pf.
LEBERT, H. Bau u. Leben der Spinnen. Berlin: Friedländer. 8 M.
MAILLET, E. De l'essence des passions. Etude psychologique et morale. Paris: Hachette. 7 fr. 50 c.
READ, Carveth. On the Theory of Logic: an Essay. C. Kegan Paul & Co. 6s.
REICHENBACH, H. G. - Xenia orobidacea. Beiträge zur Kenntnis der Orchideen. 3. Bd. 1. Hft. Leipzig: Brockhaus. 8 M.
SCHOCH, G. Praktische Anleitung zum Bestimmen der Käfer Deutschlands u. der Schweiz. Stuttgart: Thiemeemann. 6 M. 50 Pf.

Philology.

- BADT, B. Ursprung, Inhalt u. Text d. 4. Buches der Silyllenschen Orakel. Breslau: Hefner. 4 M.
DOZON, A. Manuel de la langue chique ou albanaise. Paris: Leroux. 15 fr.
HARTL, W. Demosthenische Studien. II. Wien: Gerold's Sohn. 2 M. 40 Pf.
PLAUTI, T. M., comœdiæ. Rec. et enarravit J. L. Ussing. Vol. II. Leipzig: Weigel. 14 M.
WETRAUCH, K. Aeschylus' Eumeniden-Parodos, kritisch u. exegetisch behandelt. Breslau: Koebner. 1 M. 20 Pf.
WILHELM, E. De verbis denominativis linguae bactricæ. Eisenach: Baumeister. 1 M. 50 Pf.

CORRESPONDENCE.

THE INTERNATIONAL LITERARY CONGRESS.

Reform Club: May 29, 1878.

Having undertaken to address a general invitation to English men and women of letters (on the

part of the Société des Gens de Lettres de France) to the forthcoming Congress, of which I enclose you the amended and final programme, will you allow me to address those with whom I have not been able to communicate personally, through your columns; and to intimate to them that I shall be happy to receive the names and addresses of any ladies or gentlemen who may desire to have an invitation—before June 5?

I have undertaken to draw up a full Report of the proceedings of the Congress, for the future guidance of English authors in their relations with the permanent International Literary Committee, which the Congress is to appoint; and, at the same time, to present any papers which English authors, not being able to attend in person, may desire to submit for discussion. I shall be glad to hear from those who have anything to communicate before the close of next week.

BLANCHARD JERROLD.

THE BODLEIAN MS. OF CATULLUS.

Oxford: May 26, 1878.

The contradictions which Mr. Nettleship ascribes to me exist in his fancy, not in fact.

1. That O is, as I believe, later in date than G is perfectly consistent with its being, as I also believe, a nearer approach than G in its general character to the rediscovered original. This is a fact of MSS. universally known and acknowledged: and yet it is true, as a rule, that MSS. are better in proportion to their antiquity.

2. In my Prolegomena of 1867 I made G the type of one large class of MSS. (those not of the same family as the Datanus), and I did so because it was and is still the best representative of that class. I fail to see how this is inconsistent with O's being a nearer approach to the rediscovered original from which both were copied. Mr. Nettleship here either misunderstands or misrepresents my words.

3. O marked a new era in the criticism of Catullus, and is, therefore, an important discovery. But when Baehrens discards all fifteenth-century MSS. in favour of O and G, I believe him to exaggerate the value both of O and G.

R. ELLIS.

LEVER'S "WITCRAFT."

University College, London: May 28, 1878.

Lever's quaint logical treatise, introduced to your readers by Prof. Fowler in the last number of the ACADEMY, has not wholly escaped the notice of previous writers. A short account is given of it in Rémusat's *Histoire de la Philosophie en Angleterre depuis Bacon jusqu'à Locke* (1875), vol. i., p. 187, founded, as the author states, upon an earlier notice in Sir E. Brydges' *Censura Literaria*, vol. v. (1815). As Rémusat's book has itself been very little noticed, perhaps I may be allowed to add that, although not remarkable as a piece of philosophical criticism, it contains other evidence of research, generally at first hand, among the less-known thinkers of English name.

G. CROOK ROBERTSON.

THE COLLEGE FOR MEN AND WOMEN.

London: May 28, 1878.

The paragraph in your last number in reference to the College for Men and Women, 20 Queen Square, W.C., requires an explanation, which I trust you will allow me to give your readers.

It is true that a guarantee fund of 800*l.* a year for three years is needed for the support of the College. Part of this sum has, however, been raised, and the Council do not doubt that an institution which, without appealing to the public, has for sixteen years carried on its work with doors open to all needing instruction, without distinction of class or creed, will not fail to be supported through the present crisis by the many friends of liberal education.

REGINALD STUART POOLE.

THE DATE OF THE "COURT OF LOVE."

Oxford: May 24, 1878.

I have not yet seen Prof. Skeat's revised issue of Bell's Chaucer, but Mr. Furnivall's letter to you, printed in the ACADEMY of April 27, induces me to protest against the summary decision, condemnatory of *The Court of Love* and *The Romaunt of the Rose*, in which he invites all the world to acquiesce. The matter is by no means so clear. With regard to *The Court of Love*, which Mr. Skeat appears disposed to assign to the age of Henry VIII., "or even later," I confess that such an opinion seems to me simply amazing. What indication, however faint, can be found in the poem of its having been written after the revival of learning? Is it conceivable that Philogenet, who tells us that he was "lettred," should, if the author wrote in the sixteenth century, have made no allusion to those "good letters," on the study of which the writers of that age so piqued themselves?—that he should have known nothing more of Greek literature and life than is implied in the crude mythology, just as familiar to Chaucer and Gower as to him, of which the poem is full?—that in this respect *The Court of Love* should be not one step advanced beyond compositions of the early fifteenth or late fourteenth century? Surely the whole spirit of the poem, with its court for deciding amatory problems, its "statutes" of Love, its "Admete" and "Alceste," and "ladyes gode ninetene," is mediæval, not classical; yet it could not have failed to partake largely of the latter spirit, if composed at the late date which Mr. Skeat would assign to it.

With regard to the language of *The Court of Love*, Mr. Skeat (as quoted by Mr. Furnivall) says:—"The language can scarcely be said to belong even to the fifteenth century, but belongs rather to the reign of Henry VIII., or even later."

On such a point Mr. Skeat is a high authority; and yet, according to my own feeling, the language, even as printed in Kyngston's Chaucer of 1561 (in which *The Court of Love* first appeared), is essentially of a fifteenth-century character. But all doubt on this head ought to be removed now that we can read the poem as edited by Mr. Morris (in the Aldine edition of Chaucer) from the MS. at Trinity, Cambridge. Wherever, in the edition of 1561, "them" or "their" appears, we now find that we should substitute "hem" or "here" as the reading of the MS. This one fact, as I believe, throws back the composition of the poem beyond the time of Caxton (say 1475); for *hem* and *here* (*hir*, *her*, *hire*), if they do not absolutely disappear, yet become exceedingly rare in English writing after that period. The ascription of *The Court of Love* to a writer of the sixteenth century is thus disposed of. A minute examination of the language of the poem would, at least in my judgment, show that there exists no reason why it should not be assigned to the age of Chaucer and Gower; but for such an examination I cannot ask you to allow me space in your columns.

Mr. Skeat thinks *The Court of Love* "utterly unlike" Chaucer. I do not think so. But this is a question of taste, and it would be interesting to have the opinion of the Poet Laureate upon it, or that of Prof. Shairp. Of course it is impossible to pronounce with confidence that the poem is by Chaucer. That it was believed to be so by Stowe, and on that ground added to the edition of 1561, is a fact of scarcely any importance, for among Stowe's additions is *The Craft of Lovers*, of which no one can read three stanzas and believe it to be Chaucer's; and also several *Ballades*, the genuineness of which is more than doubtful.

I ought to have mentioned, when speaking of the Trinity MS., that I am informed by my friend Mr. Aldis Wright that it is apparently in a hand of the sixteenth century. From the mere age of the MS., therefore, nothing can be inferred. In my view it is a transcript of a MS. of earlier date now lost.

The author of the *Court of Love* seems to me to have been a man of poetical power far superior to Lydgate, Gower, Occleve, Hawes, or any known English writer between the time of Chaucer and the reign of Henry VIII. Scotland produced within that period men capable of writing it, but there is not a particle of evidence to connect it with Scotland. Chaucer has nowhere told us that he wrote a work so called, nor is it mentioned by his contemporaries. Still no one can be certain (apart from considerations of language, style, &c., which considerations we have not found to be conclusive) that Chaucer did not mentally include it among the "many other bokes" of which he speaks so penitently at the end of the *Persones Tale*. All that I mean to say, however, is this: if the *Court of Love* is not by Chaucer, it is the work of an unknown contemporary poet of very remarkable and highly cultivated powers, of whom no other trace or memorial has descended to posterity.

I will, with your permission, reserve till next week what I have to say on the *Romaunt of the Rose*.
T. ARNOLD.

THE BRITISH MUSEUM SYSTEM OF CLASSIFICATION.

May 28, 1878.

It appears that after all Mr. Garnett was in earnest, and I must reluctantly give up the kindlier view I was anxious to take. But is not a serious defence of the Museum System even more cruel than an ironical eulogy?

Mr. Garnett in his paper claims that the system is "logical and philosophical:" in his letter he asserts as "obvious common-sense" that it could be nothing of the kind; that in a general library it is impossible to treat subjects exclusively on their own merits; in short, that the way to make the whole library "logical" is to make each part illogical. But why should a thousand books on medicine, for instance, be arranged in one way where they form a special library, and in quite another way where they form the medical section of the Museum library? Why should law-books be classified on one principle at Lincoln's Inn, and on another and an ingeniously perverse principle, in Great Russell Street? But no! says Mr. Garnett, books in a general library must be arranged with respect "to what precedes and follows," and "to the harmonious connexion of the parts." In Zoology accordingly, the Museum classification begins with Mammalia followed by Ornithology and Herpetology, and then inserts "Domestic Animals (with Veterinary Surgery)" between Ichthyology and Entomology. No doubt, on Mr. Garnett's association principle, because we make pets of gold-fish and because too many insects have an inconvenient tendency to become domesticated! Seriously, on Mr. Garnett's own showing, what they have been doing at the Museum is to disarrange ten libraries and to call this arranging one.

Where a classification is objected to as radically bad, it is scarcely worth while to dwell on details; and I professed, therefore, to give only a few of the more striking curiosities of the Museum arrangement. I certainly objected to sub-classes being co-ordinated at random with their classes; and I am still unable to see why "Mineral Waters" alone of the whole *Materia Medica* should be taken out and made a separate class "co-ordinate with Therapeutics and Surgery." Why then is there not a separate head for Plaisters? Have Mustard Plaisters been excluded from the library, or merged in the general mass of therapeutical literature? Which of these alternatives has Mr. Garnett preferred, and why has he preferred either? And again, he still insists that Photography is a branch of Philosophy: why then does he not put Engraving and Etching with Philosophy, and not under the Arts? What! metals and acids? treatsises on chemicals? Surely he confounds the essential nature of the thing with the apparatus for its production!

What may properly be classed under Philosophy is, in Mr. Garnett's opinion, a mere question of words. It is strange that such a view should still survive; and stranger still in any modern classification to find no place for Science. Mr. Garnett says, indeed, that what I call Science he calls Natural History and Physics; but under neither of these heads are to be found, *e.g.*, Astronomy, Mechanics, or Chemistry, which are placed together with "Military Art," "Spiritualism," "Peace, Duelling, and Cruelty to Animals," &c., &c., under Philosophy. This is what Mr. Garnett seems to consider a Baconian use of the term. "A countryman of Bacon" may well be excused for misunderstanding the Hegelian view of the relation of Science to Philosophy; but why should he also misunderstand Bacon's own classification of the Sciences? It would surely puzzle even Mr. Garnett to justify the inclusion in Philosophy of such subjects as "Navigation," "Astronomy," and "Railway Administration." It is an idea as old as Plato that kings should become philosophers. The British Museum may claim the credit of discovering that our sea-captains and station-masters are philosophers already. Has long familiarity with the mysteries of the Museum terminology blinded Mr. Garnett to the fact that outside the Museum, at least, the word "Philosophy" has come to have a perfectly clear and definite meaning?

Mr. Garnett may find amusement in my comments upon the Museum system. But the "System" itself is more amusing than any comments that can be made upon it.

ERNEST C. THOMAS.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 3.—3 P.M. Royal Institution: General Monthly Meeting.
 5 P.M. Musical Association: "On the present Cultivation of Sacred Music in England," by C. Mackeson.
 8 P.M. British Architects.
 8 P.M. Victoria Institute: "Succession of Life upon our Globe," by Prof. Nicholson.
 8.30 P.M. Geographical.
 TUESDAY, June 4.—8 P.M. Royal Institution: "Minute and low Forms of Life," by the Rev. W. H. Dallinger.
 8 P.M. Colonial Institute: "The Angora Goat, and its Naturalisation in British Colonies," by G. Gatherall; "A Ship Canal between India and Ceylon," by S. McBean.
 8.30 P.M. Zoological: "Additions to the Menagerie in May 1878," by the Secretary; "On the Taxonomy and Distribution of Cray-fishes," by Prof. Huxley; "On the Skull of a Rhinoceros from India," by Prof. W. H. Flower; "Butterflies collected in Eastern New Guinea, &c., by Dr. Comrie," by Messrs. Godman and Salvin.
 8 P.M. Biblical Archaeology: "On the Hieroglyphic or Picture Origin of the Characters of the Assyrian Syllabary," by the Rev. W. Houghton.
 WEDNESDAY, June 5.—7 P.M. Entomological.
 8 P.M. Geological.
 8 P.M. Microscopical: "On *Meliceria ringens*," by F. A. Bedwell; "On the Measurement of the Diameter of the Flagella of *Bacterium termo*," by the Rev. W. H. Dallinger.
 8 P.M. Archaeological Association: "On an early Ercollet Roll in the British Museum," by E. M. Thompson; "On the Measurements of Ptolemy and Antoninus applied to the South of England," by G. M. Hills.
 THURSDAY, June 6.—3 P.M. Royal Institution: "Molecular Physics," by Prof. Guthrie.
 4 P.M. Royal Society: Election of Fellows.
 8 P.M. Linnean.
 8 P.M. Chemical.
 8.30 P.M. Antiquaries.
 FRIDAY, June 7.—4 P.M. Archaeological Institute.
 8 P.M. Geologists' Association.
 8 P.M. Philological: "Non-Italian Dialects of Modern Italy," by Prince L.-L. Bonaparte; "On the Quichua Language," by E. Boock.
 9 P.M. Royal Institution: "Romanticism," by W. H. Pollock.
 SATURDAY, June 8.—3 P.M. Physical.
 3 P.M. Royal Institution: "Joseph Addison," by Prof. H. Morley.
 8.45 P.M. Botanic.

SCIENCE.

Inductive Metrology; or, the Recovery of Ancient Measures from the Monuments. By W. M. Flinders Petrie. (London: Harrogate Saunders, 1877.)

THIS is an interesting book. The author's object is to deduce the true measures of the civilised nations of antiquity from accurate

measurements of the remains they have left behind them. By comparing together a number of measurements he hopes to eliminate all chances of error in ascertaining the ancient units of length, and determining the mean to which the monuments testify. A series of short lengths obtained from the monuments of a given area furnish him with the unit he is in search of; the assumption being, of course, that uneven or prime numbers, except the lowest, are not likely to have been used as multiples. Mr. Petrie, however, admits fractions among his results, and holds that "a compound length may not be a round number at all, but may consist of such numbers as $15 + 2 + 7\frac{1}{2} + 2 + 15 = 41\frac{1}{2}$ units."

The conclusions at which he arrives are conveniently given at the end of his book. He claims to have ascertained "the exact values of the Sacred Hebrew or Royal Persian cubit, the Royal Egyptian cubit, the Egyptian digit, the Assyrian *hu* or *U* [more correctly the *ammal*], the ancient Greek foot, the Olympic foot, the Drusian foot, the Plinian foot, and the Pythic foot," along with the probable errors of these determinations. He believes, too, that he has shown that the Sacred Hebrew or Royal Persian cubit was used in Greece, Mohammedan Persia, and "apparently by the North American mound-builders;" that the Pythic foot was "an Egyptian measure used also in Assyria, Persia, Asia Minor, Africa, and Sardinia;" that the Assyrian *suklu rabtu* was employed in Syria, Asia Minor, Sardinia, and Roman Britain, "and is very probably the base of mediæval English units, including the British inch;" that the digit was independent of the Royal Egyptian cubit, which was used in Asia Minor (as Herodotus states), Assyria, Persia, Syria, and Roman Gaul; while "the Babylonian foot, derived from the regular decimal division of the Egypto-Babylonian cubit," was the principal unit of Greece, and was used in Mohammedan Persia as well as by the Romans and the English. The Assyrian cubit, "identical with the early Christian Irish unit, the commonest unit of prehistoric remains, and the unit of Mexico," is held to be of Egyptian origin, like the Drusian foot, the Plinian foot, and the Philetairian foot. Mr. Petrie further thinks he has brought to light other units, "the knowledge of which had dropped out of the ancient literature on the subject;" has partly shown the average error of workmanship among different nations; and has proved all the marks on the Egyptian cubit-rods "to mark cubits and units, which are recovered by inductive examination from the monuments, and which are probably the prototypes of the greater part of the units used by the ancient Mediterranean nations." The ethnological and historical suggestions to which he believes his researches tend are certainly very bold. It is plain what inference he is inclined to draw from "the exact identity of the American mound-builders' unit with the Hebraeo-Persian cubit," "the close similarity of the Mexican unit with the widespread 21.4 unit of the Old World," or "the close similarity of the Phœnician unit to a principal unit of prehistoric British remains, and also to the Polynesian unit." But it must be remem-

bered that, even if Mr. Petrie's conclusions were as certain as he supposes them to be, we could draw no inference from a fact like the identity of two units of length in different parts of the world unless it were supported by other facts of a similar kind.

But can Mr. Petrie's conclusions be regarded as certain? When we see the careful and exact manner in which he has gone to work; when we read his chapter on the doctrine of probabilities as applied to his own researches; or when we look at the arrays of figures which cover his pages, it is difficult to remain sceptical. Nevertheless, I must confess that he has not convinced me. There are three reasons which make me doubt the soundness of his method and premisses.

First of all, his primary assumption that ancient buildings were erected according to rule seems to be a sort of *petitio principii*. It is true that he claims to deduce this result from his tables of measurements; but, as a matter of fact, he draws up these tables on the implied assumption that definite units of length can be extracted from them. Now, I altogether doubt this assumption. The architects and builders of antiquity, perhaps even in Egypt, seem to me to have worked rather according to the rule of thumb than according to any scale of measures which may have existed among them. Accuracy and exactness in measuring distances is quite modern. The ancient builder was satisfied if his constructions displayed the proportion required by his eye, or roughly approximated to a current measure of length. The reference in the Egyptian Book of the Dead to the "shortening of the cubit" is really a general reference to scamped work. On the assumption that ancient buildings were constructed with the same accurate relation to a definite unit of measure as those of the present day, it is possible to extract a definite unit of measure from them by grouping several of them together; but it is clear that the result so obtained is a fallacious one. Considering the number of ruins in the world; considering, too, that each of them must present a certain proportion and bear a certain relation to such general measures of length as the hand or the arm; it would be wonderful if units of measure could not be found by arbitrarily grouping certain portions of them together.

In the second place, we all know the ease with which figures allow themselves to assume the forms we wish. As in statistics, so in metrology, contradictory inferences may be drawn from the same set of numerals. The Great Pyramid religion is an instructive warning of the danger of applying mathematics to the history of the past and the monuments in which it is enshrined.

Then, thirdly, Mr. Petrie's data are at once too few and too arbitrary. He says, indeed, that "probably over 10,000 measurements in all have been examined," out of which more than 4,000 measurements have been selected for use. But the selected lists ought to have been confined to the measurements of single buildings or single groups of buildings, and to have been fairly exhaustive in each case. Thus, instead of

comparing together the lengths of the ruins at Abu Shahrein and Mugheir in Babylonia, of a "basalt monolith" in the British Museum, and of remains from Kalah Sherghat, the ancient capital of Assyria, an exhaustive list of measurements should have been made, for the purpose of comparison of only one of these monuments, such as, for instance, the temple at Mugheir or Ur.

But it must be remembered that Mr. Petrie himself is fully conscious of the 'certainty of a portion' of his units "being fictitious, and having no relation to the original unit employed (if there were any such in these cases)," so that the only question which can arise between him and his critics is as to the proportion borne by such fictitious units to the real ones. He believes that the real units greatly outnumber the fictitious ones; the reasons given above make me think that the contrary is more likely to be the case.

In conclusion, I would refer Mr. Petrie to some very able and (to my mind) convincing articles published by Prof. Lepsius last year in his *Zeitschrift für Egyptische Sprache*, and in the *Transactions of the Royal Berlin Academy* on the Babylonian measures. The article read before the Berlin Academy has been printed in a separate form,* as have also Dr. Oppert's attempts to controvert it, and Prof. Lepsius' replies.

A. H. SAYCE.

SCIENCE NOTES.

GEOLOGY.

Presidential Address to the Geological Society.—In recently vacating the Presidential chair of the Geological Society of London, Prof. Duncan delivered a masterly address, which has just been published in the Society's *Quarterly Journal*. This journal always ranks high among the publications of our learned societies, but the May number is especially noteworthy for its thickness, and speaks well for the care bestowed upon it by its accomplished editor, Mr. W. S. Dallas. More than thirty pages are devoted to Prof. Duncan's address. After referring to the application of the Huttonian philosophy to palaeontology, he enlarges on the geological value of exact investigations in zoology. Thus Prof. Busk's careful study of the fauna of the Gibraltar bone-caves, and his comparison of those remains with existing types, have thrown much light on the former distribution of animal life in the Mediterranean region, and on the ancient physical geography of this area. From the character of these fossils it is inferred that the surrounding country must have been well wooded in Quaternary times, and that the straits were certainly not then in existence. Malta also affords, in the character of the mammalian and chelonian fauna of its caves, evidence of the former extension of land in the Mediterranean area. The fauna of Malta in Quaternary times, including gigantic tortoises associated with elephants of various sizes, could not have subsisted upon the stunted vegetation, and in the restricted area, of the present island. Dr. Günther has brought his wide knowledge of existing reptiles to bear upon the study of these huge tortoises, and some of his unpublished writings are quoted by Prof. Duncan. Giant tortoises are still living in the Galapagos Archipelago, off the west coast of South America, and in the island of Aldabra, to the north-west of Madagascar, while extinct forms have been found in the Mauritius and in Rodriguez. Nor must we forget the huge fossil tortoises of the Sivalik

fauna in India. The isolation of these creatures on widely-separated lands is a fact full of suggestion to the student of distribution. If we assume a common origin for allied species, we must further assume a former continuity of land, extending over 150 degrees of longitude, between the Mascarenes and Africa, then between Africa and South America, and, further, between America and the Galapagos. Land-connexion between Africa, north of Madagascar, and India was long ago suggested. It may be assumed that over this wide area the gigantic tortoises spread themselves, and on the appearance of primeval man were hunted down until they were exterminated, save on those points of land which, by submergence of the lower districts, became separated from the mainland before man had followed them to these retreats. Prof. Duncan brings forward arguments in favour of this subsidence; but on this point, as on so many other subjects of interest discussed in this able address, we are prevented by space from following him, and must be content to refer the reader to the *Journal* in which the address is printed.

The Age of the World.—Mr. T. Mellard Reade, of Liverpool, has contributed to a recent number of the *Geological Magazine* a paper of much interest on this subject. It resolves itself into a criticism of Sir William Thomson's famous estimate of the world's antiquity. Starting on the assumption that the earth was at one moment in a state of uniform incandescence estimated at 7000° F. above our present surface-temperature, it was estimated that probably not more than 100 millions of years have passed since the surface became habitable. In the present essay Mr. Reade seeks to show "on what an insecure basis this tremendous superstructure of inference has been built." In the first place there are insuperable difficulties in the way of determining the average thermal conductivity of the materials of which the earth is composed; and this determination is an indispensable element in the problem. The crust is largely made up of strata varying in thickness and in conductivity, and the laminations would probably favour the retention of heat. On the whole, Mr. Reade believes that the coefficient of thermal conductivity used in the solution is too high. The result is further vitiated by our ignorance of the rate at which temperature increases downwards. Sir W. Thomson assumed as a rough mean $\frac{1}{50}$ of a degree Fahrenheit for every foot of descent, but this is an assumption to which the writer decidedly objects. If these data are incorrect, the calculations based upon them will of course need modification. The data at our disposal are, in fact, so meagre that it is well-nigh hopeless to look at present for any trustworthy results from these calculations. Interesting and ingenious as such speculations unquestionably are, they are not to be received by the geologist without suspicion. Mr. Reade has, therefore, done well to throw himself between the geologist and the mathematician, and show the one how far in this matter he may lean upon the other.

A New Fossil Bird.—It is interesting to learn from the last *Bulletin* of the United States Survey of the Territories that the remains of a bird of high organisation have been discovered in certain insect-bearing shales at Florissant, in Colorado. The relics comprise the greater part of the skeleton, and, though deficient in portions of the head, include nearly all the bones of the anterior and posterior extremities; the wings and tail are so well imprinted on the rock as to indicate even the shafts and barbs of the feathers. The fossil represents a bird of arboreal habits, with well-developed powers of flight. It belongs evidently to a high ornithic type, and is probably referable to the group of *Passeres*, or perching birds. Although the absence of bill renders it impossible to assign the species to any particular family, there are reasons for believing that it is allied to the finches. *Palaeospiza bella* is the name under

which Mr. J. A. Allen describes this new bird. Both generic and specific names are new. This specimen represents the first fossil passerine bird which has been discovered in North America.

New Extinct Vertebrata.—In the same number of the *Bulletin* which contains Mr. Allen's paper on the new bird, Prof. Cope describes a number of extinct vertebrata from the Upper Tertiary and Dakota Formations of the West. Several new genera of reptiles are established, and many new species are described. The Pliocene beds of Oregon have yielded the remains of several birds, including a fossil cormorant, described as *Graculus macropus*; a single bone indicating a new species of goose named *Anser hysibatus*; and an extinct swan on which the name of *Cygnus Paloregonus* is bestowed. The remainder of this number of the *Survey Bulletin* is devoted to descriptions of recent forms of life.

Mont Blanc: a Treatise on its Geodesical and Geological Constitution; its Transformations; and the Ancient and Recent State of its Glaciers. By Eugène Viollet-le-Duc. Translated by B. Bucknall. (Sampson Low and Co.) Now that tourists are beginning to prepare for their summer excursions, many of which will be extended to Switzerland, it seems a fit time for calling attention to this interesting volume. Its author is known as an architect rather than as a geologist, but he has been in the habit of devoting much of his vacations for years past to the study of Mont Blanc. After the annexation of part of Mont Blanc to France he conceived the idea of preparing an elaborate map of the district. With a keen eye for seizing upon the salient features in a mountain scene, and with a facile pencil for depicting what he sees, he has been able to sketch and map the mountain with great accuracy and with equal effect. Three separate views of each peak have been combined into one, and the resulting map is the product of about 500 drawings and sketches. By a peculiar method of shading he obtains the effect of the sun on the mountain at about eleven o'clock in the morning during the months of July and August. The reader must not expect, however, to find M. Viollet-le-Duc's great map of Mont Blanc appended to this octavo volume. The map is, indeed, an independent publication, and the book is the result of notes made while the mapping and sketching were in progress. Mr. Bucknall, himself an architect, had translated the other works of M. Viollet-le-Duc, and he has certainly not done wrong in offering the present translation to the English reader. It is true that a good deal of the scientific matter may be found elsewhere, but still there is a freshness blowing through much of the book which shows that the writer has been holding communion with nature in her Alpine solitudes, and has written down exactly what he saw. The author's vivacity of style is peculiarly French; and his descriptive writing is assisted by 120 sketches, generally very slight, sometimes merely diagrammatic, but always expressive. To the geologist and the physicist the book will prove far from unprofitable, but still it is to the general reader rather than to the man of science that the author has throughout addressed himself. The Alpine tourist who is anxious to learn something about the structure of the rock-masses which build up Mont Blanc, and about the origin and motion of its glaciers, will find in M. Viollet-le-Duc a pleasant and profitable guide.

METEOROLOGY.

Storm Tracks in Northern Europe.—Prof. Wild has issued, as a supplement to his Meteorological Bulletin, two sets of charts showing the monthly paths of cyclones over Northern and Western Europe during the six years 1872-7. The tracks for the first half of the period have been drawn by Baron Maydell, and for the second by Lieut. Spindler, who has also prepared the analysis of the whole. It is a great pity that a paper of such

* Die Babylonisch-Assyrischen Längenmasse nach der Tafel von Senkereh (1877).

a character is not regularly published. In the first place, M. Spindler finds that the ratio which the number of depressions coming from the Atlantic and Arctic Oceans bears to the number generated near the Mediterranean or over Southern Russia is 5:2, but of the former class hardly 50 per cent. really enter on the Continent, sweeping outside the coasts instead. Accordingly, of the storms which travel over Russia about half come from the sea and half from the land side, most of the latter being secondaries. As regards the region most frequently visited by storms from the ocean, it is found that of the five strips of five degrees each comprised between the parallels of 45° and 70° N. lat., that between 55° and 60° —i.e., that embracing Denmark and Southern Norway—is that by which the great majority of the storms, about one-third of the entire number, enter on the Continent. This proportion, however, does not hold in winter, the predominance indicated being chiefly brought out by the figures for summer and autumn. As regards the power of forecasting the direction of motion of each storm, the probability that any given storm will maintain its course unchanged for twenty-four hours is only 0.24, while it is 0.35 that the path will not swerve more than 20° on either side from its previous direction. However, only 3 per cent. of all the storms examined changed their course by 90° . If, however, two successive depressions have followed the same track, the probability is 38 per cent. that the next that comes will take the same line. The oceanic depressions arrive chiefly in November and December, and are rarest in May and June, in which latter months they never penetrate far into the country. The Continental depressions are generally of slight intensity, and only gain in force when they approach the sea. They are most frequent in spring and summer. On the average of the six years a depression appears every fourth day, but the sequence is more rapid in winter, less so in summer.

The Motion of Storms over the Atlantic.—M. Hébert, who during the recent illness of M. Harold Tarry took up the Monthly Weather Review which that gentleman had started in *Les Mondes*, and has since kept up the publication, has given in the *Bulletin* of the Association Scientifique a summary of a recent paper of his own on the "General Movements of the Atmosphere." In this he differs materially from Mr. Collins, of the *New York Herald*, and from Captain Jinman, both of whom appear to believe that storms circulate round and round the globe. M. Hébert suggests that most of the storms of Western Europe originate in the Rocky Mountains, while others, again, start from Central America and the Northern Andes!

Storm Warnings for South-west Europe.—Dr. G. Hellmann in the *Austrian Journal* for April 1 discusses the importance of an independent telegraphic organisation for the requirements of the western parts of the Mediterranean seaboard. He shows how reports from the Azores would be of the first importance to the districts in question, although they have been proved to be of slight value to our own islands and Northern Europe. The cable, however, has not yet been laid. Among other uses of the proposed intelligence system Dr. Hellmann suggests the possibility of locust warnings! The advance of these plagues over Algeria is at a regular rate, and it is quite possible to adopt precautionary measures for killing them if one knows they are approaching.

The Weather of last Winter in Iceland.—Captain Hoffmeyer has given in the *Austrian Journal* for May 15 a brief notice of the climate of Iceland during last winter. As we all remember, the period in question was singularly mild, dry, and calm, at least for Southern England, from the middle of December. In Iceland the period was remarkably stormy, changeable, and wet from the middle of October up to the end of February.

A Memorial Station to Padre Secchi.—Padre Denza, of Moncalieri, has announced by a circular the intention of the Italian meteorologists to establish a station on the Stelvio, and to name it after Secchi, who was the first originator of the mountain-stations at Monte Cavo and Grotta Ferrata.

The Mean Pressure in Europe.—In the *Austrian Journal* for April 1 Prof. Buys Ballot gives a summary of the annual march of pressure at all the stations in Europe, for which he gives regularly the deviations from the normal heights in his *Jaarboek*. The number of stations is 108, and they are classified in ten groups. The Professor promises a further discussion of the question in Part II. of the *Jaarboek* for 1872, which is not yet published.

The Mean Pressure of Vienna.—In the *ACADEMY* for May 4 we noticed Dr. Hann's paper "On the Mean Temperature of Vienna, from 100 Years' Observations," and now we have another paper on the "Mean Pressure." Both papers appear in the *Sitzungsberichte* of the Vienna Academy. The demand for these papers has arisen from the necessity of carefully determining the constants of the new Meteorological Observatory, the Hohe Warte. It is needless to say that the discussion has been carried out with the greatest care. The mean pressure is 743.7 mm., with a maximum of 745.7 in January, and a minimum of 741.7 in April. The epochs for diurnal range, on the mean of the year, are, for the maxima, 9h. 6m. A.M., and 10h. 8m. P.M.; and for the minima, 4h. 4m. P.M., and 4h. 5m. A.M. The amplitude of the day oscillation is 1 mm., and of the night oscillation 0.4 mm. Of course a considerable change takes place in the several months.

The Daily Range of Temperature.—In our columns for February 2 we noticed Prof. Wild's great paper on the temperature of the Russian Empire. Those of our readers who may not have access to the original memoir may be glad to learn that Dr. Hann gives a concise summary of the results as to diurnal range in the *Journal* of the Austrian Society for May 1.

The Distribution of Heat in a Vertical Direction in the Atmosphere.—In former numbers of the *ACADEMY* we have noticed the appearance of successive instalments of the abstract of the paper by MM. Mohn and Guldberg, "Etudes sur les mouvements de l'atmosphère." In the *Austrian Journal* for April 15 they take up a new subject, the change of temperature as we ascend in the atmosphere, a question frequently attacked previously, especially by Peslin in the *Bulletin* of the Association Scientifique for 1878. The authors deal with the question under its three aspects: (1) Air at rest; (2) An ascending current as in a cyclone; (3) A descending current as in the Föhn.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 14.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Captain Dillon exhibited a series of flint implements, collected in the neighbourhood of Ditchley, Oxon; and a number of others from the drift gravel of the Lea Valley, near Clapton, were exhibited by Mr. Worthington G. Smith.—The following papers were read by the author, Prof. Rolleston:—"Description of a Male Skeleton found at Cissbury by Mr. J. Park Harrison." The paper was illustrated by a semidiagrammatic of the pit whence the skeleton had come; the principal part of the skeleton itself, some bones of ox, goat, pig, and red deer, and, finally, a large quantity of worked flints and some lumps of iron pyrites were on the table. Much help had been received as to the preservation of the skeleton from Dr. Kelly, the Medical Officer of Health for the district. There was no doubt the skeleton had belonged to a man with a markedly dolichocephalic skull, the length-breadth index being seventy-one, but not brachycephalic, the length-height index being seventy-six; his stature had been something under

five feet, either as calculated from the long bones, or by simple measurement of the skeleton as laid out and increased by the addition of one inch for calvarial and cranial integuments. The age had been something between twenty-five and thirty, the absence of wear on the wisdom-teeth being deceptive, owing to the non-development of one of these teeth, and the small size of another. The owner of the skeleton had suffered from infantile cerebral hemiplegia, the right humerus being a half-inch longer, and the right radius $8\frac{1}{2}$ " longer than the corresponding bone on the left side, while the femora were equal in length, and the right tibia only $2\frac{1}{2}$ " longer than the left. This pathological condition, however, did not account for some very striking characters of the limb-bones, which were equally prominent on both sides of the body; these being the platycnemy of the tibiae, the anterior convexity and from side-to-side flattening of the humeri, &c. Altogether the osteological peculiarities of the skeleton were distinct evidences for its antiquity and its mode of burial.—"On the Excavation of Three Round Barrows at Sigwell near South Cadbury, in the Parish of Compton, Somerset." These three round barrows belonged to the Bronze Age; no trace of iron, except such as had been accidentally (and demonstrably so) introduced, being found in any of them; the interments in them had been in the way of cremation, and in one case the ashes had been gathered into a bark coffin, and a bronze dagger placed with them. In one barrow no interment was found, in another the ashes occupied an area of only 1' in diameter, and in both cases the bones had been carefully picked out of the embers of the funeral pile and interred apart, though in neither case in an urn. Fragmentary pieces of coarse pottery, however, were found here and there throughout the mass of the barrows, and though there were no flints to be found in the immediate neighbourhood, great abundance of chipped flints and some scrapers were found; and notably one very beautiful one by the Rev. J. A. Bennett, to whose association very much of the success of the exploration was due.

CHEMICAL SOCIETY.—(Thursday, May 16.)

DR. GLADSTONE, F.R.S., President, in the Chair. The following papers were read:—"On the Detection and Estimation of free Mineral Acids in various commercial products," by Peter Spence and A. Esilmann. The method is based on the fact that peracetate of iron even in dilute solutions has a distinct yellow colour, not perceptibly altered by acetic acid or solutions of persulphates, but instantly bleached by free sulphuric, hydrochloric, and nitric acids. The solution is made by dissolving ten parts of iron alum and eight parts of crystallised acetate of soda in 1,000 parts of 8 per cent. solution of acetic acid (25 per cent.).—"The action of Hypochlorites on Urea," by H. G. H. Fenton. The author has found that when urea is acted on by a hypochlorite in the cold, in the presence of a caustic alkali, only half the nitrogen is evolved. From various experiments it was proved that the nitrogen remains behind as a cyanate.—"On the behaviour of Metallic Solutions with Filter Paper, and on the Detection of Cadmium," by T. Bayley. The author has investigated the action which takes place when drops of metallic solutions are placed on filter paper, the extent to which the solutions spread being tested by sulphuretted hydrogen. In some cases the solution seemed to concentrate itself in the middle, in others round the edge of the spot. Dilution, temperature, and the kind of filter paper have an important influence on this phenomenon. The salts of silver, lead, &c., when moderately concentrated, give a wide water-ring containing no metal, while the salts of copper, nickel, cobalt, and especially cadmium, must be much more dilute to present the same appearance. This property of cadmium to spread itself over the whole drop is so marked that it affords an elegant means of detecting it in the presence of metals whose sulphides are black.—"On Essential Oil of Sage," by S. Siguira and M. M. P. Muir. The oil consists mainly of two terpenes—one boiling at $152-156^{\circ}$, the other at $162-167^{\circ}$ —an oxidised liquid, and a camphor. A small quantity of absolutely pure sage oil has been examined, and consists mainly of a terpene of a dark emerald green colour, boiling at $264-270^{\circ}$.—"On the Action of Bromine upon Sulphur," by J. B. Hannay. The author has investigated the evidence as to the existence of any compounds of these two elements by boiling-points, the spectrum of the vapour, specific

ravity, and vapour tension. He concludes that the action of any quantity of bromine on any quantity of sulphur is an action on the whole mass, and not in multiple proportion, but that, if at low temperatures he compound containing one atom of sulphur to two of bromine meets a body with which it can form a molecular combination—e.g., arsenic—it assumes the crystalline form in conjunction with such a body.—“On the Determination of High Boiling-Points,” by J. Carnelly and W. C. Williams. The authors have determined the boiling-points of various substances by observing whether or not certain salts fuse when exposed to the vapour of the boiling substance. The melting-points of the salts have been determined by Carnelly. The salts are contained in capillary tubes.—“On High Melting-Points,” Part IV., by T. Carnelly, D.Sc. The author has perfected his (specific) method of determining melting-points, and eliminated two sources of error. In the present paper he gives the melting-points of over one hundred substances. He promises a paper embodying theoretical results deduced from the above observations.

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, May 21.)

J. D. GODMAN, Esq., F.Z.S., in the Chair. A communication was read from Lieut.-Col. R. H. Beddome, containing the description of a new genus and species of snakes, of the family of Calamariidae from Southern India, proposed to be called *Xylophis indicus*.—Mr. L. Selater read the tenth of a series of Reports on the collection of birds made during the voyage of I.M.S. *Challenger*, containing an account of the birds of the Atlantic islands and Kerguelen's Land, and of the miscellaneous collections made by the expedition.—Mr. J. Wood Mason described several new or little-known Mantidae from India, Australia, and other localities.—Mr. H. W. Bates read a paper containing the description of new genera and species of Geodephagous Coleoptera from Central America, belonging to the families Cicindelidae and Carabidae.—Mr. G. French Angas read the description of a new species of *Tudicula*, which he proposed to name *T. inermis*.—A communication was read from the Marquis of Tweeddale, being the ninth of his contributions to the ornithology of the Philippines. The present paper gave an account of the collection made by Mr. A. H. Everett in the island of Palawan, and contained the descriptions of nine new species, beside three examples of the remarkable *Polyplectron emphanes*, of which the locality was previously unknown and specimens were excessively rare.—Prof. A. H. Garrod read a paper in which he gave a description of the tracheae of *Tantalus loculator* and of *Vamellus cayennensis*, and some notes on the anatomy of the Great-headed Maleo (*Megacephalon maleo*).

SOCIETY OF ANTIQUARIES.—(Thursday, May 23.)

JOHN CARNARVON in the Chair. The Rev. J. Baron read a paper upon a hoard of gold nobles found on a farm at Westbury, Wilts. The coins, thirty-two in number, were mostly of the reign of Edward III., bearing the device of a king in a ship, which was adopted after the battle of Sluys, with the legend, “Jesus autem transiens per medium illorum ibat.” Three specimens belonged to the succeeding reign, but were similar to the earlier coins, except the name of the king. Four bear the arms and name of Philip the Bold, Duke of Burgundy, being coined in Flanders for circulation in England, in accordance with a treaty made between the Duke and Edward III. The diameter of the coins is $1\frac{1}{2}$ inches, and the weight 20 gr. When coined they were equal in value to 6s. 8d.; but the gold in each is now worth nearly a sovereign.—Mr. Octavius Morgan exhibited a silver model of the first Eddystone lighthouse built by Winstanley, which was probably made in 1698.—Mr. Baldry exhibited a bronze statuette of an Egyptian functionary of the nineteenth or twentieth dynasty. The lower part of the trunk is lost, and there are traces of a gilded collar. The casting was made on a sand core, and an iron rod was placed inside to give the statuette, which measures twenty-six inches, greater strength. This object was found near the pyramid of Gizeh.

PHYSICAL SOCIETY.—(Saturday, May 25.)

PROF. W. G. ADAMS, President, in the Chair. Mr. D. Blaikley read a paper on “Brass Wind Instruments and Resonators,” describing an attempt he has made to

carry into some detail certain acoustical investigations of the late Sir C. Wheatstone. A method by which the positions of the nodal points in a cone and in a bugle had been fixed, was explained; and it was shown that a complete cone cannot be used by the lips as a wind instrument; that conic frustra cannot give resonance to the same series of notes as complete cones, and that, therefore, the conical form must be modified; and, as this modification of form makes the position of a node for every note required more or less coincide with that of the lips, so will the instrument be more or less perfectly in tune. Experiments were shown to illustrate the effect of varieties of form in producing different qualities of tone, and evidence was given of the existence of very high harmonic or partial tones in the low notes of wind instruments. In the trombone the ninth partial tone (three octaves and a tone above its prime) was thus proved to be sounding, and partial tones up to the sixteenth have been heard. Sir W. Thomson pointed out the connexion between the range of a musical instrument and the phenomena observed in a trumpet-shaped bay between high and low water; he also considered that an investigation of the overtones due to the cavity of the mouth would well repay research in explaining the influence its shape has on the vowel sounds.—Dr. Guthrie placed on the table a communication on salt solutions and attached water, and on the separation of water from crystalline solids in currents of dry air, in continuation of his researches which have already been published. He also showed the effect of a steam jet in boring through a block, mainly with a view of obtaining suggestions as to the use of such a method in the commercial preparation of ice.—Mr. Rutherford then showed a photograph of the solar spectrum from the line E to H taken by means of a grating. By means of a heliostat he concentrated the rays on a lens within a collimator, which in relation to the observing telescope was of considerable length in order to admit as much light as possible, and the grating was moveable. The enlargement was effected by inserting a lens near the focal point of the observing telescope, and he used a sensitive collodion which gave the greatest sharpness of definition about the line G.—Sir W. Thomson, in continuation of the communication made to the society at its last meeting, described the effect of torsion on the electric conductivity of a tube of brass. He showed that the effects of pull and thrust were different, and that in the case of a tube, as in the case of a plate, there is a diminution in conductivity in the direction of pull; in the case of the tube, however, the components of the forces result in a sort of echelon arrangement as regards conductivity.

FINE ART.

THE INTERNATIONAL EXHIBITION, PARIS, 1878.

(First Notice.)

THE interest of an exhibition of this nature lies, not in the novelty of the works placed before us, but in the opportunity which they afford for comparison on a vast scale of, what can be called only by courtesy, the schools of the different nations. Of schools, indeed, there are but two—the French and the English. In this enormous crowd the little group of English artists alone show a character and quality of sentiment wholly distinct from the character and sentiment of the French school. All other nations are not only deeply imbued with traditions of old derived from France, but are linked to her at present by closely approximating tendencies and aims.

Immeasurably inferior to the French, both in point of numbers and in all that relates to matters of practice and knowledge, the English school has, however, pursued its own path, while the rest of Europe has followed the lead of France. The French school is, in fact, the school of the Continent. Ever since the days when the theories of Winckelmann and Lessing found a practical exponent at Paris in Louis David, the North and South, Germany and Italy alike, have followed the direction and obeyed the impulses of France. The line taken by Kaulbach in obedience to the warlike and religious enthusiasm which laid hold on Germany in 1814 may at first seem to be an exception. It will, however, be found on examina-

tion that it was but an adaptation of the principles laid down by David—an adaptation of the principles and practice of the Classicists to another order of subjects. The direction was substantially the same, although the point of departure seemed different. Since the beginning of the present century the rule of the Classicists has only been seriously disputed by the Romantists, and the Romantists, like the Classicists, were the children of France. The Romantic movement, inaugurated in literature by Mme. de Staël, was inaugurated in art by the group of which Eugène Delacroix was the chief. It not only modified choice of subject, and the nature of the ideas which it was the object to express, but it revolutionised to a considerable extent the forms of expression, and profoundly affected both theoretical principles and actual practice. In matters of practice, the methods and style of the English school, which, unlike the rest of Europe, had remained almost a stranger to the teaching of David, acquired, as represented by the works of Reynolds and Lawrence, an enormous influence with the leaders of the Romantic movement. To the qualities of sentiment and colour which distinguished our great portrait-painters they attached a cardinal importance. There were those who, with the passion of deep conviction, formulated as a principle the expression of the subject by colour rather than by form—a doctrine the very reverse of that held by the Classicists, and which led when applied by the extreme members of the party, not only to neglect of construction and composition, but to neglect of outline of mass and general arrangement.

The generation which witnessed the heated contests of 1820, which witnessed the days when the opening of the Salon was a signal for battle between groups of eager partisans, has almost passed away, but the present exhibition shows us on all sides how wide has been the action of the movement with which the name of Delacroix is indissolubly connected, and how deeply it has leavened modern art. Take, for instance, the works of some of the most celebrated painters of the day, the works of men so diverse as Henri Lévy in France, and Makart in Austria, and we see that both alike derive from the days of 1820. The *Salomé* of M. Lévy, and his decorations for the chapel of St. Merry, exhibited in the section of the *Ville de Paris*, show the same lavish use of all means of picturesque effect, the same devices for occupying and amusing the mind by variety of line and play of light, the same vivacious desire to please the eye by a gay assemblage of variegated hues, as distinguish the vast and entertaining canvas on which Herr Makart has depicted the *Entry of the young Emperor Charles V. into the City of Ghent*. Even the tendency to give to historical subjects an anecdotic turn is also common to M. Lévy, and to his weaker brother Herr Makart. It has, indeed, always been a reproach to the greater part of the Romantic school that they were ready to satisfy the demand for amusement even at the expense of themes which require serious study as well as intelligent treatment. M. Lévy, when he has to show us St. Denis preaching the Gospel, scatters around the saint in picturesque groups a lively audience of gipsies, and, instead of constructing his landscape background sculpturally, as is invariably done by those who have the instinct of mural decoration, who possess that art which “respects the wall,” M. Lévy gives us interlacing boughs of trees and waving masses of foliage, and white clouds fleeting across the blue sky. Mural decoration is, indeed, always treated more or less pictorially by the class in which M. Lévy must be reckoned, and the works of this order executed by Herr Makart at Vienna show the same tendency to conceive of the subject, not in relation to the building of which it should form a part, but as an independent whole, as a “picture” one of the legitimate objects of which is to lead the eye into space, to create illusion, to

cause us, in short, to *forget* the wall. In like manner, too, just as M. Lévy sees in the solemn preaching of the destined martyr an opportunity for amusing the spectator with the variety of types to be found in an assemblage of wildly picturesque Bohemians, even so Herr Makart in the *Entry of Charles V. into Ghent* selects, not the terrible drama of Spanish and Catholic oppression, full of historical importance and local colour, but the prettiness of a gay pageant which might have been the pride of any great city, spiced by the light comedy which raises a smile at the expense of the austere boy-pupil of Cardinal Granvelle gravely rebuking the *déshabille* of a troop of little dancing-girls who form part of the show.

This tendency to elude the more serious aspect of a subject, to seek refuge from the severe exigencies of the heroic in the picturesque; to be satisfied with ingenious and graceful arrangements rather than encounter the heavy toil of slowly-elaborated compositions; to seek in the first place for all means of pleasurably irritating the eye by the sensuous seductions of colour rather than to address the mind through the eye with the results of ripened study of form—these are the weaknesses of the Romantists, but they have their strong side also. It must not be forgotten that during the present century they have enlarged the borders within which men had hitherto moved, by directing their attention to an aspect of the real world which had been previously to a great extent ignored. Art is based upon the real; it is based upon that which exists, and all honest interrogation of nature must furnish valuable results. Not only have strong men, such as M. Meissonier, come out of the ranks of the Romantists—Meissonier, whom the author of the *Massacre de Scio* proclaimed to be “le maître le plus incontestable de notre époque”—but the leading preoccupations of the younger painters of the present day may be traced to that impulse to seek out aspects of life admitting of close approach and intimacy which derives from the Romantic movement. The all-absorbing desire to be true to nature—to *faire vrai*—and to be “modern” at any cost, which distinguishes the band of which M. Gervex is perhaps the strongest representative—this desire was born, in truth, of that liberty of choice which was claimed by the leaders of the Romantists. The Moderns, like the Romantists, have indeed their left wing. Just as among the men of 1820 there were those who could be justly reproached with sheltering their indolence and incapacity for serious study under exalted pretensions to “colour,” even so do the Impressionists, the left wing of the Moderns, of to-day attempt to evade all criticism of the insufficiency of their knowledge and acquirements by appealing to the force of their “impressions.” But a school so great as that of France can afford room for follies and exaggerations. The extravagance of those who proclaimed Delacroix their leader (those who placed one single attribute of form—the attribute of colour—above all others) awakened at least the attention of the Classicists by whom it had previously been neglected; and in their turn the Moderns, who, in their eagerness for faithful reproduction of no matter what, often forget the first principles of art, are amassing for us a vast experience, which may afford materials for the renewal of types and subjects which have now become conventional.

Like the Romantic movement, the Modern movement has now caught hold upon the other nations of Europe, and when we see this further proof of the enormous influence of the French school; when we see its numbers, its discipline, and its strength; it is impossible not to ask to what is this weight and superiority due. I cannot but think that it is due in great measure, not only to national aptitude, not only to the logical force with which the French always pursue any given idea and work it out to its ultimate conclusion, but to that very system of Administration against which a strong opinion is now in course of formation in the studios of Paris.

What does the Administration do for the Fine Arts in France? In the first place, it supports great schools, the schools of Paris and of Rome; and, in the second, by the commissions which it bestows it directs the training given in those schools, it fosters the production of works which could only find a place in edifices of vast size, such as palaces and public buildings. The action of the Government schools must in one respect be allowed to be in the highest degree beneficial. The *penonnaires de Rome* have a sense of the dignity of their profession which is scarcely to be found, even among the most distinguished men, outside their ranks. If they do not come back from Italy with the fire of genius, they come back having received a training which directs their aims towards a high ideal, and are ready to suffer for the honour of their art. You do not find the canvases of Cabanel the common property of knots of picture-dealers, and Delaunay will prefer never to have sold a painting to seeking fortune by taking his cue from the tastes and fashion of the moment. It is, however, urged that the set routine of the schools stifles originality; but the mere existence of a talent such as that of Delaunay or of a man like Gustave Moreau is a proof to the contrary. The mere fact of regular training in a certain set of formulas will not take away or give powers of conception and invention, but it will and does give, according to the capacity of those trained, powers of execution and command of the tools with which to work; and the certain prospect which is ever before the student of being able sooner or later to put himself to the proof on work of a monumental character sustains him through the long years of necessary preliminary labour and study.

But there is another side to the picture, the side which makes all endowment a dubious benefit. Until a machinery can be devised which shall prevent places from being jobbed, which shall prevent the rule of incompetent officials, those who desire to set the Fine Arts free from State control can always make out a strong case.

E. F. S. PATTISON.

THE GROSVENOR GALLERY.

(Second Notice.)

MR. CECIL LAWSON'S large picture, *In the Minister's Garden*, leads off the landscape art of this exhibition. It is a potent work, and has made on all sorts of spectators that impression which is the natural outcome of power. Certainly few British landscapes of recent years could be matched with it in this respect; it reminds us more—but not of course with any taint of imitation—of the vivid courageous manner which used to distinguish the earlier works of Mr. Anthony—a painter, by the way, whom we regret not to find represented in the Grosvenor Gallery. Mr. Lawson gives us a very wide space of varied English country, laying great stress on his foreground, which sends everything else back, strong though the manipulation is all over the canvas. A fir-tree rises in front over a luxuriantly free growth of hollyhocks, cabbages, nasturtiums, peas, marigolds, and further to the right, roses, poppies, &c.; beehives are there also; then fields, cottages, various small scattered figures, trees, fields again, and a hilly ridge rising towards the white-clouded blue sky, speckled with a few drifting birds. Natural abundance, open space, strength of tint, all united with a general simplicity in the point of view and atmospheric conditions, are dominant qualities in this excellent picture, in which, while all is strong, nothing appears strained. Much as we value the *Minister's Garden*, we prefer to it Mr. Lawson's second and rather less large picture, *In the Valley, a Pastoral*, which we remember enjoying some years ago at the Royal Academy. This is pre-eminently graceful, and poetic in its grace; it affects one like a snatch of delicate descriptive lyrical verse. Blue is the keynote of the colour: blue in the river, the distance, the sky, the shep-

herdess with her straggling flock. A third work by the same painter is named *Strayed, a Moon-light Pastoral*; nor would it be fair to speak of this with any less praise than of the other two. A few sheep are on high ground overlooking the Tyne and its miscellany of buildings, seen with luminous dimness by the light of the moon, whose blurry edges accord with the generally moist atmosphere. Even had we never before seen any productions by Mr. Lawson, what he now shows in the Grosvenor Gallery would prove to us indisputably his possession of the three precious qualities—strength, sweetness, and sentiment. We hardly know that he requires to be on his guard against any particular misdirection of faculty, and can only hope that he will continue to paint his best, without laxity on the one hand, or over-demonstration on the other. Facility, of which no doubt he already has abundance, and will from year to year acquire still more, is a serious danger, as well as a great opportunity. Mr. Whistler contributes to the landscape section three “Nocturnes” and a “Harmony.” The nocturnes are respectively in blue and silver, in blue and gold, and in grey and gold; the first two being river scenes, and the third a street scene. All these are of Mr. Whistler's finest quality; or in other words, according to their own special standard, unsurpassable. Perhaps of the three we should prefer the blue and gold; but it is difficult to choose. The *Harmony in Blue and Yellow*—a quiet sea meeting the sandy beach—is also excellent. Mr. Armstrong gives a landscape treatment of *Ariadne Abandoned by Theseus*: a dreary scene, streaked with the beauty of flowers—a hard line of dark sea below a yellow sky—and to the right the reaching hands of the forlorn princess. Other principal landscapes are *A Pastoral*, by Mr. Mark Fisher; *The Coming Storm*, by Mr. Legros, with two stark tree-trunks, a pond, and the collision of vapours in the sky; *March Weather*, by Mr. Boughton, with a woman trudging on a country path, and a windmill beyond the sloping ground; *Twilight by the River-mouth, Oneglia*, by Mr. George Howard; *The Rocks Assembling*, by Mr. Stuart Wortley; and *Vesuvius from above Pompeii*, by Mr. Barclay.

We must now revert to the figure-pieces, which our opening review did not by any means exhaust.

Mr. Strudwick's *Passing Days* seems to be a general favourite: the symbolism is moderately easy to decipher, but any difficulty which may at first have existed has been cleared up by the artist himself, who supplies, in Mr. Blackburn's handy illustrated catalogue, an abstract of his theme. Man, attended by Time and Love, is watching the past and passing days: those of childhood have already gone down into the mist; behind come the future days, ending with decrepitude, and the final apparition of Death. The period of advanced middle age hardly finds a representative. Mr. Strudwick, who evidently inspires himself out of the rich oracular fumes of Mr. Burne Jones to a large extent, has produced here a picture with an ample sufficiency of appropriate and well worked-out thought. His manner runs into two extremes: that of the quaintly angular and hard, and that of the prettified; all the youthful faces, broadly speaking, belong to the latter category. Making fair allowance for a painter at an early stage of his career, we can join in with Mr. Strudwick's eulogists: not that we think his style perfection, or his idea a portent of profundity, but that he is thoughtful, diligent, and artist-like. Mr. Albert Moore always shines where the pure aim after art—in form, and more especially in inter-relations of colour—is concerned; as for meaning, he has for several years past set that aside as surplussage. His large picture of *Birds*, a female figure looking up with a canary on the floor as focus of the colour-scale, and his small example, *A Study*, also a woman in yellow, are choice specimens: one can linger long and enjoyingly over both, as soon as one accepts the painter's point of view. We may

ay the like, but in minor degree, for Mr. Armstrong's picture, which, discarding all attempt at abstract invention of subject-matter, is simply named *Three Female Figures on a Marble Seat, with Orange-blossoms and Marigolds*. There are also a pea-hen, a blue unvaried sea, and a whiteish horizon, with an upper sky which gains a little blue. In respect of painting, perhaps the best thing here is the tone of the marble seat; while the least satisfactory (though it has some true connexion with the general scheme of colour) is the brownish-pink tendency of the flesh-tints. *The Rivals*, by Mr. Boughton, is one of his happiest hits: the subject seems to have presented itself with concrete spontaneity to his bodily or mental eye, and has been realised with equal directness—neither laborious nor negligent. Two young masons are hammering at a stone block, under the gaze of the woman whom each of them would fain be courting: a wreath of smoke ascends from a low point in the foreground up towards the right. Mr. Leighton contributes one of his best portraits, *Miss Stewart Hodgson*: a small girl in dark-red velvet and fur, standing on the brown floor, with a blue carpet-fringe in front running parallel to the frame; plump and rosy, with unoccupied hands. Another portrait of very superior calibre is that by Canon, *The Queen of Denmark*; precise but not meagre in general style, with a Rubens-like treatment of the flesh—somewhat harder, however, than was the mode of the great Fleming. Mr. Collier also exhibits an able portrait, *Mrs. Charles Beatty Pownall*, with unaffected expression, and delicately-mottled flesh-tint. Mr. Halle contributes four portraits, of varying merit: perhaps that of *Mrs. Poynter* ranks highest; also an ambitious personification, *The Rain-cloud*. *The Little Daisy* of Mr. Forbes Robertson may likewise be cited. There is much pleasant matter, pleasantly put together, and dealt with in an unpretentious but at the same time elegant style, in Mr. Hennessy's *Fête-day in a Cider-orchard, Normandy*. Miss Evelyn Pickering, with her *Venus and Cupid*, shows herself an accomplished hand-maiden in the temple-precincts of the Burne-Jones cult. *The Bell-ringers*, by Mr. Wills, is well-varied in action, not in facial type, for the whole batch of boys have a strong family likeness.

In the water-colour section the largest exhibitor is Mr. Richard Doyle. Some of the subjects are out of his true line, and not satisfactory: others are inimitable in their way. *Manners and Customs of Monkeys* is irresistibly comical, representing the monkeys of Darfur, which, it seems, get drunk on a kind of beer liberally tendered to them by the natives, and are then led off into captivity, one holding on by the other, a negro leading the foremost of the string. Equal to this is another very ludicrous conception, *The Witch drives her Flock of Young Dragons to Market*; and only a little less successful a comparatively large drawing, *The God Thor drives the Dwarfs out of Scandinavia by throwing his Hammer at them*. Lady Waterford, however, in virtue of her fine sense of style and colour, may be regarded as the most important contributor of water-colours. *Christmas*, "the Lord of the Season always sends his representative to receive homage and an offering," is a graceful and pathetic invention: a young mother and her infant, sheltered from the deep-drifted snow which is visible outside, are tended with rough yet kindly solicitude by a group of labouring people—the entire aspect of the scene being assimilated to that of the Madonna and Child adored by the shepherds. *The Parable of the Marriage-supper*, illustrating the text "compel them to come in," approaches near to the quality of Italian art of the sixteenth century, so far as the main current of feeling and characterisation is concerned; and *The Prodigal Son*, clasped in the long embrace of his father, is marked by great depth of feeling. Other good exhibitors are Messrs. W. H. Millais, Crane, Poynter, Howard, Jopling (*Wallflowers*), and Simms

In sculpture the work which excites most attention is the *Geraint and Enid* of Princess Louise. There are seven horses close together here, and an eighth in the distance: of course, anything but an easy matter for even a skilful hand to manage. The movement is consentaneous, not however particularly vigorous; but the work of a lady and a princess is assessed from a point of view rather different from that which applies to a professional sculptor. W. M. ROSSETTI.

THE EXHIBITION OF AMATEUR ART AT LOWTHER LODGE.

ON Wednesday week there was opened, in the splendid brick mansion near the Albert Hall known as Lowther Lodge, a show of various kinds of artistic productions. Attracted by the term "amateur," I paid it a visit, and I must say, in all honesty, that but for the modest disclaimer there is little to distinguish these works from those of professional artists, so light is the sprinkling of the less-masterly sort which one naturally expects to find in such a collection. The sketches of the Hon. Mrs. Hussey, Mrs. Bridgman Simpson, and Miss F. Blake, are beyond praise for their vivacity, fidelity, and technical accomplishment. Several other portfolios contained clever and decidedly effective works; but the subjects were either less attractive in themselves or the artist's eye was not quite so truly master of the situation as in those named. Among some very fair examples, however, were the sketches of Lady Gordon, Lord Windsor, and another distinguished amateur, whose portfolios were to be seen on the tables in two or three of the rooms. I found one example only of amateur illumination, in the form of a sort of Family Record by the Duchess of Cleveland. Of course her Grace will not suppose herself equal to a Van Eyck or a Clovio, but she may be congratulated on having produced a piece of very presentable work, done evidently with a loving, patient hand. I should myself like to see more of the sort of work which we are told the gods are pleased with. Slipshod flower-groups, or mere roughly-designed and coarsely-finished sentences from poetry or Scripture, are not the things to bring out the best qualities of illumination. Only patient, faithful book-work of at least half-a-dozen pages will really give the necessary training for both eye and hand. Such amateurs as the Duchess of Cleveland can appreciate the labour and the devotion needed for the pursuit of one of the most beautiful and fascinating of occupations, and will be among those who most thoroughly delight in the perusal of the charmingly exquisite *chefs-d'œuvre* of the miniaturists of mediæval Europe.

The embroidery, lace, &c., judging from comments which I overheard, must have been wonderful, and much of the wood-carving is far above the average of mere amateur performance. I may add that the copies, such as the *St. Roche* of Mrs. Hugh Seymour, were in two or three instances really fine. On the whole, possibly the success of this display of aristocratic art-talent may establish a good argument for a more frequent display, or, better still, for the formation of a Society of Amateurs whose exhibition should form part of the regular attractions of the season.

J. W. BRADLEY.

NOTES ON ART AND ARCHAEOLOGY.

THERE are now on view at Messrs. Darnley's, the Quadrant, Regent Street, two pictures by Mr. Cheltenham Wake which are of a nature to attract visitors. They are of the order of art which Mr. Frith has this year made as popular as ever. They represent a shorter "road to ruin" than that which is indicated by the popular Academician: the first picture representing the interior of a Casino, and the second the public parlour of an inn, in which a coroner is holding an enquiry into the death of a young woman evi-

dently cast up by the tide. The Casino is probably in London: the inn, we are informed, is the Falcon at Gravesend. Mr. Cheltenham Wake is by no means a master of the technicalities of his art—he is wanting in colour and draughtsmanship; but he is endowed with a certain skill in portraiture, and, still more notably, with some gifts of dramatic invention. Thus the suggestion of a crowd surging in at the parlour-door, but seen only by reflection in the mirror on the mantelpiece, is sufficiently clever; and many of the incidents of the evening at the Casino, which is the beginning of the ruin of the heroine of these pictures, are observed with indubitable keenness, and recorded with some piquancy. There is a large public that will derive not only interest but pleasure from an inspection of these works, though their purely technical qualities are beyond question inferior to their merits of dramatic power and observation.

WE understand that on several days during the middle of June there will be sold at Messrs. Sotheby's the large and much talked-of collection of engravings and woodcuts formed during fifteen years' diligent collecting by the late Mr. Michael Caspari. Many of the woodcuts were exhibited at the Caxton exhibition, and it is in this department of art that the Caspari collection is deemed rich, not only in the number of specimens it contains, but also in their quality.

THE publishers of *L'Art* have just produced a brilliant and large etching sure of instant popularity. It represents the Place de l'Opéra on a sunny summer afternoon, with just such an effect as may be found there during any of these present days: the Place alive with the movement of prosperous wayfarers, and behind it the lines—now massive, now delicate—of the great Opera House. The etching of architecture has always presented difficulties; and we do not opine that Mr. Mitchell, in his agreeable work, has been wholly successful in overcoming them. Some sense of solidity may be wanting to the treatment of the lower storey of the Opera House and of the vast flight of steps by which it is approached. But in the main the work is very creditable as a generally veracious and attractive representation of an attractive side of Paris and Paris life.

WE find that it was not the case, as we thought we had reason to believe, that the picture of Old London Bridge sold at Mr. Heugh's sale was among those offered to the choice of the nation by Mr. Wynn Ellis. Mr. Wynn Ellis's bequest included none of his English pictures, that part of his collection having been left to his heirs.

THE death is announced of M. Riesener, a French painter of some distinction, at the age of seventy.

WE are glad to notice that the attempt to reproduce the features of the art of the Assyrian empire, and to adapt its forms to the requirements of modern decoration, has met with some success. Mr. A. Hays, an amateur sculptor, has executed a pair of statuettes representing the two Assyrian kings Sennacherib and Assurbanipal or Sardanapalus. These statues, which are exact reproductions from the figures in the bas-reliefs, are now supplemented by a female figure representing the queen of Sardanapalus. This figure is reproduced from the bas-relief obtained from Kouyunjik in which the queen is represented as banqueting with the king. The forms and features and the elaborate embroidered drapery are rendered with most scrupulous fidelity.

IN addition to these statuettes there are two small reproductions of the head of a winged bull and one of the lion weights, which are most faithful in their rendering, and form interesting examples of the conventional treatment of animal life which is so marked a feature in the art of the Assyrian empire. Mr. A. Jarvis, of 43 Willis Road, Kentish Town, has obtained from Mr. Hays the right of reproducing these works for the benefit of such as may wish to possess some *souvenirs* of the greatest of kings.

At the recent sale of Daubigny's works his magnificent landscape, *Vendange en Bourgogne*, was bought for the Louvre for 10,000 fr.

It is strange that the Germans, who were the last to join in the Paris Exhibition, should be ready almost first. The Belgian section is not yet opened, nor is that of French sculpture; but with these two exceptions the whole of the Exhibition can now be seen, though in parts it is still very unfinished. The English section, as before stated, is the most popular.

Two prizes have lately been awarded by the French Academy of Fine Arts for works on art. One of these is an essay on art criticism, by M. Bougot, and the other *L'Egypte à petites journées*, by M. Rhoné. The prizes, which are derived from the Montyon foundation, are worth 1,000 fr. each.

A VERY characteristic portrait of Lessing, painted from the life by Anton Graff, is at present exhibiting at the Kunsthalle at Hamburg with a view to its ultimate sale. There are several portraits known of Lessing, but few of them have the striking individuality of this, which was painted in Berlin in 1771, and is the original of many copies.

AN Etching Society has been started at Weimar under the patronage of the Grand-Duke. Several of the most distinguished of the Weimar colony of painters belong to it. The first number of the Album, which it has put forth as a tentative effort, is only published in a very small edition; but if it find favour with the public, other numbers will follow of larger extent. The contributors to the present publication of the society are Brendel, Danz, Koken, W. Linnig, sen., Linnig, jun., Malchin, Weichberger, and Von Gleichen-Russwurm.

SOME further particulars are given by M. Duranty, in the *Chronique des Arts* of last week, concerning the restoration of the great altar-piece of the *Last Judgment*, by Rogier van der Weyden, which, as before mentioned, is now being exhibited in one of the Salles of the Louvre. It appears that this celebrated work, which ranks next after the *Mystic Lamb* of St.-Bavon as the greatest production of the Early Flemish school, has been for no less a time than three years in the hands of the administration of the Louvre undergoing treatment. Like Michelangelo's *Last Judgment* in the Sistine, this work had also suffered from the prudery of an age which would not permit even lost souls to appear without clothing. All the little naked figures of the composition, which were painted with a wonderful knowledge of anatomy, considering the date of the work, had been provided with gaudy drapery or else hidden by means of additional flames; other parts had also been retouched, and the picture altogether was in a bad state. By the most delicate treatment, however, it has been found possible to remove all this hideous over-painting without destroying anything of the original colour, which, according to M. Duranty, who is an excellent critic in such matters, remains as intense and brilliant as when this altar-piece was first set up by Chancellor Rollin in the Hospital of Beaune in the year 1477. It is stated that this interesting work will only remain for two months on exhibition at the Louvre, the hospital at Beaune being naturally desirous of regaining its "restored" patient. The rest of the world, however, can scarcely help regretting that this important work of Flemish art should not remain in the National Museum.

AN exhibition of heraldic art has lately been opened in the Vienna Museum für Kunst und Industrie.

THE *Zeitschrift für bildende Kunst* opens this month with an article by W. Bubeck on "Bourgeois Dwellings in Belgium in the Sixteenth and Seventeenth Centuries." So many of these delightfully picturesque habitations are being swept

away, even in the smaller towns of Belgium, that it is to be feared that future writers on their characteristics will be fain to speak of them as things altogether of the past. At present, however, Herr Bubeck is still able to quote many existing examples, several of which are given in illustration. The works of Wenzel Jamitzter, the famous goldsmith of Nürnberg, are not so well known as those of his great Italian contemporary, Benvenuto Cellini, though they often rival his in beauty and delicacy of workmanship. In particular the magnificent table-ornament preserved so long in the Merkel family, but recently acquired by the Germanic Museum, may compete with any Italian work in grace of design and exquisite fineness of detail. An illustration is given of this beautiful specimen of the goldsmith's art in this number, and Herr Bergau writes a critical and descriptive account of it. The other articles are by R. Redtenbacher, who makes known some particulars respecting the Palazzo S. Biagio della Pagnotta in Rome, which he believes to have been a work of Bramante; and the conclusion of the learned treatise by Dr. Julius and Ernst Ziller on the Theatre of Dionysus at Athens.

THE STAGE.

MR. G. L. GORDON'S *Auld Lang Syne*, produced at the Park Theatre on Monday last, is not entitled to be called a good comedy, but it indicates some amount of dramatic faculty in the author, and as the production of a new writer it well deserves notice. The comedy, which is in three acts, depends upon the old motive of a wife who has committed bigamy, and is subjected in consequence to the persecution and extortionate demands of her former husband, who, discovering her peaceful retreat, makes compliance with his wishes the price of his silence. To speak more accurately, Mr. Gordon's heroine, Mrs. Baxter, has really not committed bigamy, either in intention or in fact; for it appears that her rascally deceased husband has simply been personated by an equally rascally brother, who, aided by a strong family resemblance, is able to impose himself upon Mrs. Baxter in the character of the dead man. As this fraud, however, does not become known till the close of the play, it does not materially affect the relations of the parties. Mrs. Baxter has at least no doubt that she has unwittingly married again when not free so to do; and, as she has been guilty of concealing from her husband all knowledge of her former marriage, her embarrassments are necessarily considerable. It is, moreover, her sad fate to be subjected, not merely to occasional visits from her supposed husband—who calls himself Herr Rosenthal—but to a constant persecution at his hands, arising from the circumstance that he has been enabled to gain the confidence of Mr. Baxter, and to raise himself to the position of confidential clerk in his manufacturing establishment. It happens, however, that a guardian angel hovers over the lady in the person of one Cecil—a friend of Baxter's and an old admirer of Mrs. Baxter—who, being cognisant of her secret, plots to release her from her difficulties. Cecil's efforts, however, only create fierce jealousy on the part of Baxter, which ends in a separation at the close of the second act. The third act concludes with the detection of Herr Rosenthal as a convicted criminal by the instrumentality of Cecil, who, to complete his generous deed, rescues Mr. Baxter from the ruin in which the evil machinations of Herr Rosenthal had involved him, explains the true position of affairs, and restores the persecuted lady to the bosom of her husband and the society of her child. The most obvious defects of the piece arise from the common faults of inconsistency and insufficiency of motive. Most people who are compelled to choose between two evils are fain to accept the lesser. Not so, however, in comedies by inexperienced writers. To confess to her husband that she had deceived him in pretending to be a

spinster would, no doubt, have been painful to the lady; yet the temptation under which she laboured, arising from the unhappy nature of her first choice, furnished at least some approach to palliation. It must also be conceded that it would have been a terrible thing for Mrs. Baxter to have to tell Mr. Baxter that she had discovered too late that their union was null and void. These miseries, however, great as they would be felt to be, are incomparably less serious than those which the lady voluntarily prefers. For she is not only branded with disgrace, and driven from the presence of her husband and her child, who is forbidden to mention her name, but her husband is left without adequate warning in the hands of a designing scoundrel who affects a German name and German accent, and is to Mrs. Baxter's knowledge acting with sinister intentions. Nevertheless, what are technically known as "the situations" of the play are brought about with skill, and some of the scenes are genuinely pathetic. Mr. Gordon's dialogue is, however, unfortunately open to a good deal of objection. He is so anxious to garnish his work with smart sayings—apparently in imitation of Mr. Byron—that he constantly introduces witticisms, sometimes of a clever, but more often of a strained and feeble kind, without much regard to their appropriateness to the occasion. He seems to lack also a sense of harmony and fitness in other respects more distasteful to the feelings of an audience; as when he permits Cecil to assail Mr. Baxter in the very crisis of his sorrow and humiliation with coarse banter and heartless jests, which, though not meant to be ill-natured—for Cecil, it will have been observed, is the ever-present and beneficent hanger-on familiar in modern comedy—are not the less ill-timed and offensive. The minor personages whom the author has introduced indicate some sense of humorous character, but are rather feebly sketched, and moreover but loosely connected with the main purpose of the story. The acting of *Auld Lang Syne* is creditable to a suburban theatre. Miss Emmerson, who sustains the part of the heroine, has a considerable command of tender expression, and seems to want little but a more chastened style and just sense of proportion in her efforts to raise her to a leading position on our stage. Her performance in the scene in which she obtains a furtive interview with her child is touching in a high degree. Mr. Gordon performs the part of Cecil in his own play with excellent self-possession; and Mr. Desmond's performance of a minor part exhibits a promising degree of eccentric humour.

As the recent performances at the Gaiety Theatre on behalf of the Shakspeare Memorial Fund are stated to have resulted in a net profit of 450*l.*, Miss Kate Field's association of the poet's name with the "telephone harp," and the ghost of "her ancestor, Nathaniel Field," and "that greatest showman upon earth, P. T. Barnum," may be considered to have been attended with a substantial consolation. It is to be regretted that the Memorial Committee do not appear to have felt the force of the objections that have been urged against the proposal for erecting a Shakspeare theatre in the town of Stratford-on-Avon. That the town "ought to possess a fine Shakspeare library, open to all comers," is an opinion on which few persons will differ from Mr. Furnivall. The proposed Stratford Shakspeare Museum is also unobjectionable; nor is there anything to be said against a Shakspeare theatre or school of acting, except on the score of the locality chosen. The truth is that a provincial theatre is necessarily incapacitated for sustaining a high standard of art, from the impossibility of attracting, save under special circumstances, a numerous and cultivated audience. Nothing, after all, affords so good a stimulus to worthy work as what the political economists before Mr. J. S. Mill used to call "the effective demand;" and, though we are far from thinking

at a management can do nothing to raise the taste of audiences, it must be manifest that actors of genius and cultivation must quickly lose heart if they fail to obtain intelligent appreciation. If this were not so we should occasionally find fine performances in small country towns; but everyone knows—and certainly no one knew better than Shakespeare himself—that the capital is the only real nursery of dramatic genius. If the object of a Shakespearean dramatic theatre—which appears to derive its chief support from a wealthy amateur in Stratford—should be carried out, it is perfectly safe to predict that the result will in no way tend to the honour of Shakespeare's name or to the interests of the stage.

THE morning performances at the Aquarium Theatre are to be discontinued. Henceforth the Aquarium stage will—for the summer months at least—be devoted only to evening performances. Mr. Marshall's new comedy has been withdrawn, and its place will be occupied this evening by the revival of the *Vicar of Wakefield*.

Love or Life, a new drama by Mr. Tom Taylor and Mr. Paul Merritt, founded on one of Crabbe's tales, will be produced at the Olympic on Whit Monday. A leading part will be sustained by Mrs. Boucicault, who has for some time been absent from the London stage.

THE Lyceum season will come to a close on Wednesday next. A new play on the legend of *Andersden*, or the *Flying Dutchman*, will shortly be produced here. The authors are Mr. Percy Fitzgerald and Mr. W. G. Wills. Mr. Irving will represent the hero.

MR. BYRON has written for the Haymarket Theatre a new piece, entitled *A Hornet's Nest: in three Busses and a Sting*.

A COMEDY entitled *Scandal*, in three acts, adapted from the French by Mr. Arthur Mathison, will be produced at the Royalty this evening.

THE new play by Mr. Ross Neil, entitled *Anella*, will be produced at the Princess's Theatre on Thursday next.

A SPECTACULAR fairy play by M. Ernest Blum, titled *Le Chat Botté*, has been brought out at the Gaieté. It is described as in twenty-eight tableaux; but it appears to have proved more laborious than entertaining.

A NEW piece, of the class known in England as *vaudeville* comedies, has been produced at the Théâtre Cluny. The title is *Chamard*; the author, M. P. Burani. The new piece, which is four acts, appears to bear a close resemblance to the famous *Chapeau de Paille d'Italie*. The plot is a wedding-party, however, becomes in this instance two wedding-parties, who are constantly in pursuit, in the one case of the bridegroom, in the other of the bride, who have mysteriously disappeared. This kind of story seems to have now become so common as to be regarded as constituting a genus in itself. At least we infer so from the fact that M. Burani's piece, which seems to have been not very successful, is described in the playbills as a *vaudeville*.

MUSIC.

MOSES IN EGYPT.—SACRED HARMONIC SOCIETY.

Two musical works of importance have experienced so chequered a career as Rossini's opera *Moses in Egypt*. Its vicissitudes commenced immediately after its first production at the San Carlo, Naples, in Lent 1818. The circumstances which led to the introduction of the famous Prayer, too well known to need recapitulation here. In 1822 the work was given at the King's Theatre, with the title of *Pietro l'Eremita*, but without success. It was heard at the Italiens in Paris in the same year, and in 1827 the composer remodelled it for production at the Académie Royale. The alterations and additions at this period were

of the highest moment, proving, among other things, that Rossini had no stern ideas as to the immutability of his own work. In its new form the opera was heard at Covent Garden in 1850, but the title was changed to *Zora* and the plot secularised. The dramatic significance of the lyric drama was but little recognised in the third and fourth decades of the present century, but even then the utter absence of interest in the *dramatis personae* of *Moses* was severely felt; and in reviewing *Zora* an eminent English critic observed that "the theme is as susceptible of description as of presentment—fitter, therefore, for oratorio than for opera."

There could not be two opinions that an opera of this class would have not the faintest chance of success at the present day, and then arises the question whether the work has sufficient interest and vitality to deserve reproduction under more congenial circumstances. The Sacred Harmonic Society decided the matter in the affirmative, and musical amateurs have had the means of judging of the result. It would be generally acknowledged that if any revision was necessary for the presentment of *Moses* in its new guise, Sir Michael Costa was the right person to undertake the task. The sympathies of the Neapolitan conductor are pre-eminently Rossinian, and he might be expected to approach the subject with a loving anxiety to preserve in the fullest manner the original intentions of the master whenever practicable, modifying only in those exceptional instances where modification was absolutely essential. The changes made are of three kinds. Firstly, a considerable portion of the opera has been cut away. This may easily be forgiven, as a similar process of excision has to be exercised in the performance of many classical works. Secondly, additions have been made to the orchestration. In the consideration of this point, it must be remembered that Rossini could never have contemplated the choruses of *Moses* being sung by 500 voices, and it may well be that the strengthening of the score was necessary for the preservation of the balance of parts. Thirdly, Sir Michael Costa has substituted a *reprise* of the Prayer in the key of C for the original ending, which consisted of an extremely weak instrumental movement of forty bars. At first sight this may seem unjustifiable, but, inasmuch as the Prayer itself was an afterthought, it was only an extension of the composer's idea to add another verse. Certainly if the end can ever justify the means, it may do so here, for the climax of the work, instead of being ridiculously trivial and ineffective, is now highly imposing. It has been our desire to place in the most favourable light these various emendations, as the arguments on the other side are facile, and certain to be urged. But even if the principle of tampering with a great musical work be admitted—as in some instances it must for practical purposes—it should be laid down as an inflexible rule that, when alterations are made, their nature and extent should be indicated in the clearest manner. This seems so obvious as to scarcely warrant mention. But though it may appear incredible, it is, nevertheless, a fact that the Sacred Harmonic Society, in co-operation with Sir Michael Costa, have printed and published their version of *Moses* without affording the slightest indication that any change has been made in the music. Here is the title of the new edition, "*Moses in Egypt*, an Oratorio. The English Version by Arthur Mathison. The Music by Rossini. Arranged expressly for Performance by the Sacred Harmonic Society." There is no Preface, and no explanation or apology for the liberties taken with the original. The careful elimination of the word opera may have been necessitated by the Puritanical susceptibilities of the Exeter Hall authorities; but this does not condone the graver charge. It will be rendering some slight service to art if we place on record the exact differences between *Moses* as left by Rossini, and *Moses in Egypt* as given at Exeter Hall; particularly as this has not been done

in any of the notices that have appeared concerning the performance. In the first act, immediately after the opening chorus, a lengthy recitative between the various Israelitish characters has been excised. In the chorus of eight bars which follows Anais has to sing E flat, D sharp, E, in *Moses*. The new version is E flat, F sharp, G sharp. Immediately after the recitative for the Mysterious Voice there is a symphony of twenty bars. This has been cut down to eight. After the exit of all except Anais, there is another symphony of twenty-seven bars. This has also been reduced to eight. The succeeding recitative between Anais and Amenophis is likewise considerably shortened, and the second and third sections of the duet have suffered similar treatment, the voice parts in some places being entirely altered. In the second act the florid passages in the duet between Amenophis and Pharaoh have been modified, and the remainder of the act removed altogether. Except for the excision of the ballet airs, the third act remains in its original form. The duet between Anais and Amenophis at the commencement of the fourth act contains some minor discrepancies, and so does the subsequent recitative. But the next change of importance, and one which seems indefensible, occurs in the Prayer. Here, the last verse, in the tonic major, is now given in unison instead of four-part harmony. The symphony illustrative of the destruction of the Egyptians is slightly curtailed, and then in place of the trivial *coda* we have the *reprise* of the Prayer, bringing the work to a pompous and impressive conclusion. Such are the points of variation so far as may be discovered by a cursory comparison of the two vocal scores. A similar analysis of the full score would probably reveal additional remarkable changes, but enough has been said to justify the expression of our deliberate opinion that, be the cause what it may, the omission to notify the existence of this extensive revision is exceedingly reprehensible. It is an injustice to the composer, and it is an injustice to the public, who are thus wilfully deceived.

We have left but short space to speak of the work itself. It illustrates completely enough Rossini's grandest and weakest manner. Amid much that is frivolous in itself, and doubly so as being the setting of a sacred subject, there are some noble and beautiful thoughts, worthy to endure. Mr. Arthur Mathison would have been more successful in his translation if he had been careful to note the *tempi* of the different movements, and the effects of accent in the music. As it is, there is considerable awkwardness in many places, and occasionally a perversion of the meaning intended. The performance was in most respects worthy of very high praise. Sir Michael Costa had bestowed the utmost pains at rehearsal, and the result was commensurate with his efforts. The orchestra was not only careful in the matter of precision and general accuracy, but the quieter portions were rendered with strict attention to the *nuances*; and the chorus sang with as much delicacy as could have been expected from such a huge force. Many of the soloists were incapable of rendering justice to Rossini's florid strains, but this was in a measure inevitable. Mr. Edward Lloyd, however, sang magnificently, and Mdme. Lemmens-Sherrington and Herr Henschel were also equal to their respective tasks. On the whole *Moses* merits something better than oblivion, and the Sacred Harmonic Society deserve thanks for performing the work in the only form in which it would now prove acceptable.

HENRY F. FROST.

THE fourth concert of Mdme. Viard-Louis was even more lengthy than its predecessors, and it was five o'clock before the instrumental portion of Beethoven's ninth symphony was commenced. The three movements have been heard to better advantage, as there seemed a lack of attention to the details of expression. Mr. Kummer played Max Bruch's violin concerto in G minor in a very praiseworthy manner, and Mdme. Viard-Louis was

heard in Weber's Concertstück. There were no novelties of importance in the programme. The audience was very large, and we understand that it has been already decided to give another series of concerts next season.

At Herr Franke's concert, on Tuesday evening, a quartett in A minor, by Svendsen, was introduced for the first time. It is a very vigorous and effective composition, and was extremely well played by Messrs. Schiever, Franke, Peiniger, and Van Biene. The remainder of the programme consisted of items more or less familiar.

THE programme of Mr. Charles Hallé's fourth Recital at St. James's Hall yesterday week included Raff's piano quartett in G, Op. 202, No. 1—one of the latest works of its prolific composer, and not one of his best, displaying more knowledge than inspiration—Schumann's "Faschingschwank aus Wien" for piano solo; Rubinstein's sonata in D, Op. 18, for piano and violoncello, which, though given on this occasion for the first time at these recitals, has been more than once heard in London; and Beethoven's variations for piano, violin, and violoncello, on "Ich bin der Schneider Kakadu."

On the 23rd ult. the degree of Master of Arts was conferred by the University of Cambridge upon Prof. G. A. Macfarren, when the Public Orator, Mr. Sandys, delivered a speech containing many happy allusions to the Professor's principal compositions.

SOME months ago we referred to the performance of Bruch's *Odyssæus* and other important works by Mr. Waddell's choir at Edinburgh. We have received a programme from which it appears that the whole of Schumann's *Faust* music was to be given by this choir at a concert on Thursday last, assisted by a small orchestra. As no names of soloists are announced on the programme, we infer that the solo parts were to be sung by members of the choir. Mr. Waddell deserves all credit for being the first to produce in its entirety in this country a work of such importance, and, it may be added, of such remarkable difficulty.

THE current number of the *Revue et Gazette Musicale* gives a presumably complete list of all the musical performances, official and other, to be given in connexion with the Paris Exhibition. The list includes sixty-two concerts, vocal and orchestral, to take place in the large hall of the Trocadéro, and thirty-seven (chiefly chamber concerts) in the smaller hall. English music is to be represented by a "Festival of H. R. H. the Prince of Wales" on July 17, when Messrs. Sullivan and Henry Leslie are to conduct, and Mr. Leslie's choir to sing; by an English concert on the following day, and by three concerts of the orchestra of Covent Garden, under the direction of Signor Vianesi, the dates of which are August 16, 19, and 21. Other foreign musical societies announced to perform are the orchestras of the Dutch "Palais d'Industrie," of the theatre of La Scala (Milan), Mr. Gilmore's American band, the popular concerts of Turin, the orchestral societies of Madrid and Florence, and the orchestra of the Apollo Theatre at Rome. Besides this, the choral societies of students from Upsala and Christiania are to be heard on July 27; and several foreign quartett parties are also announced to perform in the smaller hall.

A NEW Requiem, composed by Camille Saint-Saëns, was performed for the first time on Wednesday week in the church of Saint Sulpice, Paris.

THE Lower Rhenish Musical Festival is to take place at Düsseldorf, from the 9th to the 11th inst., under the direction of Herren Joachim and Tausch. The chief works to be brought forward are two of Handel's Anthems, Schumann's *Faust*, Gluck's *Orpheus*, and Brahms's second symphony.

A NEW setting of Schiller's *Lied von der Glocke*, by Max Bruch, was produced with success at

Cologne, on the 12th ult. We have not as yet seen any detailed criticism of the work.

FRANZ VON HOLSTEIN, the composer of the operas *Der Haidenschuch*, *Die Hochländer*, and *Der Erbe von Morley*, and of many songs very popular in Germany, died in Leipzig on the 22nd ult., at the age of fifty-two.

UNDER the title of *Anciens Clavecinistes Flamands*, M. le Chevalier van Elewyck has just published in two volumes (Brussels: Schott Frères; London: Schott and Co.) a most interesting collection of old harpsichord music by Flemish composers of the seventeenth and eighteenth centuries. Readers of Mr. Hæwesi's amusing book, *Music and Morals*, will remember the enthusiastic account which, in the chapter on Bells, he gives of the celebrated *carillon*neur Mathias van den Gheyn. The entire first volume of the present work is filled with a selection from the compositions of this remarkable, though now almost unknown, musician, who was born in 1721 and died in 1785. There are a freshness and a vigour about his music which prove him to have been possessed of no ordinary gifts. Not the least interesting of the works given are two pieces composed for the *carillons*, which it is evident must have been extremely effective. The second volume contains a selection of works by Flemish composers not one of whose names, we confess, we ever met with before, though they may doubtless be found in musical lexicons. These are De Paep, La Fosse, Fiocco, Raick, Colfs, Van Meert, Boutmy, Baustetter, Krafft, Van Maldere, Robson, Van den Bosch, Van der Borgh, Kennis, De Trazegnies, F. Staes and G. Staes. Many of the pieces given are of great merit; and the volumes will be most valuable to the student of musical history. The work is beautifully engraved; and the editor has prefixed an interesting historical notice of each composer of whom he gives specimens.

NEW PUBLICATIONS.

Andrews (M. T.), <i>Animals and their Social Powers</i> , sq (Griffith & Farran) 2/6	
Arthur (W.), <i>Modern Jove: a Review of the Collected Speeches of the late Pio Nono</i> , cr 8vo (Mullan) 2/6	
Atkinson (J. P.), <i>A Week at the Lakes, and What Came of It</i> , 4to (Macmillan) 7/6	
Ball (W. W. B.), <i>Student's Guide to the Law</i> , cr 8vo (Macmillan) 2/6	
Bayley (Dr.), <i>Magnificent Scenes in the Book of Revelation</i> , 8vo (Grattan & Co.) 2/6	
Berkhart (J. B.), <i>On Asthma; its Pathology and Treatment</i> , 8vo (Churchill) 7/6	
Bourke (U. J.), <i>Easy Lessons, or Self-Instruction in Irish</i> , 7th ed., 12mo (Simpkin, Marshall, & Co.) 2/6	
Bristow (J.), <i>Prayer, Praise, and Thanksgiving</i> , cr 8vo (Mullan) 3/6	
Browning (R.), <i>La Salsiaz: the Two Poets of Corsica</i> , 12mo (Smith, Elder, & Co.) 7/0	
Bulwer (L.), <i>Novels, vol. xx: What will He do with It?</i> vol. 1, 8vo (Routledge) 7/6	
Cambridge Bible for Schools: St. Matthew, with Notes, &c., by A. Carr, 12mo (Cambridge Warehouse) 2/6	
Cox (S.), <i>A Day with Christ</i> , new ed., 12mo (J. Clarke) 2/6	
Ewart (J.), <i>Meat Production; a Manual for Producers</i> , cr 8vo (Lockwood) 5/0	
Faasnacht (G. E.), <i>Progressive German Course, part 2</i> , 12mo (Macmillan) 2/0	
Foreign Tour of the Misses Brown, Jones, and Robinson, 4to (Bickers) 10/6	
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Gray (T.), <i>Under the Red Ensign</i> , cr 8vo (Pewtreas) 2/0	
Grobman (W. A. B.), <i>Gaddings with a Primitive People: being Sketches of Alpine Life, &c.</i> , 2 vols, cr 8vo (Remington) 21/0	
Hamley (E. B.), <i>Operations of War</i> , 4th ed., 4to (W. Blackwood) 30/0	
Hardwicke's Complete Peerage, &c., 1 vol., 1878, 18mo (Hardwicke) 5/0	
Hunt's Yacht List, 1878, sq (Hunt & Co.) 5/0	
Junia: a Novel, 3 vols, cr 8vo (W. Blackwood) 25/6	
Kington (W. H. G.), <i>True Blue</i> , new ed., cr 8vo (Griffith & Farran) 6/0	
Linton (H.), <i>Book of Nehemiah, with Notes</i> , 12mo (Phillip) 1/6	
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Riela (H.), <i>How to Learn Russian, Key to</i> , cr 8vo (Trübner) 5/0	
Russell (J. A.), <i>Sanitary Houses: Two Lectures to Builders and Plumbers</i> , 8vo (Simpkin, Marshall & Co.) 1/6	
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Simple Lessons for Home Use, 12mo (Stanford) 2/6	
Steele (F. A.) and J. Stoker, <i>Scholarship Questions, July, 1877, Worked Out in Full</i> , cr 8vo (Stewart) 2/0	
Stevens (N.), <i>The Crimean Campaign with Connaught Rangers</i> , 8vo (Griffith & Farran) 15/0	
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Verney (Lady), <i>Fernhurst Court</i> , cr 8vo (Daldy, Isbister & Co.) 6/0	
Was Adam the First Man Created? by Argus, cr 8vo (Simpkin, Marshall & Co.) 2/6	

TABLE OF CONTENTS.

	PAGE
NARES' NARRATIVE OF A VOYAGE TO THE POLAR SEA DURING 1875-6, by OLIVIER R. MARKHAM	477
BROWNING'S LA SALSIAZ, &c., by G. A. SIMCOCK	478
HOWELL'S CONFLICTS OF LABOUR AND CAPITAL, by THOS. HUGHES	480
GAUTIER'S "LES ÉPOQUES FRANÇAISES," by G. FAGNIEZ	481
RECENT BOOKS ON ROMAN LAW, by JAS. S. COTTON	482
NEW NOVELS, by MRS. JAS. OWEN	483
CURRENT THEOLOGY	483
NOTES AND NEWS	485
OBITUARY	486
NOTES OF TRAVEL	486
M. BARDOUT'S DISCOURSE, by GEO. SAINTSBURY	487
THE WILL OF PETER THE GREAT	487
BOSTON LETTER, by G. P. LATHROP	487
SELECTED BOOKS	488
CORRESPONDENCE:— The International Literary Congress, by Blanchard Jerrold; <i>The Bodleian MS. of Catullus</i> , by R. Ellis; <i>Lever's "Witcraft"</i> , by Prof. G. Croom Robertson; <i>The College for Men and Women</i> , by R. S. Poole; <i>The Date of "The Court of Love"</i> , by T. Arnold; <i>The British Museum System of Classification</i> , by Ernest C. Thomas.	488-90
APPOINTMENTS FOR NEXT WEEK	490
PETRIE'S INDUCTIVE METROLOGY, by the Rev. A. H. SAYCE	490
SCIENCE NOTES (GEOLOGY, METEOROLOGY)	491
MEETINGS OF SOCIETIES	492
THE INTERNATIONAL EXHIBITION, I., by Mrs. MARK PATTISON	493
THE GROSVENOR GALLERY, II., by W. M. ROSSITT	494
THE EXHIBITION OF AMATEUR ART AT LOWTHER LODGE, by J. W. BRADLEY	495
NOTES ON ART AND ARCHAEOLOGY	495
THE STAGE	496
"MOSES IN EGYPT" AT THE SACRED HARMONIC SOCIETY, by H. F. FROST	497
MUSIC NOTES, NEW PUBLICATIONS	497-8

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SATURDAY, JUNE 8, 1878.

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LITERATURE.

Practical Political Economy. By Bonamy Price, Professor of Political Economy in the University of Oxford. (London: C. Kegan Paul & Co., 1878.)

Free Trade and Protection. By Henry Fawcett, M.P., Professor of Political Economy in the University of Cambridge. (London: Macmillan & Co., 1878.)

SOME years ago a resolute effort, vigorously supported by influential journals, was made to restore the failing credit of "orthodox" political economy. Repetitions of Ricardo and MacCulloch were received with acclamation as revelations of new and important truths; heresy and scepticism were suppressed by silence or snubs. For the moment this policy was followed with success. The old economic laws seemed re-established; even the doctrine of the wages fund was said to be rehabilitated. Yet what is the final result? The English press has lately teemed as it never teemed before with economic publications, most of them breathing rebellion against authority, and asserting the right of private judgment. The spectacle in this respect is not entirely satisfactory. By dint of controverting, criticising, censuring, and condemning, not merely Ricardo, who is only one of the minor prophets, but Adam Smith and Mr. Mill, several writers unknown in the world of letters have come to regard themselves as the equals, and even the superiors, of two of the most celebrated of modern philosophers. But revolt is declared in higher quarters, as the first of the two books above testifies, the author of which, Mr. Bonamy Price, Professor of Political Economy in the University of Oxford, affirms that "there must be a change of method," and undertakes to show us a more excellent way. This new method Mr. Price emphatically calls "practical," explaining that he does so "in contradistinction to what may be called scientific political economy. It is intended to indicate a mode of treatment which not only does not claim to be scientific, but which supposes the scientific method to be a mistake." At the same time Mr. Price affirms that he is only returning to Adam Smith's method. "Of this practical kind is the Political Economy of the *Wealth of Nations*. Adam Smith placed his discussions in the very heart of the everyday life of men. The thought that he was founding a science is absent from his economical writings."

The question whether Adam Smith meant to construct a special Science of Wealth has been repeatedly asked, and is one of interest and importance. Mr. Price, perhaps un-

consciously following Auguste Comte, affirms that he did not. The truth is that the modern classification of the sciences—itself somewhat arbitrary—had not been made in Adam Smith's time, but his own words in the *Wealth of Nations*, which seem never to have been appealed to, show the division he adopted; and a comparison of his works with the account of his lectures given by Dugald Stewart and Millar distinctly marks the place he assigned to political economy. In Book V., chapter i., of the *Wealth of Nations*—where he describes a science as investigating or explaining the general principles from which a number of connected truths are deducible, like effects from natural causes—he rejects the scholastic division into five sciences (another classification made seven), and approves of the division of ancient Greek philosophy into three, "physics or natural philosophy, ethics or moral philosophy, and logic." He was himself Professor of Moral Philosophy at Glasgow, and divided it into four branches—natural theology, ethics or the theory of moral sentiments, political economy, and jurisprudence; the connexion between them lying in the order of nature and natural laws, which he believed to be discoverable in the moral world. It is almost a question of words whether he considered political economy as a science. He regarded it as a particular branch of a wider science; but assuredly he conceived that the method of investigation and exposition pursued in it should be scientific—that is to say, should consist in exploring the coexistences and sequences of economic phenomena, and tracing in them the operation of general causes or laws. He was no doubt unfortunately influenced by the dominant idea of the philosophy of his age with respect to "nature" and a beneficent natural order of things. Hence his doctrine of "natural rates of wages, profit, and rent," "natural prices," a "natural progress of opulence," and a "natural system of liberty," which defined the duties of the State in all nations and states of society alike. Nevertheless, his method of investigating the economic history and condition of his own and other countries, and of seeking the causes of the natural order of things, was both scientific and practical—scientific, because leading to the discovery of the laws or conditions governing economic phenomena, and to the verification of hypotheses; and practical, because yielding principles and maxims of policy for the instruction of statesmen, and refuting popular errors respecting the nature and causes of national wealth.

Mr. Price contends that there is neither systematic induction, nor systematic deduction; "no deduction, step by step, from a few first principles, nor any construction of economic laws by induction;" no process of generalisation, in Adam Smith's work, or in political economy properly conceived. In point of fact the *Wealth of Nations* is both inductive and deductive throughout; it deduces the "natural progress of opulence" that would follow, according to the author's conception, under the simple conditions of liberty and security, from the desire of every man to better his own condition; and it investigates the actual course of

industrial history, and discovers the causes that had disturbed what he regarded as the natural order of things, and produced poverty instead of wealth, or at least obstructed its natural growth. The first sentence in the Introduction to his work is the generalisation that labour is the source of wealth; and it is one which, though not quite accurate, embodied a truth overlooked by the most celebrated French economists of his age. Again, the doctrine illustrated in his first chapter, that the division of labour is the main cause of the increase of its powers, and of the multiplication of the productions of different arts, is a generalisation of which few before him had a glimpse, and none thoroughly worked out. The proposition likewise that the division of labour is limited by the extent of the market is a generalisation of great value which a French economist of our own day, M. de Lavergne, has turned to brilliant account in his *Rural Economy of England*.

Had Mr. Price followed Adam Smith's method of investigating the industrial history and the actual economy of society in different nations, he might have avoided both practical and scientific errors in his own exposition of free trade.

"Political economy," he says (pp. 1, 13), "finds processes applied all the world over to the satisfaction of the wants of human life in the matter of wealth. It does not discover them. The ordinary instincts of human nature have adopted these processes ever since the origin of man. . . . The doctrine of free trade is only the explanation and enforcement against selfish perverseness of a very common practice, known and observed by all men: to the women the needlework, to the men the lifting of weights."

So self-evident does this principle seem to Mr. Price, and so happy this illustration of it, that he says again (p. 307):—

"This principle is identical with that of division of employments. It is supreme over all labour; it is instinctively practised by all that work. Let the women do the sewing and the cooking of the meals, and let the men lift the weights and do the digging, is a universal practice adopted by instinct without reflection, and it is the essence of Free Trade."

The neglect of the historical and inductive method of enquiry which Adam Smith followed, and for which his successors have vastly superior resources at hand, has here led Mr. Price into a blunder like that made by Ricardo in assuming that in the earliest stage of human society things possessed an exchangeable value exactly proportionate to the cost of making or getting them, when, in fact, there was no division of employment, no regular labour, no individual property, and no exchanges between individuals. In much later stages of European society feudalism, villenage, royal charters to towns, guilds, statutes, and ordinances, not individual aptitudes, mainly determined such division of occupations as there was; and at this day a highly complex set of conditions, compounded of law, custom, tradition, historical events, combinations, and exclusive regulations, govern in a great measure the employment of men, and still more of women. So far from "the instincts of human nature since the origin of man" having assigned to men the digging and the lifting of weights, to women the cooking

and sewing, the earliest division of labour gave all four to the women, and the feasting and fighting to the men. Had Mr. Price ever looked around him in Germany he must have seen in many places women labouring in the fields as they did in the days of Tacitus; in Belgium he may see women lading and unlading barges, and filling coal-carts at the pit's mouth, while the men wait quietly until the heavy work is done. The late Mr. Bagehot, in one of his last essays, expressly limited the principle of the free choice of employment and the free migration of labour to men. And, as the present writer has elsewhere shown (*Fortnightly Review*, November, 1870), when Adam Smith spoke of "the natural effort of every man to better his own condition" as the main-spring of progress in wealth, he meant literally the effort of every man, and had only the male half of society in view in his economic philosophy.

Wherever the followers of Adam Smith open their eyes to the actual structure of society, including both men and women, they will discover on all sides the failure of the little stock of principles and of the method of investigation that Mr. Price places at their disposal, to explain its economy. As to the particular question of free trade, the reader will find in a comparison of Mr. Fawcett's book with Mr. Price's chapter on the subject the best test of the efficacy of Mr. Price's system. Only a few points of contrast can be indicated here. Mr. Price ascribes Protection (pp. 13, 300) to the selfishness of particular classes; he thinks it both fair and prudent for the purpose of demonstrating the truth of free trade to opponents—its advocates need no proof—to assume "that the capital and labour employed to-day in a protected industry may, without suffering, be transferred to another occupation to-morrow" (p. 303); and from the postulate that "all trade is an exchange of equal values or services," he peremptorily concludes (p. 307): "The truth stands out in clear sunshine. Free trade cannot and does not injure domestic industry. English goods of the same value must be purchased by the foreigner, or the trade comes to an end. Free trade never does harm to the country which practises it; and that mighty fact alone kills protection." If protection is so easily killed, how is it that Mr. Price has to deplore its obstinate vitality? It will never be killed or even weakened by dogmatic assertions either of its impolicy or of its selfishness. Mr. Fawcett's method of controversy is widely different. He points out at the outset that nothing is more likely to retard free trade than to ignore the arguments of its opponents. He deprecates either speaking of protectionists as solely prompted by a desire to sacrifice the welfare of the community to their own selfish ends, or deriding them as the victims of economic fallacies so transparent that they ought not to mislead a child. He shows that the adoption of free trade in England was promoted by circumstances so exceptional that they do not now exist in any country where a protectionist tariff either has been or is proposed to be introduced; and that a speaker or writer who desires to convince the American or Aus-

tralian people of the injurious effects of protection has to employ very different illustrations, to use very different arguments, and to make very different appeals from those which thirty years ago exercised such irresistible influence in England. And he concedes that, however great are the ultimate advantages of free trade, it is a mistake to deny that when a great number of different manufactures have been artificially fostered, immediate loss and suffering may be caused to those who are engaged in them if the support of protection be withdrawn; just as the power-loom at first occasioned suffering and loss to those who lived by the hand-loom. Instead of attempting to floor the whole body of protectionists all over the world at one blow by flinging the principle of division of labour at their heads, he states their main arguments fairly, forcibly, and temperately, admits the plausibility of some of them, and conducts the controversy throughout on the admission that the advocates of protection are neither irrational beings nor utterly blinded by selfishness, but are for the most part quite as intelligent, and quite as pure in their motives, as the majority of free traders. No protectionists can be offended, many possibly may be almost if not altogether persuaded, by Mr. Fawcett, and few free traders can read his book without interest and instruction; Mr. Price, on the contrary, does not affect to say anything new to either one or the other, and his treatment of the subject can only provoke indignation or ridicule on the part of the protectionists.

The contrast between the methods of the two Professors is exemplified in reference to the hypothetical case which Mr. Mill puts as one where a protective duty would be temporarily justified in a young country. Mr. Fawcett, stating Mr. Mill's case in Mr. Mill's own words, and, conceding that temporary protection would be justified "if there were a reasonable probability that the conditions under which he supposed that such a protective duty could be imposed would ever be realised," proceeds to show that there is not the faintest possibility of it in point of fact. Mr. Price, on the other hand, unfairly and even grossly misstates Mr. Mill's case, while he does nothing to weaken its effect on the minds of protectionists, beyond pronouncing, with what must strike almost every reader as exaggerated rhetoric, that "it may almost be questioned whether Mr. Mill has not done more harm to the welfare of the human race by the countenance he has given to protection than he has done good by all his other writings on political economy." This is not the only instance, it may be remarked, in which Mr. Price misstates and misrepresents Mr. Mill. He does so in his first chapter by confounding his doctrine respecting credit with Mr. Macleod's. And in his chapter on Banking, referring to the crises of 1847, 1857, and 1866, he says, "Such were the events which Mr. Mill summed up under law, and to which he assigned an orbit that would bring them round every tenth year." Where has Mr. Mill laid down any such law, or given his adhesion to the theory of a decennial commercial cycle?

Mr. Fawcett's argument for free trade is almost everywhere so strong, and adheres so closely to the real facts of commerce and industry, that it is the more to be regretted that he has in two or three instances needlessly propped up his case by the fiction of an average rate of profit and wages, and the inappropriate metaphor that capital finds its level like water. The very case he cites (pp. 24-5) proves, not an equality of the profits of different trades, but that the profits of a business may for a whole generation be below the imaginary level, and that the miscalculation and lack of foresight in actual life are absolutely inconsistent with the assumption on which the doctrine of equality rests. "The effect of the Corn Laws in raising prices was over-estimated. . . . In no period were the English tenant-farmers in a more depressed condition." Again, from the same fiction he argues (p. 51) that the capital and labour invested in those particular trades which are guarded against foreign competition by protective duties will only be able to obtain the average rate of profit and wages. Yet he states—in proof of the extraordinary profits, on the one hand, of coal-mining a few years ago, and the much greater share obtained by capital than by labour of the extraordinary gain, on the other hand—that "the rise in the price of coal caused no less a sum than 66,000,000*l.* to be distributed among the owners and lessees of mines, whereas the amount distributed in the form of extra wages was not more than 15,000,000*l.*" Mr. Fawcett's whole statement in reference to the case shows that, so far from profits being equalised by competition, the capitalists in a particular business at one time may double or treble their capital out of their profits, and then withdraw to other investments, while the new competitors attracted by the report of enormous gains may afterwards come in for unequal profits in the opposite direction, in the shape of considerable loss. Neither free trade nor Mr. Fawcett needs the support of the broken reed of "the average rate of profit;" both are strong enough to stand and to advance without any such crutch. Another observation arising from the facts cited by Mr. Fawcett respecting wages and profits in the coal trade in the period in question is that Mr. Price's language (p. 266) much exaggerates the rise of wages. It would be easy to refute in like manner his proposition (pp. 213-14) that "every fortune made, every profit accumulated, and not wasted in luxury, is an eager demander for labour;" and that "capital cannot do otherwise than hunt up labour; it exists for no other purpose whatever."

Mr. Fawcett's exposition of the nature and causes of the present commercial depression is as superior to Mr. Price's as his exposition of free trade, in respect alike of method of investigation, attention to facts, and novelty of view. The subject is too wide to enter into here, but the remark ought to be made in reference to commercial crises, that Mr. Price will never be able to treat the subject either scientifically or practically so long as he remains blind to the fact that money is the only universal medium of exchange; that during a failure of

credit it performs functions which no other kind of wealth can fulfil; and that there may, therefore, be a disastrous crisis while all kinds of capital save money are abundant.

The majority of economists will, it may be predicted, agree that Mr. Fawcett's book is both scientific and practical, while Mr. Price's is neither. Mr. Price has, in short, wholly misapprehended the reason for the growing antipathy to the method of political economy followed by the school of Ricardo, the ground of which is, not that it is scientific, but that it is not so. His own method is at the same time as unpractical as Ricardo's.

T. E. C. LESLIE.

Dolce Napoli. By W. J. A. Stamer. (London: Charing Cross Publishing Company, 1878.)

THE city and people of Naples have so strongly-marked an individuality that they have long deserved a descriptive work of their own apart from the rest of Southern Italy. This want has been excellently well supplied by Mr. W. Stamer in his pleasant and instructive book entitled *Dolce Napoli*; and, although he has not given us a facsimile of Neapolitan life like that in Mr. Lane's wonderful monograph of the daily life of the modern Egyptians in Cairo, he has, nevertheless, produced a most life-like and interesting sketch, in which the main features of life in Naples are carefully and graphically described. It is an advantage that a book on Naples, whose charms, despite all drawbacks, are so great and manifest, should be written by a lover of the place and people; it is a greater advantage that it should be written by a discriminating lover, and such a one is Mr. Stamer, who, while giving the solid information acquired during a six years' residence, writes at the same time *con amore*, and in a candid and charitable spirit. Unlike too many English travellers, he does not at once condemn a thing because it is "so un-English," and because it does not square with the views of the vestrymen of St. Vedast's, or with the opinions of the old ladies of his acquaintance on Clapham Common, but he judges it on its own merits, and with due allowance made for difference of race, temperament, and climate.

With the single exception of a chapter on Pompeii, which seems in almost all respects the least satisfactory in the book, the author does not treat his subject from an archaeological or artistic point of view, and he almost entirely abstains from quotations from ancient classical authors. That he properly leaves to the guide-books. It is the people mainly that he has studied, and it is with the living and breathing people, the hot-blooded, noisy, much-abused Greek populace that he and his book have to do. As he declares in his brief Preface, Mr. Stamer "has portrayed the Neapolitan lower orders [he might fairly have added, the higher classes also] as they are in the flesh, which is slightly different to what they are represented by the artist, dramatist, and romancist of the period."

Those who know Naples well must have been struck by the abuse which most English travellers, and all "personally-conducted

tourists," lavish on the people. This abuse, with much justice and some humour, the author shows to be in great measure undeserved, and to be owing to the superficial knowledge of those "who are never happy except they are miserable, or can find something wherewith to find fault." Justice is especially done to the industrious habits of the Neapolitans, with whom in that respect few populations in the world can vie. The land in the environs is everywhere cultivated like a beautiful garden, and is made to produce a continual succession of rich crops. The very children of tender years in the city itself have their little industries and trades, as, indeed, was long ago acknowledged in that charming child's-book, *The Little Merchants* of Miss Edgeworth, and assuredly the men are not less diligent in their several callings.

"'Neapolitan laziness' may be very summarily dismissed. There is not a particle of truth in the accusation. Considering how poorly he is paid and how poorly fed, a more hard-working man than the Neapolitan is not to be found in Europe" (p. 79).

"Those stalwart wights who are basking like so many brown lizards in the sunshine are either fishermen or sailors—the '*lazzaroni*' of the intelligent traveller. If fishermen, they have been hard at work all night; if sailors, they left Castellamare, Meta, Sorrento, or whatever port they hail from, at daybreak, and, fair weather or foul weather, will be back there again before night" (p. 26).

"The fishermen, boatmen, and *facchini* sleep, not because they are too lazy to work, but that they are tired from work, and, being Neapolitans, prefer taking their *siesta* in the sunshine to going home and to bed" (p. 79).

With respect to the personal appearance of the people, Mr. Stamer truly remarks that "the men are handsomer than the women," and that "the fatal gift of beauty with which Dame Nature has so lavishly endowed the land, she has, for some inscrutable reason, thought fit to withhold from its daughters. Neapolitan women are the reverse of beautiful." The same fact holds good on the mainland of Greece, where, while the men are splendid fellows, it is hard to find a woman who is not remarkably plain. Another Greek characteristic of the populace, not noticed by the author, is their harsh discordant voices. With one's eyes shut, listening to the street-cries of Naples, one might fancy oneself in Athens or the Greek quarter of Alexandria. The chapter on "Society" gives an interesting account of the "upper classes," and the typical life of a *principino* from his cradle to the grave is given in full. The undoubted existence, however, of a class of students with whom the acquisition of knowledge is a passion, and who study as a bounden duty, which is found in Naples as well as in other Italian cities has somehow been ignored. And yet the writer of the present notice has known many young men who hold the positive duty of study more strongly than their English brethren, who are too apt to study as it were by stealth.

Much and interesting information is given on the subject of the popular religious pilgrimages and *feste* of the Neapolitans. At page 83, when condemning the cruelty to animals which is justly branded as a national vice, the author alludes to the

curious custom observed in the churches at noon on the day before Easter, when with Southern impatience that great festival is anticipated. The children on this occasion let loose small birds which they have brought to church tied by the leg with a string for the purpose. This, Mr. Stamer remarks is, "according to priestly teaching, highly pleasing to the Madonna and to th *Padre Eterno*, Who made and loveth all.' The origin of this extraordinary practice is not explained. The ancient Egyptians symbolised the soul by the image of a bird with a human head. Can it be possible that the liberation of birds typifies the liberation of the spirits in prison by Christ when He descended into Hades? This point well deserves investigation, and the more so as the people themselves can throw no light on the subject.

Mr. Stamer is plainly, as befits an Englishman, a lover of Italian unity and of that liberty which has been its consequence. He is not, however, blind to the faults of the Italian administration, and with justice he blames it for its wholesale confiscation of Church property, and its ruinous method of collecting the revenue:—"That the religious communities throughout Italy," he says, "were altogether too wealthy does not admit of a doubt (the monastery of La Cava enjoyed an income of 15,000*l.* a year); and had the new Government contented itself with cutting down their revenues to fair proportions, none but priests and bigots would have objected. But reduction is one thing, confiscation is another. The spoliation has been carried too far. The convent having been the almshouse of the district, its doors closed, the poor are left destitute; and destitute they are likely to remain, for the money derived from the sale of Church property, instead of having been set aside for the building and endowment of poor-houses throughout the country, has been appropriated to other uses" (p. 147).

Much valuable information is given in the present volume about prices, houses, sanitary precautions and other matters of great importance to intending residents. The statistics given as to the death-rate of English visitors are certainly enough to re-assure those who, misled by Roman landlords, have been used to regard Naples as little better than a pest-house: for the last two years the death-rate is only two and a fraction per thousand. Less than this, doubtless, it might be, for, "while travellers of other nationalities 'do in Rome as the Romans do,' the English stubbornly refuse to alter their habits so much as one hair's breadth, and live in Italy as in England; on the shores of the bay of Naples as on the banks of the Thames" (p. 97).

Very useful, and, alas! very just, are Mr. Stamer's animadversions on the conduct of those immaculate Englishmen who, believing in their own impeccability, are so ready to condemn everything that is foreign, and are consequently "earning for us the reputation of being the rudest and most objectionable of all European peoples."

"It is well-nigh impossible to impress on the middle-class Englishman that there are other countries in the world besides his own, other nations nearly, if not quite, as civilised as the British; that because a man has the misfortune to be a foreigner, he is not necessarily either nasty, or beastly, or dirty" (p. 295).

The faithful account of the conduct of our countrymen at Capri on the following page

should be read by every Englishman to whom the honour and good name of his country are dear. The following also is wholesome reading for many of our beloved countrymen:—

“Why doesn't the Italian Government stamp out brigandage?” demands Mr. Tomkins, hailing from Tooting, of Mr. Editor of Printing House Square. “Why cannot your Government put a stop to agrarian outrages in Ireland?” demands Signor Somebody of your humble servant, who responds, “Owing to the difficulty, to the impossibility of obtaining evidence, and a jury sufficiently fearless and honest to convict.” And so with brigandage in Southern Italy” (p. 297).

In fine, we can cordially recommend those who desire to know the inner life of almost the most charming city in the world to buy, read, and digest *Dolce Napoli*. The book is replete with information, and is written lively and pleasantly enough. There is perhaps here and there just a slight tinge of profanity (although not of the greasy, vulgar type found in works of the Mark Twain school) in some of the jokes, and the author has a habit of being “blessed” and a fondness for the elegant word “innards,” which is inexplicable in one who in all other respects writes like a sensible, cultivated, and amiable gentleman. These are almost the only blemishes we can discover. A hope may, however, be expressed that in the next edition Mr. Stamer will furnish his readers with some kind of index. His book is worth it.

GREVILLE J. CHESTER.

History of the Life and Reign of Richard the Third. To which is added the Story of Perkin Warbeck from Original Documents. By James Gairdner. (London: Longmans, 1878.)

MR. GAIRDNER'S new work displays the preference for traditional as opposed to sceptical views of history that might have been expected from his previous writings. Conservative students will welcome it as a timely check upon the tendency to the rehabilitation of criminals which has of late been carried to excess; and Liberal enquirers may not regret to find that it is for once permissible to accept the popular belief about a prominent historical personage without large qualification. The correctness, however, of the author's conclusions upon this particular case avails little to support his preliminary thesis that “the sceptical spirit” is “a most fatal one in history.” It may be freely admitted that scepticism is in itself barren and unable to substitute “new truths” for the traditions which it sets aside; but whether a belief in these traditions is better than no belief at all must depend upon their character. If they are palpably unreasonable, it is desirable to be rid of them at the expense of having nothing to put in their place. Mr. Gairdner himself acts upon this view in setting aside without discussion the mythical traditions respecting Richard's birth. Let the “origin” of every tradition be “accounted for” by all means, if possible; but if there is no evidence available for the purpose, we are not driven to acceptance of the incredible, the legitimate alternative being suspended judgment. In the present instance there is no such

a priori unreasonableness in the current belief respecting Richard's character as to invite suspicion, and Mr. Gairdner has little difficulty in showing that “the portrait with which we have been made familiar by Shakspeare and Sir Thomas More” is generally faithful. Richard was “not a monster,” but “the natural outgrowth of monstrous and horrible times,” . . . a bold and unscrupulous man,” who had received his training in a school of civil war, had become hardened to the spectacle of perfidy and violence in his own family, and had witnessed their success too often to hesitate to use them as tools of his ambition and stepping-stones to power.

With careful discrimination, Mr. Gairdner submits to analysis the evidence upon which each of the grave crimes laid to his hero's charge can be shown to rest; and, after making due allowance for exaggeration and prejudice, arrives at the conclusion that there are more or less solid grounds in every case to justify the verdict of guilty. The first crime traditionally imputed to him is the murder in cold blood of Edward, son of Henry VI., after the battle of Tewkesbury. The youth was brought as a prisoner into the presence of Edward IV. upon the faith of a promise that his life should be spared; and, in reply to the king's demand how he dared to enter the realm as a rebel, boldly avowed that he had come to claim his father's inheritance. Edward's rejoinder was an angry thrust or blow with his gauntlet, which his immediate attendants followed up with their swords. There seems no reason to doubt the statement of Holinshed, Hall, and other chroniclers, that among those attendants was the Duke of Gloucester; and, though the charge of his being solely responsible for the act must thus be held unfounded, he cannot be acquitted of the guilt of an accomplice. The murder of King Henry, which consummated the triumph of the House of York, has in like manner been solely attributed to Gloucester. He is expressly named by Warkworth, a contemporary writer, as having been a resident in the Tower with “many others” at the time it was committed; and from his high rank it cannot be doubted that he was there in some position of authority. It is probable, however, that Habington, although a late writer, is correct in stating that the murder had been resolved on “in King Edward's cabinet council,” and that the actual perpetrator shared its guilt with more than one confederate.

The part ascribed by Shakspeare to Gloucester in cajoling Anne Nevill—the youngest daughter of the King-maker, and the affianced bride of the murdered Prince Edward—to be his wife, and her consent to marry one who had been an accomplice in the murder, Mr. Gairdner deprives of their chief significance by recalling the facts that at the date of her betrothed's death “she had not completed her fourteenth year,” and that the hands of great heiresses at that period were “matters of bargain and sale.” Both alliances were doubtless dictated by political considerations; and no more choice seems to have been permitted to her than acquiescence in her fate. Her marriage to Gloucester was stoutly opposed by Clarence, who,

as the husband of her elder sister, claimed the whole of the King-maker's inheritance; and, though the feud between the brothers was settled by a compromise, it was never healed. The active share in bringing about the death of Clarence which Shakspeare imputes to Gloucester he cannot be shown to have really taken, Sir Thomas More—whose account the poet has dramatised—merely reporting it as a surmise on the part of others which he did not himself regard as being justified by evidence. It appears certain, however, that, although nominally opposing the condemnation of Clarence, Gloucester made no effort to save him after his sentence, or there could have been no force in the bitter words with which Edward was wont to reply to any subsequent appeals for the pardon of malefactors, that “not one creature would make intercession” for the life of his unfortunate brother. It is certain, too, that Gloucester was a considerable gainer by Clarence's death, obtaining immediately afterwards the title of Earl of Salisbury for his eldest son, and a grant of the whole lordship of Barnard Castle, of which he had hitherto held but a moiety.

The high-handed measures which he took upon the demise of Edward IV. to secure the authority which the king's last will had conferred upon him as Protector of the kingdom and his nephew's person were to some extent justified by the designs of the queen's party to supersede him in favour of her brother, the Earl of Rivers, who had filled the post of the Prince's Governor during his father's lifetime. Read, however, by the light of subsequent events, it seems clear that these measures were part of Gloucester's scheme to obtain the Crown for himself. In any case, the mock trial of Rivers, Lord Richard Grey, and others of the prince's council, before the Earl of Northumberland at Pomfret, which resulted in their condemnation and execution, was a manifest violation of law and justice. Equally unconstitutional was the summary vengeance taken upon Hastings for his desertion to the queen's party, after having been an adherent of the Protector. Both Rivers and Hastings were peers of Parliament, and could only be tried and condemned by that tribunal. According to More's narrative, the execution of Hastings was subsequent to Gloucester's demand that the queen should deliver her younger son into his keeping, but, as Mr. Gairdner shows by reference to contemporary authorities, really preceded it. It was evidently the Protector's policy to remove every important obstacle from his path to the throne before he proceeded to secure its possession, by getting into his power both the helpless children who were its lawful heirs, setting aside their claims under pretext of bastardy, and finally putting them to death. His utter defiance of restraint was shown in the instructions given by his direction to Dr. Shaw, the preacher selected to prepare the citizens of London for the proclamation of his title. According to More's account, the main argument—according to Polydore Vergil, the sole argument—employed by this infamous priest to sustain the fiction of the princes' illegitimacy was that the late king and Clarence were both falsely reputed to be the sons of Richard,

Duke of York, whose only lawful son was the Protector. The mother upon whose chastity this foul aspersion was thrown still lived, and the Protector himself was residing at the time in her house of Barnard's Castle. The shameless plea so disgusted the preacher's hearers that it failed of its intended effect, and was not revived by Buckingham in the speech which he delivered a day or two later to the mayor and citizens at the Guildhall, nor in the petition which embodied the desire of Parliament that Gloucester should ascend the throne. Mr. Gairdner gives some reasons for thinking that the ground therein alleged for setting aside the princes as illegitimate—viz. that Edward IV. was precontracted to Lady Eleanor Butler before his marriage with Elizabeth Woodville—ought not to be regarded as a mere invention. The story itself, although resting upon the evidence of a single witness, Stillington, Bishop of Bath and Wells, is not improbable, and some colour of truth was subsequently given to it by the pains which Henry VII. took after his marriage with Elizabeth Woodville's daughter to destroy every record of the suspicion that had been cast upon her legitimacy. The Parliamentary petition to Gloucester was ordered to be destroyed, and the allegations it contained were misrepresented. But for the researches of Buck in the reign of James I., and the later discovery of a Roll upon which the petition had been engrossed, the true story of the precontract would not have been known to this day.

No fresh light upon the blackest of all the charges brought against Richard has been thrown by Mr. Gairdner; but he marshals fairly enough the objections taken by Walpole and others to its credibility and decides that they are insufficient to shake the evidence upon which it rests. It is surprising, however, that he should attach no weight to what must be considered a conclusive proof upon the affirmative side of the question, if the accuracy of the writer who records it cannot be impeached—viz., the murderer's own confession of his guilt. In the speech which the chronicler Hall notes to have been delivered by Richard to his captains before the battle of Bosworth these words occur:—

"I may affirm that your approved fidelity and constancy maketh me to believe that I am an undoubted king. And although in the obtaining of the garland I being seduced by sinister counsel and diabolical temptation did commit a wicked and detestable act, yet I have with strict penance and salt tears, as I trust, expiated and clearly purged the same offence, which abominable crime I desire you of friendship as clearly to forget as I daily do remember to deplore and lament the same."

Of this speech, which Mr. Gairdner cites in its proper connexion, he says justly that, though it "could scarcely have been so well composed" as the chronicler records, "it was probably not less spirited and much to the same effect." After allowing for the time-honoured practice of all ancient historians to embellish the speeches which they put into the mouths of generals and statesmen, the substance of this address must be presumed to have included some such passage as the foregoing, unless Hall is to be wholly discredited. To what other "abominable crime" but the murder of his nephews could

the king refer as having been committed by him "in the attaining of the garland of sovereignty"?

To the brighter, or rather the less dark, side of Richard's character, his clemency to all opponents who were not dangerous, his respect for the laws when they did not stand in the way of his ambition, his administrative ability and his personal courage, Mr. Gairdner does full justice; nor fails to give him credit for a share in the wise legislation for which the Parliament that sat during his brief reign has always been honourably remembered.

The care taken by Mr. Gairdner to consult all available sources of contemporary information upon his subject, and to found an argument upon no fact for which he does not cite an authority, is worthy of his official position. That he is not a brilliant nor even a graphic writer will occasion less regret to the reader who remembers how many historians have earned those epithets at the expense of accuracy and candour. His English, if homely, is sufficiently readable. Two or three slight errors deserve correction in a second edition. William Worcester's reference to "Neyet, near Westminster" (p. 5), does not need a query. The place intended is the Abbot of Westminster's demesne manor of Neate. It is a solecism to speak of Ratchiffe and Catesby as having "dissuaded the revolting marriage" of Richard with his niece (p. 260). At p. 263, note 3, "Clarence" has been miswritten for "Lincoln."

The history of Richard's reign and downfall is fitly supplemented by a narrative of the attempt made by Perkin Warbeck to personate one of his victims, the murdered Duke of York, and supplant his Lancastrian conqueror. The true account of the pretender's origin, upon which so much doubt has been thrown, is here fully told by the aid of some fresh documentary evidence, for which Mr. Gairdner acknowledges his debt to the researches of Mr. James Weale among the records of Courtray and Tournay.

HENRY G. HEWLETT.

A Legacy. Being the Life and Remains of John Martin, Schoolmaster and Poet. Written and edited by the Author of "John Halifax, Gentleman." In Two Volumes. (London: Hurst & Blackett, 1878.)

Is it mostly for the better or the worse that we meddle with a fellow-mortal's destinies? We cherish the story of the younger son of a small Welsh gentleman, who, when his uncle, a fellow and tutor at Oxford, wrote to the head of the family, saying "Send the lad to me, and I'll make a man of him," sturdily declined to be so made a man of; made his own way in the Principality, and founded in his own county a still-flourishing country bank. Doubtless, in that case, the lad had both stamina and purpose to carve his own career, and was not the bodily wreck which John Martin appears to have been by inheritance; but still we cannot suppress our misgivings that the author of *John Halifax, Gentleman*, formed a somewhat rigid and severe estimate of her undertaking when she followed up,

doubtless to the best of her judgment, the responsibilities of her invitation through the curate, Mr. Linkwater, "Send the lad to me." The lad, in this instance, was a shy, reticent, scantily-friended "poor fellow" from the East of London, who had had the good luck to be sent for education to St. Peter's school, and to have come there under the notice of Mr. Rowley, the African missionary, who still survives his association in the heroic enterprise of Bishop Mackenzie. Hence, we may presume, his love of letters, and his taste and aspiration after higher cultivation than belonged to his rank in life. A reticence as to his precise family circumstances appears to have been imposed on Mrs. Craik, but enough is revealed to show that his father and his sister's husband belonged to the working classes, and there is good reason for surmising that domestic trials and drawbacks enhanced the poverty of the home from which John Martin's intellect and tenacity of purpose tempted him to emerge. Anyhow, he was assisted by two or three kindly and sympathetic clergymen, placed as master in St. Agatha's Mission School, and enabled to qualify for still higher educational posts; and it will be seen from his Remains, both in prose and verse, which represent "A Legacy," that he used the scant leisure of his arduous calling in giving no inconsiderable proofs of his exceptional culture. How far, in his brief and interesting lifetime, it was fortunate for him that an introduction to the author of *John Halifax* was procured for him by Mr. Linkwater, and that, "more sad than amused," she bade that gentleman "send the lad to me," we confess to grave doubts. Her first impressions are of "a sort of head that is called poetical—rather Shelleyish in character—with a youthful grace about it and an unmistakable refinement, very attractive." His manner, language, accent, tone, were all in his favour. Everything bespoke him above his station, and yet not set above himself in consequence. It seems to us, as we read, that one who had so far surmounted the "waif-and-stray" upbringing, and yet was evidently, through health and sensitiveness, so wistful of encouragement and fosterage for his literary yearnings, found less than the help which other modern patrons have bestowed on not more meritorious Glasgow weavers who took to poetry, in the cautious criticisms, the reiterated advice to read and study before rushing into print, in short, the well-meant repression, which might have been more reasonable in the case of one more healthy and less sanguine and sensitive. John Martin was, in fact, introduced to a "candid friend," who forbade him to give the world a taste of his calibre until he should reach her own theoretical standard; and he died before he did reach it. To our thinking his poetry includes some pieces that would have done credit to any sponsor who introduced them to a review or magazine editor: his prose, as the author of *A Legacy* more clearly sees, is of a yet higher and more finished and attractive caste. But it is difficult to read the poor fellow's letters to his repressive patron, and his piteous cries—"Ah me, life is gliding away: hopeful dreams unrealised"—and yet to agree

with the preconception or prejudice which led his censor to see in what he wrote to her only "a certain *posé* attitude, an affectation of literary effect," and the impression that the writer, who so evidently thought himself a poet, "would never succeed in being one" (pp. 254-5). An extract from the Journal which he conscientiously kept in order to chronicle much more his uncommon thoughts than the scanty events of his commonplace life (see vol. ii., pp. 118-9), expresses as much restiveness against the dictum of his mentor as one so socially alone in the world and so accustomed to "grin and bear" could have ventured upon; and the truth of his remarks is seen in the issue. Here is a portion of the record:—

"Sent a letter to Mrs. C. a few days ago, asking for leave to issue a modest volume of verse. Her answer is decisive:—'Go on with courage. Send the result from time to time. When I see anything likely to suit a magazine it shall be ventured. Never despair. So much has been done that the rest is sure to follow.' I am, therefore, not to publish. This fiat must be accepted. 'The rest is sure to follow.' Yes, if I live long enough."

Readers who care to follow up this passage will see how keenly and accurately John Martin gauged the effect of this fettering; and the more they examine his prose, and realise the largeness of view, the absence of class prejudice, the nobleness of thought, so to speak, which characterise his political, social, and religious views, the more they will lament that from him was withheld, though with the kindest intentions, the opening which he so unavailingly coveted. His practical and outspoken views as to reform (i., 141-3); his shrewd remarks on the culinary unthrift and family discomfort of the homes of the lower classes (i., 91-2); his just criticism of modern poets (i., 254), and lively estimate of the shakiness of many of them on their pedestals (ii., 7-8), bespeak him one who with introduction and encouragement might have earned a livelihood, and a name may be, as an essayist; while in his versatility, considering his area and range of observation, there is nothing of broadness or vulgarity to detract from decided merit. A single quotation from his Diary (i., 110) will show how widely he read and what use he made of his reading, the theme for the moment being a kind of anticipation of the *phonograph*:—

"October 23.—What a whimsical notion is that of Rabelais, found too in the writings of men before and after him, about a frozen land, in which, when the air was heated, might be heard music, oaths, sailors' cries, and various other sounds, long frozen and at last dissolved by warmth, as rain falls when the air is heated after a state of cold. Truth, too, very often, is frozen in our minds, and needs the love and warmth of the heart, before it will present itself to us in a shape we cannot overlook or mistake."

It would be hard to prove a negative to his literary executor's opinion that his prose was better than his poetry; but we are not sure that the latter might not have ripened into blossom and fruitage under warmer skies. His surroundings, circumstances, daily occupations, were so unfavourable to poetic growth that one marvels he reached the promise which his Remains evidence. There is wonderful fancy as well as expres-

sion in the lines "From the window," which are printed in ii., 109-10; and it would be interesting to know whether they veil a reality of the schoolmaster-poet's life. "Haunted" is clearly an effort of sheer imagination, and betokens something of morbid choice, or at any rate dearth of subject. There are some poetic stanzas and a high tone and purpose in the "Fragmentary Verses" (ii., 264-6), which lament the indifference alike to Nature and to Nature's God of the average run of daily toilers. "The Dead Poet," too, claims and will repay perusal, as surely picturing and imaging his own experiences and struggles. The most considerable, however, of his poetic achievements, is of course the three-act drama *Placidio*, of which truth would bid us admit that it savours of a first attempt at one of the most difficult of poetical experiments. The writer has studied the Elizabethan dramatists lovingly. He has affected their plan and plot, but missed their force, fire, and spirit. His angels, e.g., Placidio and Clement, are too white; his devils, Ambrose and Maldenzio, too pronouncedly and unnecessarily black. In the *dénouement*, too, there is a singular oversight, in that that portion of the circumstantial evidence which fixed the crime of Ambrose's murder on Placidio—namely, the discovery near the murdered man of a portrait of Placidio's mother—is not got rid of by the subsequent discovery that the real murderer wore a cloak, which he had purloined on purpose from Corso, a poor man to whom Placidio had recently given it. Surely the good gentleman was not so absent as to give away old clothes without searching the pockets, and removing family miniatures. Yet there are fine passages in *Placidio*: e.g., that one in Act ii., scene 1, where life is likened to a procession, with considerable wealth of fancy and imagery. We rejoice to think that the subject of this legacy has received from one whom we have already called his literary executor a substantial though posthumous acknowledgment. She has edited his "Life and Remains," and bestirred herself to set up his memorial in one scene of his labours, St. Peter's Church, London Docks, where he may "yet speak" to the boys among whom he worked. But we cannot resist the conclusion that those are likeliest to find the way to literary success who can be self-reliant enough to do without a patron or mentor, and decline *ullius jurare in verba magistri*, as well as overtures to "send the lad to me."

JAMES DAVIES.

Fontes Rerum Bohemicarum. Tom. III., Fasc. 1-3. Dalimili Bohemiae Chronicon. Vydal Josef Jireczek. (Prag: Grêgr & Dattel, 1878.)

THIS handsome quarto volume just issued by the Bohemian Museum is especially interesting, inasmuch as one of the principal authorities for the text of the so-called "Dalimil" was only discovered about three and a-half years ago in the Library of Trinity College, Cambridge, where it had slumbered among the other MSS. of the Gale collection since 1744. The writer of the Chronicle, which traces the Czechs from the Flood to the author's own time, the early part of the

fourteenth century, was in all probability a layman of rank, a decided patriot, and a man well read in the literature of his own day, acquainted with Latin and German, and deeply versed in the traditional lore of his own and the neighbouring nations. It was at one time ascribed to a Canon Dalimil, but without any good grounds, and the name "Dalimil" is merely retained as a convenient title for the work. The style is vigorous and rhymed throughout, the normal metre being a trochaic one of four trochees in a line, but longer verses are from time to time introduced *ad libitum*. The text is given mainly from the Cambridge MS. and two earlier fragments, what is wanting being supplied from a Vienna MS. of great beauty, written on parchment about the end of the fourteenth century, a paper MS. formerly belonging to the Franciscan monastery in the New Town of Prague, and now in the Lobkovitz collection, and another paper MS. in the library of the Premonstratensians at Strahow. The Bohemian text is given with the oldest German rhymed translation in a parallel column, and another German prose translation is printed at the end. At the bottom of every page are the various readings of the different MSS., both of the Bohemian original and of the German rhymed version. Altogether the work is a great treasure, both for the Slavonic and Old German scholar, and M. Jireczek may well be congratulated on the manner in which he has performed his arduous duty. It will, perhaps, be interesting to the students of Old German if I give a brief specimen from the beginning of the German translation:—

"Di tutsch kronik von Behem lant
Wirt zu rim hi wol bekant.

Do eteswen durch ere missetad
alle lute virdurbin drad
bis an acht von der sinfut,
darnach den si quam zu gut,
dy do bliben also lange.
Gen der sunen vffgange
diselbin do irstunden,
si gingen al, sy kunden,
all wege zu mitten tage
in forchte vnd in groszer clage:
dy sinfut forchtin sy zu phleg,
si gleubtin in selbir kein weg.
Do si waren vff dem acker,
der do waz gnant sennar,
da namen sy einen rad,
gar tumben mit der tad.
Si sprachen wedir sich also
vil vnweislichen so:
'Bowe wyr vns einen torm,
der an den humel mag geruren.'

Editions like this of ancient writers would be creditable to any country, but Bohemia deserves especial credit in this respect. Paternal governments are sometimes great patrons of literary and antiquarian research, but Bohemia has always lain in this respect under a very cold shade, and it is not so very long ago that to be a student of Bohemian antiquity was to incur the gravest suspicions of the Austrian Government. However, we must hope that this feeling will pass away, even as that most detestable of institutions, that suppressor of truth and falsifier of history, the censorship of the press, has passed away. If the Czechs are simply left to themselves, their spirit of patriotism and attachment to their glorious past is such that we may look for a rapid continuance of these valuable editions of the "Fontes" or

sources of their history under a succession of editors as capable and as careful as M. Jireczek.

A. H. WRATISLAW.

NEW NOVELS.

Kingsdene. By the Hon. Mrs. John Fetherstonhaugh. In Two Volumes. (London: R. Bentley & Son, 1878.)

Is He Popenjoy? By Anthony Trollope. In Three Volumes. (London: Chapman & Hall, 1878.)

At the Altar. Translated from the German of E. Werner, by Mrs. Parker. In Two Volumes. (London: Sampson Low & Co., 1878.)

The Hazard of the Die. By Mrs. Alfred W. Hunt. In Three Volumes. (London: Hurst & Blackett, 1878.)

Kingsdene is a very slight, but fairly readable, novel of society, turning on the sufficiently trite motive of a man, disappointed in love, marrying a woman who loves him, while he has no more than warm liking and respect for her, which develops at last into closer affection. The earlier part, wherein the heroine appears as a shrewd child with a sarcastic tongue, is the best; but she is not finished to pattern, as all the stronger traits are softened into general amiability when she grows up, which, though more comfortable for domestic purposes, is less amusing to read about. The hero is a mere lay figure, nor is the woman who fascinates him—a Norwegian peasant girl who has become a famous actress and singer—much more successful. It is in the smaller touches that the best work appears, but Mrs. Fetherstonhaugh has not got beyond the era of Congreve in her typical names. Sir Soapy Bland, Captain Nonchalant, and Pound Foolish are anachronisms since Thackeray's time, who reformed all that sort of thing.

Is He Popenjoy? belongs to the least pleasant of Mr. Anthony Trollope's three manners—that represented by such of his novels as *The Eustace Diamonds*, in which he is pleased to treat of the seamy side of society, to show how very slight are the barriers which part modern civilisation from ancient savagery, and in particular to impress on his readers that if they will scratch a girl of the period they will find beneath a sufficiently thin coating of Belgravian varnish the morals of an *helaera* united with the manners of a fish-fag. It is not a very comfortable view to take, and it may be hoped that Mr. Trollope's frightful examples, intended as warnings, are ideal bogies rather than genuine presentments. The enigmatic title refers to a question as to the legitimacy of the youthful heir of a certain raffish Marquis of Brotherton, who suddenly turns up with an Italian wife, respecting the date of whose marriage a doubt arises, on the solution of which depends the child's status, and also that of the heroine of the book, Mary Lovelace, daughter of the hero (if any) Dr. Lovelace, Dean of Brotherton, and married to Lord George Germain, next heir to the marquisate. The main situation of the book is the wedded experience of Lord and Lady George Germain; the gentleman dull, weak, obstinate, jealous, reserved, and almost ascetic in his distaste for those pleasures from

which poverty has long barred him, but yet "a gentleman all round," as one of the minor personages rightly calls him; the lady very young, sprightly, and pleasure-loving, though affectionate and pure, but too like Miss Lily Dale in *The Small House at Allington* to be entirely pleasing to that young woman's numerous non-admirers. How this pair, brought together originally in a marriage of convenience, where one had birth and the other money, get on in married life, and in their relations with the husband's brother and the wife's father, it is Mr. Trollope's business to tell us, and he does tell us with a realism which is his familiar quality. But the skill, unquestionable though it be, and diversified with touches of humour, such as the description of the Women's Disabilities movement, does not quicken us into caring a straw about any of the characters; and the clever, wealthy, low-born, ambitious, and thoroughly worldly Dean, by far the most vividly drawn of them, has none of the charm for us that Archdeacon Grantley still has; nor is the Close of Brotherton interesting after that of Barchester, though it has in it a converted Jew chaplain who does but remind us faintly of his greater brother Mr. Slope. None of our old friends are in the story, save as masquerading under new names. We have surely the Miss Todd who gave the picnic in the Valley of Jehoshaphat many years ago, reproduced as Mrs. Montacute Jones, and Jack de Baron does not differ much from Burgo Fitzgerald; but if we are to have the old types, we had rather have the old names too, and could cheerfully dispense with the harpy forms of Augusta Mildmay and Adelaide Houghton to get back again our dear Lady Glencora and Mrs. Thorne, *née* Dunstable.

At the Altar is a controversial novel, of a type once not uncommon in England, though written with more vigour than the ladies—such as Grace Kennedy and Mrs. Sherwood—who used to supply that class of literature put into their books. It is a highly melodramatic attack on the monastic and celibate systems of the Latin Church, not based on theological grounds so much as on social ones. The hero of the book, whose scene is laid in a mountain region closely resembling the Pusterthal, is Bruno Rhaneck, the unacknowledged son of a powerful Catholic nobleman by an irregular marriage with a Protestant girl of burgher rank, contracted when he had no prospects of succeeding to the title and estates of his family. The wife is deserted and dies; the child is delivered over to his uncle, abbot of a wealthy and powerful Benedictine monastery close to his father's castle, and is educated for the cloister and the priesthood, appearing at the outset of the story as Father Benedict, a young man of austere and gloomy temper, strong but controlled passions, and unusual mental power, whom his father, Count Rhaneck, secretly loves better than anything else on earth, and notably much better than Ottfried, his heir by a second and wealthy marriage, contracted in the first wife's lifetime. The two young men, who have an old dislike to each other, are brought into abrupt collision by both falling in love with Lucy Gunther, a girl of sixteen, sister of a Pro-

testant landowner, who has risen from poverty in his native North Germany to be master of a large estate in the midst of a Catholic and aristocratic neighbourhood. The young priest's passion increases the repugnance he already entertains for his vows, made at the close of a long seminary education, in complete ignorance of the world. He asks leave to take duty in a remote mountain village, in order to avoid temptation, but preaches a sermon against monasticism of so revolutionary a kind to a crowd of pilgrims that his Order thinks him too dangerous to live, and his death by an "accident" is arranged beforehand, to which his half-brother falls a victim, mistaken for himself through their likeness. As Gunther and his sister were near the spot where the crime was committed, and a letter was found on the dead man's person warning him off Gunther's premises, it is assumed that a quarrel had taken place between them, and Gunther is arrested on a charge of murder. Lucy, who has reason to think that Father Benedict was the assailant, seeks him out to induce him to save her brother. He does so, by declaring that he saw the Prior of the monastery commit the murder, abjures his vows, turns Protestant, in honour of his mother's memory as he partly alleges, engages himself to Lucy, becomes a Professor in a North German Protestant university, comes back to marry her when she is nineteen, and gets reconciled to his father. The book is written entirely from an outsider's point of view, and with an exaggeration which deepens into caricature, but with a certain force which might have been telling had the author really known the weak points of the system he assails. As it is, the purely personal and selfish motives he ascribes to his hero deprive his plot of all moral purpose. The translation is tolerable, but Mrs. Parker is not apt at transfusing idioms, and the technical phrases of Roman clericalism invariably baffle her, so that we have "deacon" put for "dean," where the word "Decan" was doubtless before her, and plenty of similar mistakes. Messrs. Remington and Co. have likewise published a translation of this work, by Miss Bertha Ness, under the title of *Sacred Vows*, which is a piece of honest and conscientious journey-work and nothing beyond.

It is always pleasurable to a critic when he can note progress and improvement, so that there is satisfaction in saying that *The Hazard of the Die* exhibits marked advance on Mrs. Alfred Hunt's previous novels. It is a very well constructed story of Yorkshire life at the beginning of this century, chiefly busy with a few clearly-marked and definite types of rural character, but having a plot of its own also, which, though sure to be detected from the first by experienced readers, is yet ingeniously worked out and not too abruptly disclosed. Mrs. Hunt has evidently made careful studies in some of the less modernised Yorkshire dales for her local colouring, and has introduced many vigorous dialectal phrases and quaint popular customs with considerable skill into the web of her novel, not overloading it with them, far less treating it, like Strutt's *Quenhoo Hall*, as a mere vehicle for antiquarian details, but just making it racy

of the soil. It is for its picture of manners rather than for its more romantic portions that it will achieve the distinction of being read a second time by those who have read it once; but they who have done so with appreciation will be glad to cast their eyes again over the rustic scenes and the description of two or three varieties of wilful Yorkshire folk, whether the hard-headed Squire Burnaby or the staunch and upright Faith Garthorne. The title, it is true, has nothing whatever to do with the story, while the plots and stratagems ascribed to Philip Mounsey, the mischief-maker in it, are too far-sighted and grown-up for a lad of twenty-one who has no elder adviser to prompt him and remedy the defects caused by inexperience of the world. But these are trifling drawbacks to a very pleasant and readable novel.

RICHARD F. LITTLEDALE.

CURRENT LITERATURE.

George Moore, Merchant and Philanthropist. By Samuel Smiles, LL.D. With a Portrait by G. F. Watts, R.A., etched by Rajon. (George Routledge and Son.) In his last biography Mr. Smiles rescued from oblivion "a Scotch naturalist." His present subject does not stand in so much need of literary record. The memory of George Moore, as he loved to hear himself called, is one that the present generation will not willingly let die. The bearer of that name studiously avoided public life. He preferred the payment of a heavy fine to serving the office of Sheriff for Middlesex; he repeatedly refused the offer of an easy election to Parliament; he avoided titles and honours from the Crown; his charities were often done by stealth; and yet no man ever gained a more honourable publicity. The very discursiveness of his benevolence, though it widened the area over which his fame was known, has perhaps prevented it from being associated with any single memorial. It may be urged, indeed, that such a life especially requires to be written, not in order to deepen the reminiscences that it has left behind, but that the world may learn the inner growth of that which was only known by its fruit. Mr. Smiles has submitted to undertake the subordinate duty of letting his hero tell the tale of his own life so far as possible in his own words and in those of his intimate friends. The man himself stands before us in these pages in perfect simplicity. His poverty and his wealth, his trials and his success, his educational deficiencies and his intellectual vigour, his religious narrowness and his universal charity, his private habits and his public deeds—all unfold their own lesson without any impertinent comments. The story divides itself into three chapters: the boyhood in Cumberland, prefaced by a sketch of the decaying race of "statesmen" from which he sprang; the early years, spent partly in a London warehouse and partly in "travelling" through the length and breadth of the kingdom; the maturity of middle age, no less actively occupied in the work of philanthropy. From first to last the life was consistent with itself. The physical robustness of the peasant's son, the indomitable energy of the tradesman, the discriminating charity of the city merchant and the country squire, show a continuous development of the same character devoting itself to different objects. George Moore possessed all the talents of a self-made man, with a minimum of those superficial defects vulgarly associated with the part. Rarely, if ever, has so warm a heart been united with the combination of faculties requisite for gratifying its every generous impulse. He transferred to the sphere of good works the business qualities that founded a commercial house. In the City of London, in his country home, and at the council board of many a

national institution, the stimulus of his example impelled others to emulate his munificence. We can here discover the methodical means by which alone that munificence was rendered possible. The portrait that forms the frontispiece will be a welcome present to many who never saw their benefactor in the flesh.

Lives of Famous Poets. By William Michael Rossetti. (Moxon and Son.) Since 1869 Mr. Rossetti has been engaged in editing for the publishers of this volume a series of "Popular Poets," and he has prefixed to each, with the exception, we believe, of Tupper, a critical and biographical summary of the life and qualities of the poet edited. These biographies he has at last collected and reprinted, adding to them seven other *Lives of poets* too important to be omitted—namely, Chaucer, Spenser, Shakspeare, Butler, Dryden, Gray, and Goldsmith. In order to link these essays still more closely together, he has inserted a page of names and dates between each *Life* and its successor. Thus between Dryden and Pope are given "Katherine Philips, c. 1632 to 1684," and so on down to "John Gay, 1688-1732," the result being that the volume serves in some sense as a useful book of reference. Mr. Rossetti always writes very carefully and conscientiously, and as long as he has nothing to do but to arrange in a pleasing form the well-known incidents of a life, or repeat the stereotyped judgment on work that no longer excites anyone, his *Lives* are very good. For instance, no one could wish a better notice on Mrs. Hemans than is to be found here. But to his estimate of Moore we cannot but take exception. Nothing, perhaps, is more difficult in this day than to appreciate the real genius and music of Moore underneath the tinsel and the jingle. In his own day he was considered supreme as a lyricist; at the present moment hasty critics condemn him altogether: it is difficult to decide which is most absurd. Moore was a true singer, and the ear that is not stirred by the melancholy and thrilling tones of his best melodies has no right to speak of music in poetry at all. Mr. Rossetti has the following singular remarks on this subject:—

"If we except the satirical compositions, choice in a different way, the best things of Moore are to be sought in the *Irish Melodies*, to which a considerable share of merit, and of apposite merit, is not to be denied: yet even here what deserts around the oases, and the oases themselves how soon exhaustible and forgettable! There are but few thoroughly beautiful and touching lines in the whole of Moore's poetry. . . . But let desert of every kind have its place, and welcome. In the cosmical diapason and august orchestra of poetry, Tom Moore's little Pan's-pipe can at odd moments be heard, and interjects an appreciable and rightly-combined twiddle or two."

A few such passages as this mar the success of an otherwise modest and capable volume, which may be cordially recommended to the general public, though scarcely calculated to instruct the instructed. It strikes us as a particularly suitable book to be given as a present to young people in whom the love of poetry is awakening.

The War Ships of Europe. By Chief-Engineer King, U.S.N. (Portsmouth: Griffin and Co.) This book, revised and corrected by an English naval architect, who has enriched it with notes, will be read with great interest at the present time, not only by naval and scientific men, but also by the educated portion of the general public. A few years ago there was a scare lest the navy of England should be overmastered by a combination of the fleets of two or three countries. That scare has completely passed away, and we were never so assured of our maritime supremacy as we are at present. The *Inflexible* has from sixteen to twenty-four inches of armour, and in two revolving turrets four 81-ton guns, capable of being fired all together at an enemy ahead, astern, or on either beam, and in pairs towards every point of the compass. Her mean draught

is twenty-four feet five inches. Her ends are unarmoured, but so constructed that even when they are riddled with shot the vessel will float, and the whole hull is divided into numerous compartments by watertight bulkheads. She has sail as well as steam power, and can ram. Finally, her cost was 521,750*l.* The most powerful Russian ship is the *Peter the Great*, which has armour of fourteen inches, and four twelve-inch 40-ton guns. Italy has two very powerful armour-clads, the *Duilio* and *Dandolo*, with twenty-one and a-quarter inches of armour, and two 100-ton guns each. We may remark, however, that the 81-ton guns of the *Inflexible* are to be replaced by 100-ton guns, which have been already constructed. No other ships come near the *Inflexible*. In the Appendix is given a tabulated statement of all British and foreign ships of war, a reference to which proves our incontestable superiority in every class of ship. It is particularly satisfactory to learn that the Americans have, by their own admission, nothing to match, as powerful, fast, unarmoured cruisers, the *Raleigh*, *Boadicea*, and the *Euryalus*. Not the least interesting part of the book before us is the chapter devoted to "Offensive Torpedo Warfare," now in its infancy, but on which the Russo-Turkish war throws a little light. Our Government has not till lately devoted much attention to the construction of special torpedo-launches. It may therefore be interesting to learn what has been done by Germany in this particular. The Germans caused the *Ziethen* to be constructed by the Thames Ironworks at Blackwall. It was completed in June, 1876. The maximum speed of the *Ziethen* is sixteen knots an hour, and the torpedo starts at eighteen knots an hour, which speed gradually diminishes till a range of 2,500 feet has been accomplished, when the torpedo will have run its course. Early in the summer of 1876 the Stettin Engine Company launched for the German navy the *Uhan* torpedo boat. The following is a description of this formidable engine of war:—

"This vessel will receive a torpedo charged with dynamite, to be carried on a ten-foot ram, lying deeply under the water-line, which torpedo is to explode on contact with the hostile ship. To protect the torpedo-boat from the results of the discharge of its own torpedo, the vessel is built with two complete fore parts, sliding one within the other, and having a considerable extent of intermediate space between them. This space is filled with a tough and elastic material (cork and marine glue), and thus, even if the bows were carried off, there would be a second line of resistance. The object of the filling is to act like a buffer, deadening the blow and protecting the stem. Another striking feature is the great power of the engines. . . . The vessel, in fact, is all machinery, only a very small space being left for coals and crew. . . . In order to save the crew at the worst, a raft has been constructed, which is filled with the above mixture of cork and marine glue, and is placed near the helm. When the *Uhan* enters into action the dynamite cartridge is to be fixed by divers at the point of the ram. The rudder is then to be fixed; and the crew are to open a wide port on the ship's side, and with their raft jump into the water. The steamer is then to be allowed to rush forward and burst its cartridge on the enemy's armour. The crew, however, are to hold on to the torpedo-boat by a line while they are awaiting the result of the explosion; and, in case their boat is not hurt, they are to board it again, in order if necessary to repeat the manoeuvre. The price of this torpedo-boat is about . . . 30,000*l.*"

The conclusion at which the author arrives after considering the results of the experiments with the *Oberon* is "that no ironclad can withstand the bursting of a torpedo in contact with her bottom: a torpedo would prove destructive wherever it struck, and a ship could hardly be saved by any turn of the helm." This book likewise gives an account of the Italian experiments at Spezia with the 100-ton gun against iron plates; a description of the Royal Naval College;

and much valuable information about naval machinery. In short it deals with the whole subject of modern navies in a very complete manner, and deserves an extensive circulation.

NOTES AND NEWS.

WE understand that in the forthcoming series of *English Men of Letters*, edited by Mr. John Morley, already announced in these columns, Prof. Huxley has undertaken to write on Hume, Mr. Thomas Hughes on Dickens, Prof. Nichol on Byron, and Mr. W. Minto on Defoe. The first volume of the series, Mr. Leslie Stephen's *Johnson*, will be published this week by Messrs. Macmillan and Co.

A SECOND edition of Dr. Cunningham Geikie's *Life and Words of Christ* is now in the press.

MISS BETHAM-EDWARDS's new (anti-Catholic) novel, *Brother Gabriel*, will be forthwith brought out in the Tauchnitz Series.

MR. GEORGE SMITH's *History of Sennacherib*, which, like the *History of Assur-bani-pul*, consists of the original texts with transliterations and translations, is now being edited by Mr. Sayce, and will soon make its appearance. Mr. Smith had completed it with the exception of the last few pages, the expense of publication being borne by the late Mr. J. W. Bosanquet and his son, Mr. B. T. Bosanquet.

MR. GLADSTONE's *Primer of Homer*, in Messrs. Macmillan and Co.'s series of Literature Primers, edited by Mr. J. R. Green, is now all in type, and may be expected to appear in about a fortnight.

MRS. HERBERT MARTIN's novelette, *Bonnie Leslie*, is being translated into German, and will shortly appear in a new series of English novels published at Strassburg.

WITH a view to arriving at some consensus of opinion as to the various schemes of Spelling Reform now before the public, Dr. Geo. Harley, Mr. E. Jones, of Liverpool, Mr. J. MacArthur, and Mr. George Washington Moon, have issued a circular addressed to phonetic reformers and educationists, exhibiting a comparison of ten different schemes of Spelling Reform without new letters, with a view to arriving at a common system. They invite criticism and suggestions.

MESSRS. LONGMANS announce *The Art of Scientific Discovery*, by G. Gore, LL.D., F.R.S.; *Notes on Physiology*, by Henry Ashby; and a *Dictionary of Medicine*, by R. Quain, M.D., F.R.S.

THE *Journal of Education*, after a life of about nine years, has ceased to exist. For the future it will be incorporated with the *Scholastic Register*, which may now fairly claim support from schoolmasters—especially of middle-class schools—as the leading periodical devoted to their interests and wants.

LADY HOBART has published, in the form of a pamphlet (Macmillan), the official correspondence of her late husband, when Governor of Madras, on the question of "The Salt Tax in Southern India." The views he expressed are calculated to confirm his reputation as a painstaking administrator and a sympathiser with native opinion. At the same time they are a severe condemnation of the policy adopted by the present Indian Government in raising the duty upon salt in the tracts recently stricken by famine, under the pretext of an equalisation of the rates ruling in the different provinces of the peninsula.

IN view of the new charter enabling the University of London to confer degrees on women, and the increased demand for a higher education of women, the Council of University College have determined to provide systematic instruction for them in regular college classes. In most subjects the junior classes for women will be distinct from those attended by male students. The senior classes will more generally be open to both sexes, and those classes which are already open to both—

as Fine Art, Philosophy of Mind, &c.—will remain so.

MESSRS. RIVINGTON will shortly issue a *History of the Romans to the Establishment of Imperialism*, by J. S. Reid, M.A., Classical Lecturer at Christ's College, Cambridge. This work is intended to be used by the higher forms in public schools, and by junior students in the universities. It aims at exhibiting in outline the growth of the Roman national life in all departments. Military history will not be neglected, but attention will be particularly turned towards the political and social changes, and the development of law, literature, religion, art, science, and social life. Care will be taken to bring the whole narrative into accord with the present state of knowledge, and also to present the facts of Roman History in a form likely to interest the students for whom the work is intended.

THE same publishers have also in the press a work entitled *A Practical Greek Method for Beginners: being a graduated Application of Grammar to Translation and Composition*, by F. Ritchie, M.A., and E. H. Moore, M.A., Assistant-Masters at the High School, Plymouth. The aim of this book, which is at once a grammar and exercise-book, is to afford practice in inflexion, &c., at the time that the grammar is being learnt, in order that, on commencing translation, the pupil may be familiar with the inflexions of verbs, substantives, &c., and may be able to concentrate his attention on the construction. The gradual introduction of the simpler rules of syntax is intended to prepare the pupil for more advanced Greek composition.

THE library of the late German poet Ferdinand Freiligrath is to be sold by auction at Canstatt, near Stuttgart, on Tuesday, June 18, and following days. Catalogues may be had on application to Oskar Gerschel, Schloss-Strasse 37, Stuttgart.

AMONG the latest additions to the manuscripts in the British Museum are the following:—A Greek MS. of the early part of the twelfth century, containing homilies on Genesis; a Latin Psalter, illuminated in Germany in the fifteenth century; an English MS. of the fifteenth century, being "The wys boke of Phylosophi and Astro-myke," treating of zodiacal influences, with medical recipes, and a treatise on surgery. Of historical interest are: Accounts of Subsidies and Taxes in Normandy in 1341-2; a Journal of the Return of the French Embassy under the Comte d'Avaux from the Northern Courts, February—August, 1636; Exchequer Accounts for the years 1543-1717; Copies of the Despatches of Sir Ralph Sadler, Ambassador in Scotland, in 1539, 1543; and Letters of the political agent Plantamour to Secretary Blathwayt, from Berlin, 1701-1702. There are also: Poor's-rate Book for Poole, April, 1697; Minute Book and Accounts of Hammer-smith Charity School and the Latimer Charity, 1713-1751; the Inquisition *post mortem* of lands of Anne, widow of John Holland, Duke of Exeter, 1458; Creditors' Accounts delivered in to the executors of the Duke of Richmond and Lenox, 1672; Coats and Crests of English Families, of the seventeenth century; a History of the Mansel Family, 1754; and a Register of Noble Families of Pistoia by the Cavaliere Franchi, in three volumes, 1701. Letters to Lady Sundon, lady-in-waiting to Queen Caroline, 1732-1737; a Poem of the seventeenth century, by G. Ellis—"Adam's calamitie and misery cured by Christ's humanity and mercy;" the Report of the Synod of Upsala for consideration of the Swedish Liturgy, 1593; Sermons in the Guarani dialect of Mexico, of the seventeenth century. A large number of volumes of music have also been added, chiefly containing church music by Italian composers of the eighteenth century; and also airs arranged for the organ, &c., by John Cooper, in the seventeenth century, compositions by William and Thomas Linley, and some operas by Meyerbeer and Rossini.

THE April *Bulletin* of the Société Franklin contains a full Report of the annual meeting of the subscribers. The President, reviewing the work of the society in the cause of popular libraries in France, stated that during the last ten years it had expended over 462,000 francs in supplying libraries with selected books at reduced prices. It has also issued a general catalogue of books suitable for such libraries, which is supplemented in its monthly bulletins, and a variety of special catalogues for the use of particular kinds of libraries, such as those for schools, villages, and soldiers. Of these catalogues 60,000 copies have been circulated. The society does not confine itself to making selections from the literature already published, but enters into relations with publishers for the purpose of pointing out books that it is desirable to reprint or to have written. The present *Bulletin*, for instance, has two papers, one pointing out the need for a good popular book on the French colony of Algeria, and the other noticing Mr. Smiles's *Life of Thomas Edward*, the naturalist, which has been recommended to the society for translation.

IN the *Archivio Storico* for May, Signor Minieri Riccio continues his Register of Charles I. of Anjou; and Signor Carutti in his article on Count Umberto I. gives a valuable criticism of the early chronicles of Savoy. Signor Giampietro gives an interesting account of the oldest original correspondence of an Italian prince which has been preserved entire, that of Francesco Sforza (1447-66) which is in the Milanese archives. It consists of reports of the different State councils, petitions presented to the Duke, and accounts of the State finances, and is a mass of material as yet unedited for a history of Lombardy in the fifteenth century.

IN the *Nuova Antologia* for May 15, Signor Zambaldi writes a suggestive article on the political attitude of the poets in ancient Greece. He shows that it was essentially conservative, partly from the fact that it drew its inspiration from the old heroic age, partly because in the times of struggle between the people and the aristocracy culture, which was as yet purely poetic in form, was the patrimony of the nobles. Prose developed with the growth of the democratic spirit to which it gave expression. Euripides, who tried to associate the new notions of democracy with poetry, was consequently the least perfect of the great poets of Greece, and prepared the way for the decadence of the art. Signor Broglio gives a lively account of the relations between Frederic the Great and Voltaire. Signor Brizio, also, has an excellent article giving a summary of the result of the recent criticism on the so-called Etruscan vases found in Italy, and gives the arguments for their Greek origin; he exhorts his countrymen to greater energy in the field of archaeological investigation.

THE *Rivista Europea* for May 16 consists mainly of continuations of articles previously noticed. It has, however, an account by Signor di Tivoli of the organisation and working of the University of Oxford. We wish Signor di Tivoli had supplemented his account by a criticism of the English university system as it struck one who is free from prejudice and had had ample means of accurately observing its results and contrasting them with other systems with which he was familiar.

THE *Preussische Jahrbücher* for May contains a philosophical article by Herr Hartung of the highest interest, on the "Modern Doctrine of Matter." He accepts the atomic conception of matter as the foundation of a new Idealism. "Natural science," he says, "is in its basis a chapter of Psychology." We construct the outer world out of sensations, and, on the hypothesis of a universal power working in the world ("Allgemeine Beseelung der Welt"), man's sensation becomes a part of this universal sensibility. If in man's mind lies the key to the phenomena of the

outer world, then a new field is opened for thought in investigating the peculiarities of the mind by which sensual antecedents assume determinate forms. The modern doctrine of matter thus forms a bridge between the Sensuous and the Ideal, and the modern spirit of investigation has freed Idealism from the thralldom of a materialistic conception of the world. Herr Boretius, also, contributes an interesting paper, contrasting the Holy Roman Empire with the modern German Empire.

THE fourth edition, revised, of Mr. Serjeant Cox's *Letters to a Law Student on the Arts of Writing, Reading, and Speaking* is in the press. It will contain a new chapter on "Stuttering, its Causes and its Cure."

THE *Allgemeine Journal-Repertorium*, published at Berlin since April 1, gives a survey of all original articles published in other journals.

HACKLÄNDER's autobiography, *Der Roman meines Lebens*, in two volumes, has appeared.

WE have received *A Treatise on Dynamics of a Particle*, by P. G. Tait and W. J. Steele, fourth edition (Macmillan); *Choice and Chance*, by W. A. Whitworth, third edition (Bell); *Catalogue of a Collection of Oriental Porcelain and Pottery* (lent to Bethnal Green Branch Museum), by A. W. Franks (Museum); *The Dean's English*, by G. Washington Moon, eleventh edition (Hatchards); *A Few Suggestions for Prayer-Book Reform*, by G. Biller (Wyman); *Em*, by M. Bramston, second edition (Marcus Ward).

OBITUARY.

MISS JANE LOUISA WILLYAMS, the fourth and youngest surviving daughter of Mr. James Willyams, of Carnanton, in Cornwall, died at Budleigh Salterton on May 28. She was born at Carnanton on October 20, 1786, and so far back as 1818, in conjunction with her sister, entered the world of letters by publishing, through the well-known firm of Constable and Co., an anonymous three-volume novel called *Coquetry*. This work has perished so completely that neither the British Museum Library nor the Advocates' Library at Edinburgh possesses a copy; the only interest now attaching to it arises from the fact that Sir Walter Scott, in pity for the young authors in their remote Cornish home, corrected the proofs and superintended the publication. In 1845 Miss Willyams published an historical tale called *Chillon: or, Protestants in the Sixteenth Century*: the local colouring used in this tale was based on a residence of four months in the castle of Chillon. This work was reprinted in Philadelphia and translated into the French language. Ten years later she published a *Short History of the Waldensian Church*: this passed into a second edition in 1855. A selection of her poems was printed for private circulation in 1863, and a volume from her pen describing, under the fanciful title of *The Tower of the Hawk*, some passages in the history of the House of Hapsburg appeared in 1871. Miss Willyams held strong Protestant opinions, and at various times published many treatises in support of the principles which she professed. It will be remembered that the widow of her eldest brother, on her death in 1863, left the then Mr. Disraeli her legatee in consideration of her "approbation and admiration of his efforts to vindicate the race of Israel."

NOTES OF TRAVEL.

FROM the June number of the *Church Missionary Intelligence* we learn that further news has reached the society from the Rev. Mr. Wilson, in Eastern Africa, by which it appears that only a very few days before his death Lieut. Shergold Smith sailed in the *Daisy* up Speke Gulf, and explored the Rivers Shimeeyu and Ruwana, and that he afterwards returned and surveyed Jordan's Nullah. The trip in question occupied a fortnight,

and we are informed that some valuable geographical notes are contained in the journal of it, together with some interesting pen-and-ink sketches.

No fears, we are glad to learn, need now be entertained respecting the safety of the recently established mission station in Stacey Island, South Cape, New Guinea, where some serious trouble occurred at the end of last year between the missionary schooner *Mayri* and some natives. When Mr. Chalmers visited the mainland, the natives treated him very kindly, and showed him where water was to be found. Mrs. Chalmers, writing on January 27, expresses some apprehensions as to the results of a rush of miners; and she regrets the absence of Mr. Lawes, who is very popular with the natives, and alone knows anything of them and their language. Mrs. Chalmers says that the people about Stacey Island are much darker and more debased than those at Kerepunu, and are, besides, much given to cannibalism. They have no religion at all, but have a firm belief in sorcery. The women are all tattooed on their faces and bodies, and their only garment is a skirt made of cocoa-nut leaves. The men wear no clothing, and do not tattoo themselves; but they besmear their bodies with black and white pigments.

WE hear that Commander Wharton, in H.M.S. *Faun*, has recently completed his survey of the coast-line of East Africa as far as Kilwa, including the island of Mafia. He also penetrated for some distance up the River Rufiji, and has added to our scanty information respecting that little-known stream. Afterwards, on his way down to the Cape of Good Hope, Capt. Wharton obtained a number of deep-sea soundings, which will be especially valuable if the project of a submarine cable between the Cape and Zanzibar be seriously entertained.

CAPT. RICHARD BURTON, who has returned to Trieste, hopes to be able to visit England shortly, in order to superintend personally the examination of the specimens which he has brought away from the mines of Midian.

THE RELIGION OF SHAKSPERE.

THE Rev. C. Hargrove, of Leeds, read a very interesting paper on "The Religion of Shakspeare," to the Liberal Social Union, last Thursday, in St. George's Hall. Contending, first, that even a dramatic artist could not hide himself in his works, that he must make them in his own image so that we could see him in them, and that Shakspeare was to be seen in his favourite characters, his extra-dramatic and his most highly-wrought passages, Mr. Hargrove first brought forward the negative, and then the positive evidence as to Shakspeare's religion. 1. Though specially tempted, by certainty of popularity for pandering to popular passion, to misrepresent and ridicule Jews, Roman Catholics, and Puritans, he had studiously refrained from doing so, and had instead defended them, or so treated them as to win his audiences' sympathy for them. As to Jews: compare his Shylock with Marlowe's Barabas, the murderer, poisoner, having no excuse for his crime, ending in a caldron of boiling oil, more brute than man. Set him beside Shylock, with his love for Leah—his "the patch is kind enough" (of L. Gobbo), his "Hath not a Jew eyes," &c.—a man with whom, through all his perverted rage, we sympathise. As to Papists: look at Shakspeare's treatment of friars and nuns. The popular line would have been to show up their licentiousness, avarice, jealousy of one another. But look how he treats the friar-scene in the *Troublesome Raigne* when he recasts it in his *King John*. That most effective exposure of the abbot's treasure-chest being opened on the stage, and a nun found in it, is cut out; and there are only two or three lines on Falconbridge's getting money from the abbey. Nay, Shakspeare is so kind to the friars,

that he has been claimed as a Roman Catholic on that ground; but you will notice that he leaves out all their religion and makes them philosophers, friends and advisers of folk in trouble; that alone shows that he was not a Papist. For nuns, see the noble character he has given Isabella, that "thing ensky'd and sainted;" but he takes care to make her wife, not leave her nun. As to Puritans, they must have been specially hateful to all playwrights and play-goers; no so certain applause could have been got as by abusing them. And Ben Jonson did expose all their hypocrisy and meanness unsparingly in his *Alchemist* and *Bartholomew Fair*. Contrast with this, Shakspeare's Malvolio and his Falstaff—for Falstaff is a demoralised Puritan, an Oldcastle first, a Fastolfe next, and his "vocation, state of grace," &c., are Puritan phrases. Who is there but has kindly feelings for them? The truth is, Shakspeare treated all religion as sacred ground, and designedly sacrificed temporary popularity to do so. 2. The positive evidence. What did Shakspeare hold as to a future life? You must not take his dramatic utterances of the "drunken sleep" of the villain, or the heaven—"the treasury of everlasting joy"—of the pious king, but note that the hope of future life was not a working power on saints or villains in Shakspeare; the one was not exalted, the other not frightened by it. It puzzled Hamlet, but Macbeth would jump it, so that he had not "judgment here." Assuredly Prospero was nearest Shakspeare's self, and he held "our little life was rounded by a sleep;" not annihilation, but sleep. He knew no more; he had no consolation from the thought of future life. As to Shakspeare's conception of God—he had a rich consciousness of the mysteries of things, a mystery around, above, below him; yet through it all, a power tending to righteousness: there was a Providence who shaped our ends, rough-hew them how we would. Amid all the evil there was a higher order working all for good; and by it, in the main, crime worked out its own judgment here. The universe was to Shakspeare the life-dwelling of a great moral Governor of men.

Mr. Furnivall, from the chair, expressed the strongest admiration for Mr. Hargrove's able and eloquent paper, and complete agreement with his views. He appealed to Shakspeare's *Sonnets*, in which the writer, bound by no dramatic tie, dealing with intensest feelings of friendship and of love, that ranged from the heaven of joy to the hell of grief, yet uttered not one word of a life hereafter, or the ordinary consolations or resources here of so-called religious folk. Reviewing the growth of Shakspeare's mind and spirit, as shown by the chronological order of his plays, Mr. Furnivall contrasted his treatment of the spiritual world in the youthful *Midsummer Night's Dream*—mankind the sport of fairies' whims—with that in his third period, his *Hamlet* time of doubt and unrest, and that in his fourth period, *Tempest*, where Prospero was master of the spirits of the world, and used them for the highest end, the redemption from crime and brutality of human souls. He insisted that only in Shakspeare's fourth period could have come forth his "Reverence, the angel of the world," and noted its identity with Goethe's final lesson in *Wilhelm Meister*.

Mr. Alfred Spalding followed in the same line; and the discussion was continued by Mr. Plumtre, Mr. Herbert Stack, Mr. E. Rose, Miss Marshall, Dr. Jusserand, and Mr. Southey.

MAGAZINES AND REVIEWS.

FOR the purely literary reader the *Fortnightly* provides more entertainment than usual this month, while there is no falling-off on its political and philosophical side. Mr. Saintsbury has a pleasant well-turned article on a pleasant and witty person, Charles de Bernard; Mr. Grant Duff contributes a paper on Emilio Castelar; and Mr. Garnett prints some still other unpublished Shelley memorials. When will the world be in a

dition to arrive finally at the bottom of the ous Shelley problems? So much has come, l so much seems to be still forthcoming. Mrs. alley described as a person of "excessive ortho- y" by Mr. Trelawny is the newest figure on the alley stage, and a very odd one she makes so ired. Mr. Garnett laughs at Mr. Trelawny's sent views of Mrs. Shelley, and contrasts m — on the whole successfully — with views he held in 1851 and 1858. With ard to the final catastrophe, Mr. Garnett's view hat there was a collision, but that it was an idental one, and after an independent investi- ion of the matter of the sailor's confession, on spot, he reports that it can now never be iver "examined into or verified." "The last er of importance" written by Shelley, pub- ured in this article for the first time, is full of uest, and puts Byron, we venture to think, in ight place altogether, though without ill- ure. Mr. Grant Duff's attention appears of a years to have been specially drawn to Spanish ary subjects, as it was long ago drawn to anish politics. His present article combines both ds, and gives us a very full and interesting picture eñor Castelar in his double capacity of politician l literary man. No greater contrast could well ound, as he himself points out, than exists ween the orator and declaimer Castelar and a man who was the subject of his last Spanish per, Balthasar Gracian, in whom Spanish in- uity and Spanish sententiousness, those old asi-Oriental qualities of the Spanish mind, ched their highest point of condensed expres- n. Castelar, however, is far from being a mere n of words, as it is commonly the fashion to ard him in this country, nor are his literary acilities to be gauged by that unlucky essay on ron which Mrs. Arthur Arnold was so unkind to translate. He can do a good deal better un that in his part of the literary man, as Mr. ant Duff shows by long translations from the eneo lectures and the *Recuerdos de Italia*. And fine as these rhetorical, half-historical, half- ilosophical passages are, we confess to finding them that fatal note of intellectual common- ice which spoils so much modern Spanish work; ich makes Amador de los Rios's literary history a dullest of reading; which takes the edge off en Gustavo Becquer's *Legendas* (though in his ems he managed to shake himself free from it), d besets almost every article and every piece of ygraphy the country produces. Señor Castelar's cription of the Colosseum is eloquent and usical—it would pass excellently into a piece sonorous Spanish verse—but analyse the oughts, and see which of them has not been pressed with the same emphasis a thousand nes already. How well a little of Heine's *zarrerie* would break the flow of the fine sen- ences!—and yet they are fine, and the rolling anish has its incommunicable charm, which, in ite of the goodness of these translations, is one 'the *cosas de España* that cannot be transplanted. ut how far Castelar as a political leader and ator surpasses Castelar as a literary and descrip- ve writer, can be very well gathered from Mr. rant Duff's paper by a comparison of all the her passages quoted with that taken from his mous speech at Rome in 1867 (p. 833). In ich speaking as this lies Castelar's real message his own time and to posterity.

THE *Nineteenth Century* this month depends r its circulation rather upon the political and icial articles than on those which deal with terature. With the former we are not ncerned, though we may be allowed to call at- tion to one, "The Social Origin of Nihilism ad Pessimism in Germany," which does not owe e whole of its interest to recent events. Mr. C. . Newton's paper on "The Religion of the reeks as illustrated by Greek Inscriptions" is as aluable as the author's name would lead us to pect, though it must be owned that it is far om easy reading. It is really the sequel of a

previous paper on Greek inscriptions in general; and with that it tends to show how much, since Grote and even since Curtius wrote, has been added to our knowledge of the life of Hellas by the study of the inscriptions. The time has not yet come for a new History of Greece; but twenty years hence, when excavation has done its work at least in the great centres, what materials there will be for the historian! Already, as this article of Mr. Newton's shows, enough is known to completely revolutionise the ideas of Greek ritual which a mere study of Greek literature, however full and careful, could give us. How land was purchased for the building of temples; how temples were endowed; how the State and not the priests administered sacred property; how the priests were selected, what were their duties, what the stages of the hierarchy; how slaves were owned by the god, and by what almost Roman process of sale a slave was transferred from an earthly master to the divine one, we now know from the inscriptions themselves: in most cases, from so many inscriptions that all doubt as to details and methods is practically eliminated. Thus, as Mr. Newton tells us, nearly five hundred inscriptions have been discovered at Delphi alone which relate to one of the two modes of enfranchisement. In fact, piecemeal discovery is doing almost as much for our knowledge of Greek institutions as great single discoveries, such as Niebuhr's of Gaius, have done in past times for our knowledge of Roman institutions. Another article that should be noticed in this review is that on "Voltaire and Madame du Châtelet," by Mrs. Clark, a writer whom we do not remember to have met with before. The article does not contain much that is new to Voltairean students; but in ground so well worked it is difficult to find novelty. It is, however, an opportune picture of the more human side of a man whose destructive work is just now receiving so much praise and blame in France; and the picture is well drawn, with perhaps more freedom of treatment than is usual in the English handling of such themes.

THE *Contemporary Review* returns to Canon Farrar's book with iteration as eternal as its theme. For the rest, the *Review* has literally nothing to interest the critic of *belles-lettres*, unless he finds pleasure in Mr. Freeman's third paper on Mr. Froude's "Becket," or in Mrs. Pfeiffer's Greek Sonnets. These last, to our mind, are far less attractive than the Russian poem which the same writer contributed a short time ago. A descrip- tion of Clytemnestra as a

"great ruling will
Seething in oily rage within the sphere
Which gods and men assign the woman here,"
does not remind us of Aeschylus. The *Contem- porary*, though in a general way its pages this month are unattractive, keeps up its good habit of printing reviews of "life and thought" in foreign countries. This time Prof. de Gubernatis writes of Italy, and "T. S." of Russia.

Macmillan's Magazine contains, beside more important articles, an interesting history of Free-masonry, by Mr. E. F. Willoughby, which, without revealing the secrets of the craft, contains much that the curious will like to know. There follows a fresh instalment of Prof. Max Müller's lectures: that on Fetichism, in which, as is well known, the Professor attacks the views of De Broeses and all who have followed him in holding Fetichism to be a primitive form of religion. The last article in the magazine is Mr. Matthew Arnold's Introduction to the new selection from Johnson's *Lives of the Poets*, which Messrs. Macmillan are about to publish. Mr. Arnold begins by protesting against the common aim of improvers of education—viz., augmentation and complication, rather than reduction and simplification, which is what we want. We want, in laying down a course of English literature such as the many could follow, first—

"a very brief introductory sketch of our subject;

then to fix a certain series of works to serve as what the French, taking an expression from the builder's business, call *points de repère*—points which stand as so many natural centres, and by returning to which we can always find our way again, if we are em- barrassed; finally, to mark out a number of illustra- tive and representative works, connecting themselves with each of these *points de repère*."

Such a point we may find in Johnson's *Lives*: not, indeed, as he wrote them, but in such a selection from them as would include their "kernel and quint- essence"—the six *Lives* of Milton, Dryden, Swift, Addison, Pope, and Gray, which are at once the principal part of the work and in themselves a history of English literature for a century and a-half. Mr. Arnold, as might be expected, has much that is interesting to say, both of the *Lives* and their writer. This period of a hundred and fifty years is "the passage of our nation to prose and reason; the passage to a type of thought and expression modern, Euro- pean, and which on the whole is ours at the pre- sent day, from a type antiquated, peculiar, and which is ours no longer." The establishment of this prose style, "clear, plain, and short," as Bur- net calls it—a style, as Mr. Arnold says, "ours by its organism, if not by its phrasing"—was the achievement of the century which followed the Restoration; and much of the credit of this achievement must be given to the French training and tastes of Charles II., whom Johnson calls "the last king of England that was a man of parts." The eighteenth century, then, is the cen- tury of prose, and Johnson, its foremost man of letters, is imbued with the spirit of prose, even in his criticism of poetry. But that need not make us condemn his *Lives of the Poets*, even as poetical criticism. His utterances, Mr. Arnold says, in some concluding sentences of warm appreciation, "are valuable because they are the utterances of a great and original man. . . . The more we study him, the higher will be our esteem for the power of his mind, the width of his interests, the largeness of his knowledge, the freshness, fearles- ness, and strength of his judgments."

A SHELLEY SALE.

WE mentioned the week before last the then ap- proaching sale (May 28) of certain papers, &c., connected with Shelley, belonging originally to Mr. and Mrs. Gisborne, and of late to Miss Rumble (not Rumley, as we inadvertently gave the name). We add now a few details as to items of particular interest, citing some words from the catalogue.

"Copies [made by Mr. Gisborne] of letters from Mary Shelley addressed to Mrs. Gisborne, May 1818 to January 1822, containing remarks from Percy Shelley about the Queen [Caroline], the Green Bag, the Minotaur, &c.:" 3l. 8s. (purchased by Mr. Ellis). The reference to "the Minotaur" will be understood by those who re- member a passage in another letter of Shelley, as published in Mr. Trelawny's new volumes:—"I wonder what in the world the Queen has done. I should not wonder, after the whispers I have heard, to find that the Green Bag contained evi- dence that she had imitated Pasiphaë, and that the Committee should recommend to Parliament a Bill to exclude all Minotaurs from the succession." In one of her letters Mrs. Shelley gives an amusing account of Shelley's fatal boat the *Don Juan*. This name was suggested by Trelawny; super- seded by some other name preferred by Shelley; but pertinaciously clung to by Byron, who got the name staringly inscribed on the boat itself, and some pains were needed to efface it when the boat arrived in the Gulf of Spezia.

"Transcript of letters (1822-25) from Mary Shelley; the predictions by Varley that ill-fortune was to attend Shelley every seven years, and Claire Clairmont:" 2l. 15s. (Ellis). The prognostic re- garding Shelley does not appear to have come true.

"Mrs. Gisborne's journal from May 2 to Decem- ber 26, 1820, with an account of those persons she saw, and what they said about the Shelleys:"

11. 5s. (Forman). Godwin at this time spoke with great bitterness against Shelley, accusing him of failing in his promises for the relief of the philosopher's money-distresses, and of having a natural and ingrained hostility to truth. He also affirmed (what has been often debated to and fro) that Fanny Godwin (Imlay) committed suicide because she was in love with Shelley, and found Mary preferred to herself.

Shelley's *Swallowfoot the Tyrant*, transcribed by Gisborne: 11. 11s. (Forman): corresponds very closely with the printed text.

"Transcripts of letters (1819-22) of Percy Shelley, Mary Shelley, and Claire Clairmont, including the long letter in verse addressed to Mrs. Gisborne. Shelley speaks of the Queen as 'the vulgar cook-maid.' Long letter from Mr. Trelawny how the *Don Juan* was lost, how they proceeded to find and reduce the bodies to ashes:" 101. 5s. (Ellis). This was a very important item. Most of the poet's letters here included have been printed, but with some abridgments, in Shelley's *Essays and Letters*. Two of those written by Shelley, in 1819 and a later year, are of pre-eminent value for estimating the question how far domestic comfort and sympathy existed between the poet and his wife: since we penned these words, the able article by Mr. Garnett in the *Fortnightly Review*, discussing this point among others, has appeared; his quotation, as printed, is not absolutely accurate. There are also letters showing that Shelley's enthusiastic regard for Emilia Viviani had abated, and that he was dissatisfied with his publisher Ollier, and wanted to get a different publisher. A long letter from Mary Shelley, detailing the latest incidents of her wedded life in Casa Magni, the alarms as to Shelley's fate, and the discovery of his corpse, is likewise of extreme interest.

"Transcripts of letters (1823-25) from Thomas Jefferson Hogg, Shelley's biographer, to Mrs. Williams; also from Mrs. Shelley to the same, in which she describes Lord Byron's treatment of her after Shelley's death, also his treatment of the Countess Guiccoli when he left for Greece:" 21. 15s. (Ellis). The treatment of Mrs. Shelley is spoken of as consisting of handsome offers, followed by dilatory non-performance, and at last she had to set Byron aside, and apply to Trelawny for what was needed.

"Gisborne's journal from April 12, 1827, to November 19, 1830; that period being spent in visiting Florence, Leghorn, Pisa, Rome, and other places, visiting the houses where Mr. and Mrs. Shelley had resided, conversing with many of their friends, with servants who had lived with them, &c., and at Rome 'shedding bitter tears on the grave of their dear departed friend P. B. Shelley,' detailing conversations with people, some much in their praise and *vice versa*;" 31. 3s. (Ellis). This journal is written with remarkable fullness and particularity, and would form a printed book of considerable size; the passage about Shelley's grave shows a singular intensity of affection and admiration for the poet on the part of Mr. and Mrs. Gisborne.

"Mary Godwin (Wollstonecraft), autograph letter," with two other items: 14s. (W. M. Rossetti). Written to Mrs. Reveley (Gisborne) very shortly before the birth of Mary (Mrs. Shelley). It may probably be almost the last letter that the authoress of the *Rights of Woman* wrote.

"Shelley, promissory note for 400*l.* in favour of Gisborne, Leghorn, June 30, 1820; also letter of Godwin to Mrs. Gisborne, March 10, 1818:" 5*l.* (Miss Rumble). Godwin's letter, written to introduce to Mrs. Gisborne the Shelleys, then about to leave England for Italy, speaks of Mary as "an unfortunate female infant" of whom Mrs. Gisborne had taken charge very shortly after her birth.

"Byron, autograph epitaph for Shelley's grave, eight lines:" not sold. This is a monstrous misdescription. The lines are Byron's, but are not his autograph, nor yet an epitaph, and still less

an epitaph for Shelley. They are the "Lines written in an Album at Malta," published among Byron's poems.

First editions of Shelley's poems:—*Alastor*, 5*l.* 15s.; *The Revolt of Islam*, 11. 15s.; *Epipsychidion*, 5*l.* 10s.; *Hellas*, 6*l.* 15s. The last contains, in MS., a passage for the preface never yet printed. It refers to the culpable indifference of the English regarding Greece, and uses the emphatic expression "tyrants and swindlers called sovereigns." While on the subject of Shelley, we will refer to a little volume lately published (Bell and Sons) which shows strongly how marked an advance the reputation of this great poet has made of late years among cultivated people of all classes of opinion. The "Members' Prize" in Cambridge University (prize given by the Members of Parliament for the university) was announced in 1877 to be awarded for an essay on "The Position of Shelley among the English Poets of his Time." Mr. R. Pickett Scott, of King's College, obtained this prize; and it is his essay which has now been published by the university authorities. Here the admiration expressed for Shelley is neither stinted nor confined to some one particular phase of his poetical or personal eminence: a leading point in the critical estimate is that Shelley and Wordsworth were jointly the great revolutionisers of English poetry at the beginning of this century. The essay contains much which we read with gratification and acquiescence: as to shortcomings or errors, it is no part of our business here to moot them. W. M. ROSSETTI.

THE VOLTAIRE CENTENARY AT PARIS.

THE great literary event of the last few weeks has been the Centenary of Voltaire. It has thrown into the shade even the struggles in the Academy, and the wrong which M. Taine has done himself with all his true friends by allowing himself to be placed in M. Thiers' *fauteuil* by a clerical and anti-republican clique. There has been a great deal of secret history in the preparations for the Centenary. First the dispute between M. Ménier, the great chocolate-manufacturer and Radical deputy, who wished to make it an ultra-democratic festival, an anti-religious demonstration, and the Société des Gens de Lettres, which made it its chief object to honour Voltaire himself, the most brilliant representative of the intellectual influence of France in Europe, the precursor of the French Revolution, and which was anxious that Victor Hugo should preside at the festival. The Government reconciled the Ménier and Victor Hugo committees by forbidding any proceedings out of doors, so that while the former on May 30 inaugurated the statue of Voltaire at the Myers Circus, the second gave an oratorical *séance* at the Gaité Theatre. Then we had the rush to arms of the clerical party, which could not lose such a fine opportunity of covering itself with ridicule. All the bishops fulminated pastorals, France was flooded with little pamphlets in which twenty passages or so were detached from their context in Voltaire's seventy volumes to prove that he was a bad Frenchman, an enemy of the people, an enemy of education: a grotesque association was formed under the presidency of the Duchesse de Chevreuse, which recruited even the fishwomen of the Halle to carry crowns to the statue of Joan of Arc; M. P. Féval, a novelist who is seeking to win a fresh reputation and a fresh public by passing over obtrusively to the clerical camp, wrote a letter comparing Voltaire to a "tête en caoutchouc;" and, finally, M. Dupanloup in one of his feeblest speeches ventured to ask the Government to authorise judicial prosecutions against a collection of fragments of Voltaire published by the Ménier committee.

But let us pass over these more or less burlesque incidents to dwell on the literary side of the festival in honour of Voltaire. The first literary homage which he received was that paid

him by M. Dufaure in the Senate in his reply to M. Dupanloup, in which he showed the services that Voltaire rendered to French society by the numerous reforms, judicial and civil, of which he made himself the apostle. On May 30, while the Municipal Council of Paris was crowning his statue at the Myers Circus, there was to be seen at the Gaité that strange and memorable spectacle of Victor Hugo, beyond all contradiction the greatest literary glory of France in the nineteenth century, pronouncing the eulogy of him whom Goethe called "the greatest man in literature of modern times." Victor Hugo long ago, in his royalist and romantic fervour, wrote lines severe to injustice against Voltaire:—

"ce singe de génie

Chez l'homme en mission par le diable envoyé."

He wrote also, in his Preface to *Cromwell*:—"Le dix-huitième siècle traine sa queue dans le XIX^e, et ce n'est pas nous qui la lui porterons." Now the times are changed, and with them Victor Hugo. In a parallel of singular audacity, which he only succeeded in rendering acceptable by his tact and eloquence, he compared the work of Voltaire with that of Jesus Christ, and finished his parallel with an admirable phrase: "Jésus a pleuré, Voltaire a souri. C'est de cette larme divine, et de ce sourire humain, qu'est faite la mansuétude de la civilisation moderne." If ever two men were unlike, surely they were Voltaire and Victor Hugo. One is all wit, the other all imagination; one has raised to the dignity of genius simplicity and nature, the other's genius is all for emphasis and hyperbole. One is a practical, pragmatical spirit, whose aspirations are wholly for the possible and the real, only proposing reforms which have all since been realised; the other is lost in sublime visions, and instead of reforms only proposes chimeras. But both, although in the most widely differing forms, have an ardent love of justice, of humanity, of liberty; and the greatest adversary of the penalty of death in our days was well qualified to speak of him who contributed more than any other man in the eighteenth century to the abolition of torture. So it was only of Voltaire as the foe to prejudices, the defender of Calas, of La Barre, of Sirven, that Victor Hugo spoke, and he expressed himself in admirable terms. The picture of the punishment of Calas and of La Barre, the passage on the smile of Voltaire, that on the great men of the eighteenth century in which he called Rousseau "ce rêveur oratoire," that in which he showed Voltaire alone, after the heads of the State, giving his name to an age as a "chef d'idées," and finally a great diatribe against war—all these are specimens of Victor Hugo's best style; never were his power and poetical inspiration greater. Of course his exaggerations, his jingling antitheses, reappear; but the general effect was incomparable. I must add, however, that more than one of his hearers found the passage against war out of place, even to be regretted. You must not tell a people mutilated as France has been that "the true victory is the Universal Exhibition"—that were to make her resign herself to her decline, and to lull her to sleep by dangerous flattery. I had behind me a young poet, a passionate admirer of Hugo's genius, who fought valiantly in 1870 to defend our country against the invader. He had tears in his eyes as he heard the multitude applaud this declamation against war—"that thief which robs mothers of their children." "We must teach the mothers," he said, "to know how to give up their children." A strange thing, truly, this must seem to all who think of what France now is. There is only one of the great sentiments of humanity which was not brought prominently forward in the festival of May 30—namely, patriotism. The fact is that Voltaire, the most intensely French of wits and of writers, the very incarnation of the French spirit, was not a patriot. More than one, doubtless, among the audience at the Gaité will find on reflection that, after the trials which France has undergone, without de-

g in any degree the general principles of duty and justice defended by Voltaire, there are duties more strict and more austere which should be recalled to the memory of a public too inclined to drain the intoxicating light of noble chimeras and sonorous phrases.

Deschanel's *conférence*, which preceded Mr. Hugo's speech, was a masterpiece of grace, style and solid wit. In an hour he told all Voltaire was, or rather let him tell it himself in quotations admirably chosen and read with exquisite art. He refuted the foolish accusations brought against Voltaire, and showed in the audience of *La Pucelle* an admirer of Joan of Arc, in him who wished "écraser l'infâme" one of the most earnest deists that ever lived. This evening, opened by a hearty and eloquent address by M. Spuller, at which a crowd of deputies, lawyers, and literary men were present, was certainly the grandest act of homage paid to a man whose name and work are still the subject of too passionate disputes to be the centre of a great annual festival. We must leave to Frenchmen the twentieth century the honour of paying tribute with unanimity the complete and perfect age which is his due. G. MONOD.

AFRICAN EXPLORATION FUND.

The Report which they have just presented to the Council of the Royal Geographical Society, the African Exploration Fund Committee call attention to the position of somewhat similar institutions in other countries, and point out that they obviously cannot compete with Governments, or even with Missionary Societies, in exertions on a large scale, having neither the resources of the former nor the pecuniary resources of the latter, and that they are unable to embrace the same objects, being restricted by the charter of the Society to science and geography. Under these circumstances they have not hitherto considered themselves in a position to undertake any independent exploration, and it has even been questioned whether their action should take the form of action at all, or be limited to grants in aid of expeditions organised by others, and discussing publishing results. They have, indeed, made a grant of 250*l.* to the Belgian International Association; and it is, no doubt, mainly owing to their action that, as we mentioned last week, the Council have directed the compilation of a map of Tropical Africa on an unusually large scale. Truly, however, the committee of the Fund have fully considered whether the means at their disposal might not be usefully employed in organising an expedition on a small scale, which, if well planned and successfully carried out, might produce useful geographical results.

In the course of their deliberations the committee have considered the advantages of more than one scheme of exploration. An expedition is proposed by Mr. Keith Johnston, having for its object the exploration of the country between the Cameroons, Formosa Bay, or some other point on the east side of the coast of Eastern Africa, and the Victoria Nyanza, passing by Mount Kenia. Though this project presented very great attractions and was ably drawn up, it was not deemed prudent to adopt it, partly on the score of expense, but mainly on the ground of the uncompromising hostility shown by the Masai tribe to all intruders, whether Arab or European. Two other courses were suggested to the committee—one by Mr. H. Stanley, which was to examine the valley of the Rufiji, from its delta to its sources in the highlands on the east side of Lake Tanganyika, an undertaking which would yield some good results; the other, the exploration of the country between the caravan road now being constructed from Dar-es-Salaam to the south of Zanzibar, and the northern end of Lake Nyassa. The latter project, in the opinion of the committee, recommends itself to a certain extent by the service it might render to a party already engaged in the useful

and important work of making a road into the interior. This has now been determined upon, and the expedition has been entrusted to Mr. Keith Johnston, who will be aided by a second European and will leave England for Zanzibar in October. The exploring party will commence their work from the present termination of the caravan road, and will make a general survey of the whole line of country between it and the northern end of Lake Nyassa. This region, as is already known, offers great attractions in the grandeur of its physical features, and is likely to yield discoveries of great geographical interest, independently of its practical importance in connexion with the best trade route to the lakes. Should the expedition reach Lake Nyassa (some 350 miles from Dar-es-Salaam) without much difficulty, the position thus gained would serve as a starting-point for a more important exploration to the south end of Lake Tanganyika, a further distance of 190 miles, and it is suggested that in that case the return journey might be made over new ground, as near as possible to the course of the Rufiji. A path or caravan route already exists, it is said, between the two lakes, and the chief aim of the exploring party would be in following this to investigate the surrounding country, and, what is of the utmost importance with a view to the future development of commercial intercourse, to gain the goodwill of the people. It is, therefore, to be hoped that the public will—now that real work is being undertaken—afford the committee the means of carrying out their plan in its integrity.

OXFORD LETTER.

Queen's College, Oxford: June 4, 1878.

Perhaps the chief event of the present term has been the Statement put forth by the Oxford Commissioners. True, it is merely tentative and provisional, rather inviting suggestions than making them. But we may gather from it the lines within which the Commissioners intend to work, and the principles on which their reforms will be based. And from this point of view it is certainly open to criticism: while the letter of Lord Salisbury's Bill has been preserved, the spirit of it has evaporated. One is almost tempted to say that the majority of the changes proposed could have been carried out by the university and colleges without the heartburnings and paraphernalia of a Commission. The "idle Fellowships" are to be allowed to remain, though shorn of part of their emoluments, and probably reduced in number. But by retaining them the Commissioners give a new sanction to the principle that a young man may draw a considerable sinecure annuity from a college without doing a stroke of work in return for it. And while these superfluous Fellowships continue to exist, the funds needed for the furtherance of real academic work are not to be had. The reforms contemplated by Lord Salisbury rested on the assumption that a sufficient sum of money would be set free by the gradual suppression of Fellowships, the chief *raison d'être* of which is to send missionaries of "Liberalism" into London and other benighted places. A second criticism to which the Statement of the Commissioners is open refers to the extraordinary principle, or want of principle, upon which the establishment of new Professorial Chairs is based. They are to be divided into two classes: one with incomes varying from 700*l.* to 900*l.* a year; the other with incomes varying from 400*l.* to 500*l.* But the importance of a Professorship, as represented by its endowments, is not measured by the importance of the subject, as might naturally be expected to be the case. It is difficult to see why the Chairs of Latin and Greek are to be assigned to the first class, while the Chairs of Anglo-Saxon, Celtic, and Neo-Latin are assigned to the second; or why the Professors of Greek and Roman History are to receive 700*l.* a year, while the Professor of Classical Archaeology must be content with 400*l.* The only conceivable prin-

ciple which lies at the bottom of this arrangement must be the valuation of a Professor by the number of undergraduates he prepares for the schools. But from this point of view there is no need of having any Professors at all. If the modern reformers are right in holding that the university exists solely for the sake of the undergraduates and their examiners, the sooner we sweep the Professors away the better. The work demanded from them can be far more efficiently performed by the college tutors and lecturers; indeed, recent experience has shown that unless the undergraduates are compelled to attend the lectures of the Professors they will not do so. Why should they? They are wise in their generation, and know that they can economise their hours of work by going to no lectures except such as immediately "pay" in the schools. To ask them to spend an extra hour in a Professor's lecture-room after three hours of college lecturing, from the mere love of knowledge, is the dream of a visionary or a German. Unless the first-grade Professors turn themselves into college tutors they are not likely to have many more pupils than the second-grade Professors. And even if they were, that seems hardly a reason for assigning them higher stipends. On the contrary, one would have thought that the subjects which most needed encouragement were those which lie outside the examination-room, and to which consequently only *bona fide* students would be attracted. If a difference of income must be made between the Professors, it had better be made by the exaction of fees. This plan would have the further advantage of showing whether or not a Professor were able to compete with the college tutors on their own ground.

But the limit of income assigned to the second-grade Professors is too low, unless it is intended that a Professorship should always be accompanied by a Fellowship of 300*l.* a year. Oxford is not a cheap place, especially for a man with a family; and most men who have achieved eminence in their special subjects can nowadays find better posts elsewhere. If adequate endowments are not provided the Chairs will be filled either with young Germans, who are waiting for appointments in their own country, or with third-rate men who would be dear at any price. In London, possibly, the experiment of establishing Chairs with inadequate endowments might be successful; but then London offers advantages to a *servant* which are not to be had in Oxford. It may be added that the university has already adopted a different view on this matter from that put forward by the Commissioners; at all events, it has fixed the income of the Professor of Celtic at 600*l.*—that is, at least 100*l.* a year more than that which they would allow him.

The number of Professorships contemplated is, again, difficult to explain. If Oxford is merely a big boarding-school, most of them are superfluous luxuries; if it is not, more are required. We have only to glance at the list of Professorships even at a small German university can boast of to see how far the scheme of the Commissioners falls short of what is demanded by a new and enquiring age. Two even that already exist—the Sanskrit and the Chinese—are entirely ignored; and why two Chairs are assigned to Moral Philosophy and Moral and Metaphysical Philosophy, while it is proposed to amalgamate those of Jurisprudence and International Law, it is hard to discover. It seems a pity that the opportunity was not taken of creating a class of men whose interest it would be to resist further change and disorganisation. As it is, the Commissioners will do but little towards removing the causes of the discontent which has resulted in their appointment, and there will be pretexts in plenty for the next Liberal Government to deal as they like with institutions which no one will be interested in defending. But the Statement of the Commissioners lies open to further criticism. It appears to have overlooked the proposal to found an Indian Institute; though

this can hardly be intentional, especially at a time when our connexion with India is being so forcibly brought home to us. The additional sum, too, with which it is proposed to endow the Bodleian Library will scarcely enable it to maintain its place in Europe and England, or even to keep its foreign departments up to the level required by resident readers. For good or for ill, books are expensive luxuries, and a great library must have a great endowment.

The work of cataloguing the existing contents of the Bodleian has now been well-nigh carried through. The catalogue is contained in 719 large folio volumes like those employed for the same purpose in the British Museum, and when the catalogue of Biblical literature, which is already written out, has been added to the rest, the whole will consist of 721 volumes. Mr. Turner's catalogue of the charters belonging to the library is also now finished, and the index is nearly all in type. During the present term some bundles of letters of the seventeenth and eighteenth centuries have been examined, and among them have been found the correspondence of Antiochus Cantemir and Zamboni. One of the Digby MSS., the oldest known copy of the *Chanson de Roland*, has further been sent to Prof. Stengel, at Marburg, to be photographed.

Apart from Prof. Max Müller's Hibbert Lectures, and Prof. Monier Williams's *Modern India*, among the literary productions of the term may be mentioned Mr. Bywater's *Gnomologia Barocciana*, a collection of 263 Greek aphorisms, which he has edited, with footnotes and references, from a Bodleian MS. of the twelfth century; and Prof. Chandler's *Chronological Index of Editions of Aristotle's Nicomachean Ethics, and of Works illustrative of them, from the Origin of Printing to the Year 1799*. Both books have been printed only for private circulation; indeed, Mr. Bywater has not thought fit to give the world more than sixty copies, and Prof. Chandler more than fifty. When bad books are so plentiful, it is a pity that good books should be so scarce. I must not forget to add that Mr. Robinson Ellis has just brought out a new edition of his *Catullus*.

Last week the Examination Statute obtruded itself again. By a large majority it was determined that it is expedient to have the Final Honour Schools but once a year. As things are, what used to be considered one of the main duties of the university—teaching and instruction—is interrupted and demoralised twice a year by the recurrence of the Final Class examinations. A lecture is broken up or dissolved in mid-term, and the lecturer himself may be carried off to the more important work of examining. With the increase in the number of the examinations the evil is continually growing worse, and the university is confronted by the dilemma: either the examinations must be held during the vacations or the mischief must be diminished by their taking place but once a year. With the present constitution of the university, it may be feared, the first horn of the dilemma is out of the question.

A. H. SAYCE.

SELECTED BOOKS.

General Literature.

- DESNOIRESTERRES, G. *Iconographie Voltairienne*. Fasc. 1. Paris: Didier. 5 fr.
GROHMANN, W. A. B. *Gaddings with a Primitive People: being Sketches of Alpine Life*. Remington. 21s.
HENRIET, F. *Le paysagiste aux champs*. Paris: A. Lévy. 12 fr.
MARKHAM, A. H. *The Great Frozen Sea*. Daldy, Isbister & Co.

History.

- HEIDENHEIMER, H. *Machiavelli's erste römische Legation*. Leipzig: Simmel. 1 M. 60 Pf.
HURMUZAKI, E. de. *Documente privitoare la istoria Romanilor*. Vol. VII. 1760-1818. 32 M. Fragmente zur Geschichte der Rumänen. 1. Bd. 12 M. Bukarest: Gotschek.

Physical Science.

- DAMES, W. *Ueb. Hoplolichas u. Conolichas, zwei Untergruppen v. Lichas*. Berlin: Friedländer. 2 M. 40 Pf.

- MARTIUS, C. F. Ph. de, et A. G. EICHLER. *Flora Brasiliensis*. Fasc. 75 et 76. Leipzig: Fleischer. 90 M.
HAECKEL, E. *Das Protistenreich. Eine populäre Uebersicht üb. das Formengebiet der niedersten Lebewesen*. Leipzig: Günther. 2 M. 25 Pf.

CORRESPONDENCE.

THE "COURT OF LOVE."

Cambridge: June 3, 1878.

A very few words will perhaps suffice for the present on this subject, though I have plenty more in store.

When Mr. Arnold appeals from the text as printed in the edition of 1561 to that as printed by Dr. Morris, he does so in entire ignorance of the facts of the case.

The sixteenth-century MS. is in the library of Trinity College, Cambridge. It is the *very one* from which the text of 1561 is printed. No one has ever heard of any other.

The text of 1561 represents the MS. of 1561 very fairly and accurately.

When Dr. Morris reprinted the text, it occurred to him, naturally enough, that, if the poem was Chaucer's, it was absurd to print *them* when the word ought to be *hem*; the result being that, with great skill, he mediaevalised (to some extent) the text. It occurred to me at the time that it was a begging of the question. It occurs to me now that, as the text, even when thus treated, is as modern as ever in its prosody, the argument for the lateness of the text is all the more striking. Not even the skill of Dr. Morris has succeeded in turning the poem into fourteenth-century English; and I think it would be just as well, after even *he* has failed, to let the poem go.

It will, of course, be said that Dr. Morris should have given his readers notice of what he was doing. This is precisely what he did; the substituted words, such as *hem*, *here*, and the like, are printed in *italics*. I really think that a critic who wishes to discuss questions of language ought to have taken the trouble to find out what these italics meant.

The whole difficulty of the matter resides in this: that critics have preferred in general to adopt opinions on any slight grounds rather than go through the solid drudgery of textual criticism.

WALTER W. SKELT.

APPOINTMENTS FOR NEXT WEEK.

TUESDAY, June 11.—3 P.M. Royal Institution: "On Researches in minute and low Forms of Life," by the Rev. W. H. Dallinger.

8 P.M. Anthropological Institute: "On the Bulgarians," by Dr. J. Beddoe; "Ethnological Hints afforded by the Stimulants of the Ancients and of Modern Savages," by Miss A. W. Buckland; "On polygamous Marriage in South Africa," by Mr. Sanderson.

8 P.M. Photographic: "Alizarine, its Nature, &c.," by J. R. Johnson; "Alleged Fading of Carbon Prints," by T. Bolas; "Photographic Notes from a Travel in Russia," by Leon Warnerke.

THURSDAY, June 13.—3 P.M. Royal Institution: "On Molecular Physics," by Prof. Guthrie.

8 P.M. Mathematical: "Characteristics of Systems of Conics," by M. Halphen; "Expression of certain Numbers as Sums of two square Integers by continued Fractions," by S. Roberts; "Flexure of Spaces," by C. J. Monro; "Calculus of equivalent Statements, II.," by H. McColl; "Method in Analysis of Plane Curves, and Inflection-tangential Curve," by J. J. Walker; "New Method of finding differential Resolvents of algebraical Equations," by R. Rawson.

8 P.M. Historical: "Settlement of Britain by the English Races," by Hyde Clarke; "History and the Drama," by Dr. Altschul; "Columban Clergy in Scotland and Ireland," by H. H. Howorth.

FRIDAY, June 14.—3 P.M. Geographical: African Exploration Fund Annual Meeting.

8 P.M. Astronomical. Quekett.
8 P.M. New Shakspere Society: "Caliban," by Fredk. Wedmore.

9 P.M. Royal Institution: "Liquefaction of Gases," by Prof. Dewar.

SATURDAY, June 15.—3 P.M. Royal Institution: "Joseph Addison," by Prof. H. Morley.

SCIENCE.

WILLIAM CHAPMAN HEWITSON, F.L.S.

ANOTHER naturalist of eminence has quickly followed Andrew Murray and Vernon Wollaston to the tomb, William Chapman Hewitson having

died after a long and painful illness, on May 2 at his residence in Otlands Park, Surrey, aged seventy-two. Born in 1806, in the North of England, he acquired an ardent love of natural history at an early age, which to the last found a solace against long-continued indisposition. In conjunction with Mr. John Hancock, of Newcastle-on-Tyne, the distinguished ornithologist, he made a voyage to Norway in search of bird-nests and eggs, having also published a beautifully illustrated work on *British Oology*. He was, however, better known as the possessor of the most splendid collection of exotic butterflies in existence, which he has bequeathed to the British Museum. In conjunction with the late Edward Doubleday, of that establishment, he commenced an illustrated folio work in two volumes on the *Genera of Diurnal Lepidoptera*, which is supplemented by another work on *Erotic Butterflies*, in five quarto volumes, and a monograph on the lovely little *Lycaenides* and *Theclides*. His illustrations of all these works, and of numerous detached papers on his favourite objects in various periodicals, were executed by his own hand, and have never been surpassed for truthfulness of delineation and splendour of colouring, upon which latter he especially prided himself. His love of beautiful objects led him to lay out the grounds of his residence with exquisite taste, and to plant them with the choicest conifers and other trees, which are now the gems of the neighbourhood, visitors being allowed liberal access to them. The best of his pictures he has bequeathed to the National Gallery, while his large fortune has been divided among many charitable institutions and his private and scientific friends.

J. O. WESTWOOD.

SCIENCE NOTES.

PHYSIOLOGY.

Physiological Action of Glycerine.—It has already been shown by Catillon that the internal administration of glycerine is followed by a diminished excretion of urea together with a slight but decided rise in the temperature of the body. After a time, moreover, a steady increase of weight may be observed. Although glycerine, when introduced into the stomach, is completely absorbed (mere traces of it being found in the urine), all attempts to demonstrate its presence in the blood have proved unsuccessful. The natural inference is that it undergoes oxidation in the system. The ultimate products of its decomposition are carbonic acid and water; and a decided increase in the elimination of the former compound through the lungs ought, if the inference in question is correct, to be observed. To the determination of this point Catillon has accordingly directed his attention (*Archives de Physiologie*, Mars-Avril, 1878). By collecting the products of respiration in dogs to whom glycerine had been administered, he succeeded in demonstrating a marked increase in the absolute amount of carbonic acid excreted. None of the intermediate products of the oxidation of glycerine, such as formic and oxalic acid, could be detected in the blood. Hence it may fairly be concluded that the process of combustion takes place both rapidly and completely.

Observations on the Accelerator Nerve.—Baron has recently investigated the effect of maximum stimuli on the accelerator nerve in the dog (*Revue et Dubois-Reymond's Archiv*, 1877, Heft 6). An interrupted current of the same strength was employed throughout; but the length of time during which it was permitted to traverse the nerve varied from one to thirty-six seconds. Both nerves were always divided as a preliminary measure, and curare was administered in sufficient quantity to eliminate voluntary contraction of the muscles of the trunk. When the accelerator nerve was stimulated under the above conditions, the resultant effect upon the heart may be divided into three stages: a period of increment, during

the pulse-rate gradually rises to a maximum beyond which no augmentation of either intensity or the length of stimulation can be obtained; a period of maximum pulsation; and a period of declension, during which the heart's pulsations gradually return to their initial rate. The following are the chief results of the experiment. 1. It was found that the maximum pulse-rate is altogether independent of the length of the ring which the current was allowed to act on the nerve. This is absolutely true of stimulating from six to thirty-six seconds, and is only true for periods between one and six seconds. Moreover, the maximum rate attained is a function of the initial pulse-rate. The period of increment consists of two periods. During the first the pulse-rate undergoes very rapid acceleration; during the second acceleration takes place at a steadily diminishing rate. Now, the total length of this period is independent of the length of stimulation. In other words, if the current act upon the nerve for one second, it leaves behind it an effect of which the pulse-rate climbs to a maximum through a period of eight to ten seconds. 3. Between the point at which the maximum pulse-rate is reached, and the point at which subsidence to the normal begins, there is an interval during which minor fluctuations may occur, but the average rate remains constant. Now, the total length of this interval is proportionate (within the limits stated above) to the length of stimulation; but that part of it which intervenes between the cessation of the current and the commencement of subsidence is a constant quantity, altogether independent of the length of stimulation which the current has been allowed to act upon. 4. The stage of declension to the initial rate is proportionate to the time during which the nerve was subjected to the action of the current.

Normal Reaction of Parotid Saliva.—The reaction of the parotid in man is usually stated to be more strongly alkaline than that of the salivary glands. A. Staschewsky (*Centralblatt f. d. med. Wiss.*, April 13, 1878) finds, on the contrary, that it always turns blue litmus-paper of a reddish or reddish-violet colour in the mouth; if dropped on red litmus-paper, it turns blue after the lapse of from one to three seconds. The primary effect is obviously due to the presence of a volatile acid—in all likelihood carbonic acid. The saliva appears to acquire its acidity during its passage through the ducts of the gland; for if the flow be very rapid (e.g., if salivation is induced by the hypodermic injection of pilocarpin) the acidity is greatly diminished, or may disappear altogether, speedily returning, however, if the saliva be mechanically forced back in the ducts. The diastatic power of parotid saliva usually corresponds pretty well with the degree of acidity. The usual method of testing the subject of its reaction may be tested for either by the employment of red or of blue litmus-paper in the investigation, the sample of the secretion having been obtained after the use of a powerful sialagogue is either.

the Secretion of Sweat.—A paper on this subject, by Adamkiewicz, was read before the Zoological Society of Berlin a short time ago (*Monatsschrift der Dubois-Reymond's Archiv*, 1877, Heft. 6). Experiments were made on the human subject and on kittens. As regards the former, it was found that stimulation of a motor nerve (median, ulnar, &c.) was followed by an outbreak of perspiration over the muscles that had been thrown into contraction, and also upon the corresponding skin on the opposite side of the body. This phenomenon was not influenced by pressure or the circulation through the skin. Sweating of bilaterally symmetrical regions was also induced by stimulation of the sensory ends in the skin. In the case of kittens, stimulation of all four extremities was induced forty-

five minutes after death by stimulation of the medulla oblongata. This result was obtained even after hemisection of the cord in the upper lumbar region. Faradisation of the central end of the brachial plexus caused sweating of the opposite paw, even after the spinal cord above the level of the third cervical vertebra and below the middle of the dorsal region had been completely destroyed. Stimulation of the central end of one sciatic was followed by sweating of the opposite hind-paw, even after destruction of the cord as low down as the fourth lumbar vertebra. After complete removal of the lumbar cord together with the cauda equina, the hind-paws may still be made to perspire by stimulating the central end of one brachial plexus. This no longer occurs when the lower end of the dorsal cord (up to the tenth dorsal vertebra) has likewise been removed. Stimulation of the lumbar cord induces perspiration in the hind-paws even after the posterior roots of all the spinal nerves have been divided. This experiment may be successfully performed on a preparation consisting of only the lumbar portion of the spine, together with the lumbar cord, the hind legs, and the plexus of nerves connected with them.

The True Origin of the Chorda Tympani.—At a meeting of the Académie des Sciences on April 29, M. Vulpian gave an account of some experiments he had performed in order to ascertain the true source of the fibres of the chorda tympani nerve. This nerve conveys excito-secretory filaments to the sub-maxillary gland, vaso-dilator filaments to the same gland and to the tongue, gustatory filaments to the anterior part of the lingual surface; but it contains no musculo-motor fibres. Differing from the portio dura in its functions, it differs from it in its minute structure likewise. Concerning its ultimate origin two hypotheses exist. According to one, it is derived from the facial; according to the other, it comes from the superior maxillary division of the fifth, joining the facial in the Fallopian aqueduct on a level with the geniculate ganglion. It was found that section of the portio dura where it enters the internal auditory canal, and even its division close to its deep origin under the floor of the fourth ventricle, is followed by degeneration of all the fibres of the facial, those of the chorda remaining unaltered. On the other hand, the chorda underwent complete degeneration after intracranial section of the trigeminus. Although the difficulty of carrying out these experiments, and the many possibilities of error involved, prevent any absolute conclusion from being arrived at, the results obtained lend strong support to the view that all the fibres of the chorda are derived from the fifth nerve.

PHILOLOGY.

In the *Philologus*, vol. xxxvii., part 3, Langen continues his notes on Cornificius, and Spengel contributes remarks on the *Captivi* of Plautus. Margaret Angela Krepelka ("Römische Sagen und Gebräuche") publishes the first instalment of an essay on the early Roman history and mythology, to parts of which she attempts to apply the hypothesis of nature-myths. F. G. Unger ("Die Winter Nemeen") argues, against Reuss and Droysen, that the Nemean festival was never held in the winter. The following number has a good paper on Dares Phrygius by O. Wagener, who argues that Dares drew upon no sources now known to us, but on some lost Latin manual or manuals of mythology. Albert Müller ("Die Rangordnung und das Avancement der Centurionen in der römischen Legion") brings out some of the difficulties attending the theory of Lange, Göler, and Marquardt on the promotion in the Roman army after the introduction of the cohort. Lahmeyer has a valuable paper on the difference between *excido* and *excindo*. Notes on Lucan, Valerius Flaccus, and Statius are contributed by Köstlin, and on Cicero's rhetorical and philosophical works by A. Weidner. H. Skerlo publishes the first in-

stalment of an essay on the Homeric verbs. The "Jahresberichte" in these numbers are on Plotinus, by H. F. Müller, and on Quintilian, by F. Meister.

In Bursian's *Jahresbericht* (1876, part 12) A. Eberhard concludes his Report on the recent literature of the later Greek prose and of Middle-Age and modern Greek prose and poetry. Those of Richter on Catullus, of Preuner on Greek and Roman Mythology, and of Georges on Latin Lexicography, are also finished. Susemihl deals with Aristotle and Theophrastus, and Hagen with the Latin Grammarians. In the third part of the volume for 1877 W. Nitsche reports on Xenophon, Schanz on Plato, Wecklein on the Greek Tragedians, Riese on Ovid and the Latin Anthology, Bursian on the history of classical scholarship. Kammer and Fritzche conclude their respective Reports on Homer and Horace.

Fiedler's Scientific English Grammar. Revised edition by E. Kölbing, Vol. I. (Leipzig: W. Violett.) Fiedler's work, the first edition of which appeared in 1849, was the first attempt on a large scale to apply the results of scientific philology to English grammar. Since then English philology has been almost completely revolutionised, not only by the advance of philology generally, but also by the large number of Middle-English texts that have been published, chiefly by the Early-English Text Society and its kindred associations, and the special investigations of English and German workers. Two other historical grammars on the same plan as Fiedler's have also appeared, those of Koch and Mätzner. It is evident, therefore, that the older work must be completely antiquated by this time, and that the value of the new edition depends almost entirely on the extent to which the editor has revised and rewritten it. Unfortunately Dr. Kölbing, as he states in his Preface, was unable to give more than a limited time to the work of revision. All, therefore, that can be demanded of him is that he should have removed all the positive errors of the original, pruned away superfluities, and added the really essential material that has been provided by the advance of English philology since 1849. Taking the circumstances under which he has worked into consideration, Dr. Kölbing has certainly performed his task very creditably. Some sections he has entirely rewritten, and the incorrect Anglo-Saxon and Gothic words and forms have been corrected throughout. In one important respect the present work is really ahead of its rivals, Koch and Mätzner—viz., in that the editor has utilised the phonological investigations of Messrs. Ellis and Sweet. He has not only given due prominence to the real sound—over mere letter-changes, by which the history of the sounds first becomes intelligible, but has also added some general remarks on the history of English pronunciation, referring the reader for details to Ellis's *Early English Pronunciation*, and Sweet's *History of English Sounds*. The sections treating of the consonants have, however, been left in their original form. The editor might, perhaps, have carried his pruning a little further. At least the twelve pages of literary extracts to show the proportion of French and Teutonic words might very well have been omitted. The extracts are also said to be from the best authors, but Moore's *Lalla Rookh* can hardly, perhaps, be ranked now among the British classics. The statements that the development of *ch* in *church* and the loss of guttural *h* (=kh) were due to French influences should not have been allowed to stand, still less the extraordinary one that the English word-order is to be explained in the same way! It is well known that all these changes have perfect parallels in the Scandinavian languages. Among words with the close *o*-sound we find *sword*, *four*, and *door* given (p. 128), although all three have the broad sound.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 22.)

W. KNIGHTON, Esq., LL.D., in the Chair. Two papers were read: one contributed by Mr. J. W. Redhouse, the other by Sir Patrick Colquhoun. In the former, Mr. Redhouse traced the progress of the "Turkish Race" from the earliest period to the present time; in the latter, Sir Patrick Colquhoun treated of the populations commonly called "Modern Greeks." Mr. Redhouse stated that a branch of the race often called by ethnologists "Turanian," and consisting of a vast agglomeration of tribes or hordes from Chinese Tartary, about 1,100 years ago spread into the country west of the Oxus and sea of Aral, extending their power and name almost from the shores of the Polar Sea to the confines of India. Their language was, and still is, generally called "Turk-dili," "the Turkish language;" and, notwithstanding the wide expanse it covers, its dialectal differences are no impediment to its being generally understood over the whole of this geographical area. Mr. Redhouse then showed the connexion between the Turks, Tartars, Mongols, &c., pointing out also that the present Shah of Persia is really of a Turkish family, and giving at the same time a general estimate of the present population of the Ottoman empire.—Sir Patrick Colquhoun, in his paper, argued that the Greeks of the classical period have long since been exterminated and replaced by other and principally Slav tribes; and maintained that *Ῥωμαῖοι*, or Romans, is the proper name for them, as that they bore under the Byzantine Empire.

LINNEAN SOCIETY.—(Annual General Meeting, Wednesday, May 22.)

PROF. ALLMAN, F.R.S., President, in the Chair. In his anniversary address the President gave a résumé of the principal recent discoveries in the anatomy and development of the Polyzoa, and of the resulting important features in their systematic grouping. Much had been due to the labours of Busk and Nitsche. It was maintained that investigations were mainly in favour of the so-called "Brown Bodies" being merely the residuum of degraded and withered polypides, and that they have no real morphological or physiological importance. He coincided with the views of Nitsche, Joliet, and Busk, that the supposed "colonial nervous system" is but an irregular plexus of cellular and protoplasmic cords and filaments derived from the walls of the zoecium or polypide cell, and not a true nervous system. Joliet's idea of its being the origin of new polypide buds, and of certain minute free corpuscles found in the zoecium, is, however, too exclusive. *Cyphonantes* is a singular little free-swimming marine creature, of pyramidal shape, the soft body of which is contained within a bivalve shell. Schneider has regarded it as a larval Polyzoon, and announced the startling fact that before its transformation into the adult, it becomes totally disorganised and reduced to a homogeneous protoplasmic mass, though previously its structure had been complex. Thereafter arises a new polypide, and the whole is metamorphosed into the adult form. Strange as this history may seem, it has been confirmed by the researches of Nitsche and Joliet. Finally, the question of "Individuality" or relation of the polyzooal colony was taken up, and the following opinion enunciated:—That the zoecium or cell in which the polypide is lodged must be regarded as having a zooidal individuality of its own, and that the two thus form a compound element which becomes associated with similar ones in order to form the colony. This compound element is thus composed of two zooidal individuals—zoecium and polypide; on the zoecium devolving the functions of sexual and non-sexual reproduction, and on the polypide that of nutrition.—The Report on Publications was read by the senior secretary, and that of the balance sheet by Dr. R. C. A. Prior. Afterwards the treasurer (Dr. J. Gwyn Jeffreys) laid his statement of accounts, &c., for the year 1877, before the meeting. This showed a very satisfactory financial position, a balance of 46*l.* 13*s.* remaining on hand after all current expenses had been paid, while 700*l.* had been invested since the last Annual Report.—The alterations in the bye-laws relative to an increase in the rate of payment for

fellows compounding, previously read at two successive general meetings, was put to the ballot and confirmed by the fellows at large, in terms of the charter.—The secretary gave a notice of the fellows and foreign members who had died during the past twelvemonth: of the former there were ten and of the latter four. Among these Mr. Henry Adams, Dr. Elias M. Fries, Mr. Andrew Murray, Prof. Parlatore, Mr. Fox Talbot, Dr. R. Visiani, Dr. H. A. Weddell, and Mr. T. V. Wollaston deserve mention as of considerable repute in the scientific world.—During the year thirty-eight ordinary fellows and five foreign members had been elected.—At this meeting the following gentlemen were elected into council: Mr. J. Ball, Dr. T. Boycott, Mr. F. Du Cane Godman, Dr. A. Günther, and the Rev. G. Henslow, in the place of Mr. J. G. Baker, Dr. W. B. Carpenter, Mr. Henry Lee, Prof. W. K. Parker, and Mr. S. J. A. Salter, who retired by rotation. The president and officers were re-elected.

ROYAL SOCIETY.—(Thursday, May 23.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—"Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun. No. V.;" by J. N. Lockyer; "Observations on Arctic Sea Water and Ice," by Dr. E. L. Moss; "Experimental Results relating to the Rhythmical and Excitatory Motions of the Ventricles of the Heart of the Frog, and of the Electrical Phenomena which accompany it," by Dr. Sanderson and F. J. M. Page; "Contributions to the Anatomy of the Central Nervous System in Vertebrate Animals," by A. Sanders; "On the Formation of Chloride and Bromide of Ethylidene," by Dr. Maxwell Simpson; "Note on the Specific Gravity of the Vapours of the Chlorides of Thallium and Lead," by Prof. Roscoe; "Extract from the Report to Sir Wyville Thomson on the Brachiopoda dredged by H.M.S. *Challenger*, 1870-75," by T. Davidson; "On the Equation of Circles: Second Memoir," by Prof. Casey; "On the Bodily Tides of Viscous and Semi-Elastic Spheroids, and on the Ocean Tides upon a yielding Nucleus," by G. H. Darwin; "Electrodynamic Qualities of Metals, Part 7. Effects of Stress on the Magnetisation of Iron, Nickel and Cobalt," by Sir William Thomson; "On the Existence of a Rudimentary Head-Kidney in the Embryo Chick," by F. M. Balfour and A. Sedgwick.

THE COLLEGE FOR MEN AND WOMEN, 29 QUEEN SQUARE.—(Monday, June 3.)

A REPORT was read of a Conference held at Florence by the Commendatore Cammarota—well known as Provveditore of Public Education in Italy—on the Higher Education of Women, in reference to the day school lately founded in that city on the model of those of the Educational Union. M. Cammarota combated the current idea that ignorance was the necessary training of the *buona madre di famiglia*. He urged that the future "good wife and mother" should be educated as thoroughly as a boy and in the same subjects. While he believed in mixed education, he did not propose its being yet tried. In place of the convent, or what is in Italy practically the same establishment, the boarding-school, to which children are confined without holidays, and only seen by anxious parents in some three domiciliary visits a year, he recommended the day school, where the best education could be obtained without the destruction of family influence. In the discussion which followed, all opinions were represented; but the meeting supported M. Cammarota's views, which were especially urged in an address of rare humour and feeling by the Signora Giglioli, who argued that all that could be said against women's education equally applied to that of men. Professors de Gubernatis, Tozzetti, and Zandonella also addressed the meeting in the same sense.—The reading was followed by a discussion on the object of education (mental training as distinguished from cram), and the mode in which it should be carried out in girls' schools, and much sympathy was expressed for the work of the patriotic Florentines.

FINE ART.

THE SALON.

(First Notice.)

Paris: June 1, 1878.

I cannot express the degree of weariness and melancholy which comes over me at our successive Salons, more and more crowded each than the other, more and more disorderly, more and more opposed to the object of their institution. In year the Palace of the Champs Elysées contained 4,985 pictures, drawings, water-colours, pastels, miniatures, enamels, specimens of porcelain, faience, sculptures, medals and cameos, architectural plans and drawings, engravings, lithographs. There are 400 more than last year. I will not condemn in the mass these (roughly speaking) 5,000 objects. Certainly the sum of effort represented is enormous, and testifies to an arduous activity which, if it does not always add to the ranks of masters in their art, may at least add to the ranks of artists who apply their talent, in case of necessity, to decorative industry, which is one of the well-springs of our national fortune. Assuredly, too, there are some really excellent pieces, by artists young and old. With 500 selected objects it would be possible to compose an exhibition of very high interest, which would bring forcibly before the science and sincerity of a large number of painters and sculptors. But how overwhelming is this vast collection as a whole! How difficult these isolated works to light upon! It is good to maintain the institution of the Salon so that every year, with the view of glory, of sale, ambition or self-respect, that great mixture of solemnity and trade may provoke excitement in all the studios. I know not what, at this point, may be the plans of M. Guillaume, who has just replaced M. de Chennevière as Director of the Fine-Arts. It is possible that, belonging to the Institute, this eminent sculptor may put in execution a plan which has already been repeatedly proposed by the reactionary party, and which would leave to the jury, composed of members of the Institute or its adherents, the choice of five or six hundred objects only. This would be a very formidable weapon, yet more cruel than that which now exists in consequence of the indirect vote, a sword of Damocles suspended over the head of all independent characters. Such was not the view of M. Ingres, a man as enamoured of authority as can be imagined. In a volume (just published by Charpentier) under the title of *L'Atelier d'Ingres*, containing *Reminiscences* by Amaury Duval, a book full of instructive anecdotes and characteristic traits of Ingres and his pupils, I read this paragraph:—"M. Ingres était ennemi déclaré de toute espèce de jury pour l'exposition des Beaux-Arts. Quelques injustices trop criantes dont il avait été témoin l'avaient exaspéré de telle sorte qu'il s'était dressé publiquement de ses fonctions de juré. 'On doit recevoir tout le monde,' disait-il, 'et je ne reconnais à aucun artiste le droit de juger un confrère, car il peut y avoir derrière ce confrère une question d'avenir; l'empêcher d'exposer son œuvre, d'exposer au public, m'a toujours semblé une très-mauvaise action.'"

I believe that the best plan would be for artists to make their own arrangements, to form exhibitions in groups, with admission guaranteed to whoever has won his spurs as an artist on having a work hung for the first time. Order would be introduced into this disorder if full powers were left to a jury of classification. In this way the good things would be grouped in the principal rooms; the public might go and see the others if it wished; there would be no need for anybody to undergo the always humiliating fate of rejection.

However wearisome the first visits may be, I think at the moment of writing that I have seen almost all that there is to be seen, and that I can give you some general information. I shall be

rief and very summary, as we are all to be in our newspapers and reviews on of the space occupied by the Universal tion. I shall only mention a very small of works—only those, in fact, which appear decided originality.

landscapes are very numerous and remarkable of execution. A considerable number of able people, ladies especially, have applied ives to this kind of painting, which affords leasant occupation, and does not require id studies as figure-painting. At the sea- u see as many large parasols as umbrellas. go out with their colour-box under their they used to do with the requisites for mbroidering, and make a study which is ly worthy of being signed, framed—and ed. I am not speaking ironically. Land- s painted at the present day in a simple l and one which conveys more assuredly f old the sensations produced by contact ture. Unfortunately, this method eliminates ent. With the exception of two landscapes late Daubigny, which are exhibited because died within the twelvemonth, I will only n the *Matin dans la Vallée de Cernay*, by ouse, the most vigorous member of the hool; a *Matinée d'Automne*, by M. Nazon, ter possessed by a truly poetical ideal; a e; *Le Matin*, by M. Mouillon, a more e painter. All the rest may be grouped these three types. The success of the rests with M. Bastien-Lepage, who is a list, less frank than Courbet, less idealistic J. F. Millet, and more sincere than Jules 1. His subject is simply a peasant woman , resting in a field at haymaking time. M. n also exhibits an excellent little portrait, f a talented poet and novelist, M. André iet.

great pictures are feeble, with few excep- because it is still the fashion to celebrate the title of high art what is simply painting arge surface. The two artists who won the u Salon, founded by M. de Chennevières to f against the *prix de Rome*, have received an rable check: M. Lehoux with an ancient rian scene, entitled *Surprise*; and M. Syl- with a piece of antique melodrama, *La de Vélatus*. Why not award this *prix du* just as much to a simple *genre* or landscape er, who would thus have an assured livelihood vo or three years? I may mention as ex- onal among the *prix de Rome*, by reason of tellectual qualities, M. Ferrier's *Martyre de e Agnès*.

hen you reach the large square gallery, you on your left a painting of considerable merit of great size, the execution of which, without brilliant, is not devoid of skill. It is the heosis of M. Thiers. The illustrious old sman is lying dead on an iron bedstead. only see his aquiline profile and the upper of the breast, with all his decorations hanging t. France in mourning stands sobbing by. the other side a genius with outspread wings retching out his arms to heaven. On the nd, in the shadow, a hideous figure which is g to burn the escutcheon of the City of Paris bolises those Monarchical parties which, on 24 and 16, banded together to overthrow the ublic, and all but hurled the country into the es of civil and religious war. In the fore- and are crowns bearing the principal titles of Liberator of the French Territory. Then in background, on the left, is the funeral pomp ing through Paris on its way to the cemetery Père-Lachaise; on the right, Paris, besieged bombed by Germany. Finally the ex- distance is occupied, as in pictures which s us into fairyland, with scenes drawn n the illustrious historian's *Le Consulat et npire*. All this is more anecdotal than philo- hical, and would suggest the apotheosis a warrior rather than that of a statesman who

had such a mighty influence over the politics of his time, did we not recognise in one of these episodes that famous sitting of June 16, 1877, in which Thiers received from the Chamber that spontaneous and enthusiastic ovation. This episode, the most spirit-stirring perhaps in the aged orator's career, has struck two other artists; M. Garnier, who has painted it, and M. Ulmann, who has drawn it in sepia. M. Ulmann's drawing will give an occasion for a fresco in some national monument. On the left, in the tribune, the May 16 Minister of the Interior, the Bonapartist Four- ton, has just read these insolent and mendacious words:—"L'Assemblée Nationale a été la paci- catrice du pays et la libératrice du territoire." In the middle, a space half empty shows on their bench M. de Broglie, pale as a spectre, and all the Ministers, whose names are now fallen into oblivion, cowering down as if the walls were about to fall and overwhelm them. On the right, M. Thiers, sitting upright on his bench, dignified and full of emotion, while the three hundred deputies of the Left rise at him, crying "Le libérateur du territoire, c'est lui, c'est lui!" My pen trembles and my eyes grow dim as I think of the eloquence of that scene, of which I chanced to be a spec- tator.

M. Carolus Duran has committed a very cause- less act of imprudence by exhibiting in a hori- zontal position a ceiling which will be seen in perspective, and under a cross light a painting which will be lighted *de bas en haut*. The public cannot understand either the necessary deforma- tion of lines, nor the strong contrasts of tone. The ceiling, intended for one of the Salles of the Luxembourg, is devoted to the glory of *Marie de Medicis*. When in position it will produce a great effect. By its side M. Ranvier has exhibited another ceiling, intended for the Palace of the Legion of Honour. Its subject is *Aurora*, a fresh and rosy dawn, whose advent a cock celebrates by his crowing, while genii salute it with clashing of cymbals and blowing of trumpets. M. Ranvier has composed his ceiling like a picture, without striving after those flying groups, those foreshort- ened limbs, those voids in ether, which were the triumph of the Italian decorators of the Decadence, and have in truth no charm save in the Venetian school.

Battle-pieces are very few and far between. The Universal Exhibition is a solemn date in the history of the peace of the world. I believe its action to extend far beyond our frontiers; but, without making any allusions to foreign politics, I may say that it has certainly caused, in France, at all events a temporary pacification in men's minds. Hostile parties are overwhelmed by its success; and Germany, by sending us a selection of her pictures, has put us under the obligation of being equally courteous in our turn. The Ministry has requested our artists to withdraw all pictures which might wound the susceptibility of the Ger- mans. The artists have complied, and these pic- tures, to the number of forty, are on exhibition gratuitously at Messrs. Goupil's. M. de Neuville shows the best page of his whole work, *La Reprise du Bourget*. The patriotism which dictates the choice of these subjects is liable, perhaps, to the charge of not perceiving how painful to French hearts are these recollections of the National De- fence, of the blood which was shed to no pur- pose.

To resume: it is the portraits that do honour to this Salon. It seems that at the present moment there is a reaction in every school in favour of portraiture and naturalism. In your exhibition at the Champ de Mars—which is exciting keen surprise among our artists—all admiration is concentrated on Frederic Walker, who was a naturalistic poet, on Mr. Watts, on Mr. Millais, and on the other artists who have painted portraits. The same is the case with the contributions of Germany. Here I must first mention *La Famille D...*, by M. Fantin-Latour. M. Fantin- Latour is too well known and too highly esteemed

in England for me to dwell on his merits. But he has never before produced so complete a work. Four persons are together in a room with a grey wainscot, ornamented with a modern gilt border. The father is seated; the mother is seated; one of the two sisters is in front of them, and another sister (the painter's wife) is standing. Three of the group are in black; M^{me}. Fantin is in blue. No picturesque incident troubles the serenity of the pose, of the subdued tones, of the sober ease, of the general effect, which is neither gloomy nor frigid, but simple with the simplicity of middle- class life. This family is brought together one knows not wherefore. It matters not. It lives, it thinks, it feels, like families in real life, without affecting any order. This has not been seen in the French school since the work of Chardin. The *bourgeoisie*, which, in its virtues as in its defects, in its secret energies as in its conservatism, is the real, absolute force, the rule and resource of our country, finds, after the lapse of a century, an artist who, because he is himself a *bourgeois*, paints it with an intensity of expression that cannot be surpassed. M. Fantin, a pupil of M. Lecoq de Boisbaudran, the greatest professor of these times, is, in my opinion, quite at the head of the French school. The Ministry should have decorated him on the very day of the opening of the Salon, for decoration is, with us, the visible sign of official esteem. But the Ministers are closely watched by the formidable faction of the Academicians, and the echo of the applause of the multitude does not reach their ears.

There are other portraits, and excellent por- traits too. M. Delaunay, for instance, has painted expressively the romantic face of the widow of a young musician prematurely dead, Georges Bizet. M. Paul Dubois, the sculptor, who has just re- signed the Directorship of the Luxembourg to assume that of the Ecole des Beaux-Arts, vacant through the promotion of M. Guillaume, has painted the full face of a young girl. The light caresses those pure features, that intelligent coun- tenance, and brings out its healthful and ingenu- ous qualities. It seems to me that, though he is without his diabolical intensity, no one has ap- proached nearer than M. Paul Dubois to the work of Leonardo da Vinci. It approaches it more frankly, if not more forcibly, than Prudhon him- self. When they are in possession of the mode of handling the palette and of its resources, sculp- tors model flesh with more freedom than painters.

An artist who has often allowed his talent to stray into mannerism—M. Chaplin—wins a bril- liant success this year with two portraits painted in a bright key of colour, in the pleasing, distin- guished and unpedantic style of the eighteenth century in France. Nattier, who painted the ladies of the Court of the Regency and of Louis XV. in the costume of Hebe, Diana, or Calisto, might sign these portraits, so delicate are they, so aristocratic, so prettily pompona.

M. Ribot also gives two of his best pieces of work, a portrait of an old peasant woman, with her skin tanned by exposure and her eye bright as that of a bird of prey, *La Mere Marion*, and an old woman doing an addition sum. The blacks of the dresses and of the shadows are very varied.

M. Vollon shows himself a very powerful and very skilful executant in his reproduction of the *Casque de Henri II.*, borrowed from the collec- tions of the Museum of Artillery, and in a figure of a *Spaniard*, dressed entirely in black, sitting on a table.

M. Maignan has painted a picture full of style—a *Saint-Louis soignant un lépreux*.

However vigilant the jury may have been, an Impressionist has found means to slip in. M. Renoir has forced them to accept the portrait of a young woman seated, as fresh as the flowers near her. Once admitted it cannot be got rid of. They have avenged themselves by hanging the frame so high that it is difficult to know very pre- cisely what it contains. Two years since, I told you of a pamphlet on *La Nouvelle Peinture*, by

M. Duranty, now editor of the *Gazette des Beaux-Arts*. Very recently M. Théodore Duret published (at the Librairie Parisienne) another pamphlet, full of wit and good-sense, on "*Les Peintres impressionnistes*, Claude Monet, Pissarro, Renoir, and M^{me}. Berthe Morisot." The principles of this young school, which must neither be systematically rejected nor systematically accepted, but which have exercised a manifest influence over the method of painting of the Academicians, and have forced them to paint in brighter colours, to pay more attention to the fleeting phenomena of universal life—these principles are set forth by M. Duret with force and earnestness. By a singular vicissitude of things here below, M. Manet—whose famous painting, *Le Bon Bock*, fetched 10,000 francs last month at the sale of the collection of the singer and amateur Faure—M. Manet has become a Classicist. Perhaps one day he will be a member of the Institute. Why not?

I was on the point of forgetting in my notes a portrait of M. le Comte Montalivet, seated in an arm-chair, and bowed down by years, but proud of his unblemished honour, by M. Bonnat. The type of the Parliamentary bourgeois is fixed, as in the portrait of Bertin by Ingres is the type of the bourgeois militant. PH. BURY.

THE ROYAL ACADEMY EXHIBITION.

(Third Notice.)

Landscapes. The number of able and presentable landscapes is this year decidedly large; yet there are not many examples which produce a marked impression. Among the foremost are those by Messrs. Millais, Brett, Graham, Cecil Lawson, Henry Moore, and Rodeck.

The *St. Martin's Summer* of Mr. Millais is, as usual with him, a work in which force is allied with facility, and both with the power of presenting the scene as it would at once strike a person with an average eye for the picturesque. It must always rank among his successful landscapes—hardly among his very best. At the summit of the picture, the stream tumbles over rocks; then it ripples resolutely down to another ledge; and hence it falls in a faint streak, leaving almost smooth the water which lies in front, tinged deep orange-brown in its reflection of the rocks, and yellow in that of the greenish sky. Here the leaves of autumn float scatteringly, and a contorted branch of a tree. All upwards from the rippled space there is a great amount of light, and also in front, but not in the immediate foreground. To right is a medley of green bushes, sweet and shimmering; to left and nearer the eye, the vegetation is autumnally ruddy; the dense brown of the seamed and creviced rocks maintains a vigorous control over the other hues. The *Cornish Lions* of Mr. Brett expresses stark strength and grandeur of rock-form amid brilliancy and sprightliness of sea, and under clear brooding sunshine. The green waves curl over, transpierced with light; cumulus clouds parade above the sea; gulls fly and settle on the sand. This large and elaborate work shows Mr. Brett in full possession of his uncommon mastery over facts and appearances, the fruit of unremitting scrutiny and strenuous practice. Mr. Graham, it need not be said, works with far less intensity than Mr. Brett; from time to time, however, he hits the mark very happily, and this is especially the case with his *Wandering Shadows*: a Scotch mountain-scene, with mist and sun-gleam, grey of shadow and green of grass, and a few sheep taking care of themselves while the old shepherd throws his line into the burn. Here the effect of drifting sunlight is very liquid and true, while the general workmanship is adequately solid. Mr. Lawson has two pictures—*The Wet Moon, Old Battersea*, and *An Autumn Sunrise*. Though less conspicuous than the works he has sent to the Grosvenor Gallery, these are fully worthy of the same hand. The Battersea picture has a genuinely poetic

character; a cloud is just floating aside from the moon, cattle show out against the lunar sheen on the river. The autumn picture is rich and red in mist over a moorland with its red-leaved trees. Mr. Henry Moore's *Highland Pastures* is a painting of large dimensions, and containing a great deal of well-realised matter, without any single object of especial prominence; its orange tint has a rather clayey tendency. The *Moonlight* of the same artist is a sea-piece; a moderately flowing sea, a light halo round the moon, a sweet but mildly veiled effluence of light. Carl Rodeck, whose address is near Hamburg, appears as the author of a remarkable *Forest-Scene, Evening*, in which the rich light of sunset, threading the glades of the wood, and striking with sumptuous glow upon the tree-trunks, is triumphantly effective; this is the intrinsic motive of the picture, which in other respects is less observable, but still highly proficient.

For the mass of the landscape-painters a few words each must suffice. Aumonier, *Waste Land*: weeds and sea-gulls, and the sea beyond; very clever. Valentine Davis, *The Evening Glow of a Winter's Sun*: the clearness of atmosphere and liquidity of water are very good here; the scene not especially well chosen. Farquharson, "*When the Kye come Home*": highly expressive of the feeling of evening, with its tender and blurring dimness and approaching rest; skilful likewise in handling. McLachlan, *Jarl Hacon in the Pentland Firth*: a large sea-picture of considerable buoyancy and energy; the fierce surf rolls and plunges amid the rocks, the sky is varied and streaked with red. John Collier, *A Glacier-stream*: a work of important scale, approvable in execution and in sense of beauty. Sealy, *The Skirts of a Wood, with a Storm coming on, Dogmersfield Park, Hants*: this also is large-sized, with an ample share of serious and sensible work. Enfield, *Salt-water Marsh, near Tankerville on the Seine*: vigorous in tone and perspective. Colin Hunter, *Ebbing Tide*: simple and peculiar, and uncommonly good. Clara Montalba, *The Last Journey*: a lordly funeral-convey passing in a barge over the Venetian lagoon, brilliantly handled; the atmospheric effect is clear and bright, without exceptional serenity. Inchbold, *Abroad: from the Mosque of Sidi Abder Rahman to Cape Matifon, Algiers*, and *At Home: from High Wickham to Beachy Head, Hastings*. These two companion-pictures are widely separated on the Academy walls. In both a blue tint prevails, and is managed with more mastery in the English scene, which is an attractive and choice work; the other wants fullness of ensemble. Holloway, *Night on the River*: effective, with ample technical skill. E. Ellis, *The Last of the Wreck*: a vigorous work, showing much force and singleness of aim; the ponderous onpour of the surf is what the painter has chiefly set himself to express. Anthony, *An Incident by the Wayside*: a girl drinking from a dripping spring; not one of this excellent painter's most complete works, yet partaking of his accustomed power. Pickering, *Spring*: gracefully treated, with almost a monochromatic tendency in colour. Henry Martin, *Penzance*: unobtrusive and skilful. Frank Miles, *Salmon-Leap, Cennarth Falls, Cardiganshire*: the fish is bounding upwards against the downward cataract of water, the network of foam being managed with unusual abundance of detail. Hennessy, *A Summer Evening on the Thames*: grass-laden barges, with swans, and much appropriate material; large in size, but in treatment more elegant than potent.

Here we must leave the landscapes; only further naming as well-deserving exhibitors Messrs. Macartney, H. R. Robertson, Yglesias, Naish, Henry Gibbs, Albert and Henry Goodwin, John and William Linnell, R. C. Leslie, Leslie Thomson, R. W. Allan, Tristram Ellis, Meyer, Cooke, Poole, Joseph Knight, F. S. Walker, De Breanski, McWhirter, Frank Walton, W. T. Shaw, Benham, J. Clayton Adams, Oakes, May, A. J. Hook, Emslie, Edwin Edwards, Stuart Wortley, David

Murray, and Batley, Mrs. Ellis, and Mrs. Goodwin.

Portraits. The three-quarter-length likeness of *The Earl of Shaftesbury*, Painted by the Bible Society, is undoubtedly one of Mr. Millais's finest portraits: it is, in fact, not only from being, all things considered, the highest artistic success in the present Academy Exhibition. The resemblance is beyond description or cavil; the expression has that patrician look of one who has laboured hard and earnestly for momentous purposes, and who finds in the evening of life that he is still in the outskirts and beginnings of the overbearing task. The accessories are all treated with comparative slightness, a writing-table being a principal item; but they are sufficient to keep the pictorial calibre of the work. *A Jersey*, the likeness of the beautiful Mrs. Langtry, is among Mr. Millais's female portraits, only a less high than the Earl of Shaftesbury among male ones. The flower which gives the picture its title is held in the lady's hand: her cheeks, blue eyes, and auburn hair, make almost the very type of the "pretty woman" of modern society—an abstract standard of beauty, not so much in the painter's line: the figure draped in black silk, has received comparatively little attention from him. Mr. Millais's portrait, *The Countess of Carysfort*, in dark green velvet, calls for little remark: it is a piece of professional work, and, being Millais's work, is of course of the higher level of contemporary portraiture, but beyond this we need go far in commendation of it. Mrs. Langtry appears in a portrait by Mr. Poynter, with the pomp of costume, and a more obvious aim at pictorial style in the general design and treatment: the handling would please us better had it a touch of crispness. This also is a very advanced work of art; and the Poynter and the Millais have their respective partisans, like the two beauties in a ball-room. Mr. Pettie sends two of his customary fancy-portraits: *Olivia Here Esq.*, the landscape-painter, in a *Holbein* costume with a florid athletic look, a very telling likeness; and *J. Taylor Whitehead, Esq.*, who might be an Elizabethan magnate: this is one of the most decided successes. *La Lecture*, by E. Fantin, is a portrait-group, two ladies in morning, both somewhat turned of thirty, and rather awkwardly close together: one of them black but dingy in complexion, the other dark. The figure is reading, and according to the intention of the picture (we must presume) reading aloud: but mouth however is closed, and the natural impression of the work is hereby considerably injured. Technically regarded, it is a fine example of tone. Mrs. Frederick Leyland, by Mr. P. Morris, is portrayed with remarkable elegance and refinement. Habited in white silk, and holding a Japanese flapper, the lady stands her full height against a background of deep-tinted orange-brown velvet hangings. This work should go far towards giving Mr. Morris a leading position among the portrait-painters in whom good-looking ladies can confide for doing them justice. Two notable good portraits, by a painter not hitherto of special note, Mr. Cyrus Johnson, are here—*W. H. Plowden, Esq.*, and *George Fownes Luttrell, Esq.* The former, a placid white-haired old gentleman, strikes at once by unforced truthfulness of expression: nor can the latter be regarded as less laudable.

Other portraits which deserve attention are the following; some shining more in artistic quality and others for direct portrait-like value. We divide them into two lists according to this criterion, but without affecting minute accuracy of classification. In the former category are Orchardson, *Conditional Neutrality*, a study in a costume of the early seventeenth century, absurdly enough misnamed; Watts, *Laurence Lawley*, and Jacques Blumenthal, two pre-eminently fine samples of this distinctive

er, and some others are hardly up to his
; Scholderer, *Young Girl in a Fancy Cos-*
; Bastien-Lepage, *Mrs. J. Lebegue, in Fancy*
me, rather too ponderous in manner; Stephen
e, *Mrs. John G. Sandeman*; Arthur Hughes,
I and Ruth Orrinsmith; Julia Folkard, *Miss*
hière. In the second category—Pellegrini,
McGregor; Wirgman, *A Lady*, and *Mrs.*
iams; J. Hanson Walker, *Col. Davies*, and
Hon. Home Browne; Henry Gibbs, *A Por-*
; Louise Jopling, *Mrs. James Tomkinson*;
es Dickinson, *Mrs. Lucas and her Daughter*,
J. Bewicke Greenwood, Esq.; Hodgson, *Major*
rn, very characteristic and able; Oules, *J. D.*
, Esq., *Sir William Wright*, and *The Earl of*
iousie; Webster, *Portrait of Himself in a*
ey-chaise; Richmond, *The Right Hon. W.*
Smith, M.P.; and *The late Sir G. Gilbert*
t; Wells, *Henry H. Armistead, A.R.A.*, and
iam Shaen, Esq.; Edward Hughes, *The Lady*
ress; S. M. Fisher, *Sir William Drake*;
erington, *A Portrait of an elderly gentleman*
a pot of scarlet geranium; Collier, *The Earl*
haytesbury, and *Mr. Justice Hawkins*; Blanche
rins, *A Lady*; Long, *Henry Irving as Duke*
Floucester; Calderon, *The Marquis of Water-*
; Lehmann, *Lady Elizabeth Bulteel*; Archer,
Sylvia Schlesinger, and *Herr Joachim*; Cot-
, Edward Green, Esq., M.P.; Pope, *Peter*
rt, Esq.

Animals and Still-life. Mr. Rivière and Mr.
ks stand foremost this year as animal-painters.
former gentleman has had a really bold in-
ation in one of his subjects, thus defined in the
logue by a motto from Omar Khayyam:—

They say the lion and the lizard keep
he courts where Jamshyd gloried and drank deep."

der a flood of moon-lustre "as light as day"
a once superb palace-terrace, now long de-
ced and decayed: its stairs remain silent to
padded and noiseless footstep of lion and
less, and its fissures give exit and re-entrance
the lizard's sinuosity. Like all else, the lions
bleached by the moonlight: their tawny hue
almost effaced. While highly applauding the
a of this picture, we do not find anything very
ceptional in its execution: this is adequate and
lful, but does not do much for the subject
ond what is necessarily involved in itself.
ere is, however, another picture by Mr.
vière, *An Anxious Moment*, pre-eminently good
execution: the subject is a flock of geese
concerted by finding a battered old hat
hich retains perhaps rather overmuch of its
ginal blackness) lying across their familiar
thway; hence ensues much stretching of
ck, accompanied by the entire gamut of
sking. As the geese are coming forward
ht in front of the spectator, their faces
all foreshortened; this is managed with an
ount of dexterity and variety well worthy of
liberate inspection. In Mr. Marks's picture also
e personages are all birds, a *Convocation* of adjut
storks, nine in number, with a tenth coming
gerly over to join them, from the sand-hillocks
the river side. The profound expression of the
orks—sage remark, critical comment, abstruse
gitation—are abundantly humorous. Mr. Marks
is often made quaint mirth out of birds, but
ver, we think, with quite so much felicity as in
ie present instance. Mr. H. W. B. Davis con-
tributes four works, all skilful enough, but not any
ie of especial mark—increasing paintiness has
me with increasing sureness of hand; *Mid-day*
helter, and *Evening Light*, are however very clever
performances. *Changing Pasture*, by Mr. Meyer-
sim, turns cattle and a crow to good account.
azy Moments, a very large picture of two hounds
uchant in kennel, is decidedly creditable to Mr.
S. Noble; and Mr. Bodkin exhibits a very able
icture of cattle being stalled in the gathering dusk,
nder the title of "Come along, Beauty; Come
spot and Daisy." Mr. Heywood Hardy and Mr.
Paton may also be named among the animal-

painters; and, for Still-life, M. Fantin (*Roses*), Mr.
George Marks (*Almond Blossom*), and Miss Kate
Thompson (*Après le Déjeuner*).

W. M. ROSSSETTI.

ART SALE.

THE Novar collection—of which the first and
modern portion was sold about two months since,
and the second and ancient portion last Saturday
at Christie's—will prove to be the historical sale
by which the present sale-season will be re-
membered; and though the second portion of the
collection was not by any means of the uniform
excellence of the first, it contained a few pictures
the equals of which appear but rarely in an auction
room. First and foremost, in respect of popular
interest and in respect of the stir that had been
made about it, was the greatest of the two
Raphaels—the *Madonna dei Candelabri*: the
Madonna with the two candlesticks. It would
certainly be rash to assert that this picture was
in blameless or untouched condition: rasher still
to say that in point of intellectual interest or of
sentiment it is comparable with such masterpieces
of the master's work as are to be seen in Florence,
Dresden, and Paris; but, as bearing the evident
stamp of his invention, it is, leaving aside the
question of its present condition, a picture of
very remarkable value and interest. It found
no purchaser on Saturday. It was bought in at
the extraordinary price of nineteen thousand five
hundred pounds; but its owner, we feel justified
in saying, will have no cause of complaint if he finds
it matter of no difficulty to obtain a larger sum.
The minor Raphael at the Novar sale—the Raphael
known as the *Vierge à la légende*, or *La Vierge de*
Novar—was accounted infinitely less precious.
The auctioneer had received no instructions to re-
serve it, and it fell to the first bid, which hap-
pened to be a bid of three thousand guineas. It
is possible that some of the better and more
genuine pieces in the Novar collection would have
realised higher prices than they did on Saturday
had they been unaccompanied by works which were
obviously nothing better than school pictures or
copies, but which appeared under the names of
the greatest masters. For nearly all the Titians,
for example, the description, "after," or "in the
manner of Titian," would have been plainly more
appropriate than the unqualified name of the
master himself; and we doubt whether fine and
genuine examples sell the more readily when in
the presence and companionship of copies that
find, and deserve to find, purchasers at a few
guineas only. Certain it is that the prices
paid for the best work in the sale of Satur-
day were not generally high. The sum of
three thousand guineas, for instance, was by no
means excessive for the very beautiful example of
the art of Claude, described as *A Grand Seaport*;
nor was eight hundred guineas at all too much for
the secondary, but still important example, styled
Philip Baptising the Eunuch. The landscape that
obtained the highest price next to that of the
great Claude was one by Hobbema—one of two
so described in the Novar collection: a "richly
wooded river scene;" it fell to the bid of two
thousand one hundred guineas.

There were several interesting Murillos—satis-
factory and agreeable examples of the art of a
sometime over-rated master. *The Miracle of the*
Loaves and Fishes—a sketch apparently for a great
work at Seville—sold for 300 gs.; *A Group of*
Spanish Beggars, believed to be an early yet not
immature work, sold for 280 gs.; while a more
celebrated canvas, *St. Anthony caressing the In-*
fant Saviour, reached 2,250 gs. By Jacob Ruys-
dael, a fine and important sea-piece realised 1,400
gs., and a like sum was obtained for a sea view
with fishing-boats, by the same master. Among
other Dutchmen the two best-represented were
Gerald Terburg and Jan Steen. The Terburg,
called *The Glass of Lemonade*, and representing
an interior with various figures of that gentle life

which Terburg loved to paint, and with which he
appears to have been best acquainted, was a replica
with variations—or more probably an early copy
—of the well-known St. Petersburg picture, and
was knocked down for 1,850 gs. Jan Steen
was represented by some of his most brilliant
and forcible, but not by any of his most
agreeable work. There were two pictures of
his deserving notice, and two which obtained it
while the collection was on view. Of the two, the
one styled *The Effects of Intemperance* (but by some
slight blunder not a little misdescribed in the cata-
logue) was undoubtedly the greater. It realised
1,250 gs. It is a large picture, representing the
garden of a Dutch house in a pleasant and sub-
dued light. Of the accessories much is made, and
much is made effectually. The little background
group, of two servants, it may be—a man and
a woman—sitting fondling in an arbour, is in Jan
Steen's best manner as to grace of line and har-
mony of treatment. The painting of the fore-
ground detail—the texture of the various stuffs of
the drunken housewife's dress, for instance—is of
that quality which Jan Steen but occasionally
sought, and when he did seek it was sure of suc-
cessful rivalry even with the greatest masters of
the art of pure imitation. But in invention and
in happy expression lay Jan Steen's greatest art.
He was the keenest comedian, in painting, of the
seventeenth century; and it is not for his most
special qualities that the admirable work sold on
Saturday is so remarkable. There was, perhaps,
more of actual comedy in the artist's second pic-
ture—a picture which struck us as in less brilliant
condition—called *After Dinner*: also an illustra-
tion of the favourite Dutch vice which Jan Steen
so constantly satirised. But this piece was not
deemed worthy of a higher bid than 230 gs.
Rembrandt was ill represented. The portrait of
the artist when a youngish man had indeed some
signs of having been painted by the master; but,
even if entirely genuine, it can never rank with
the greater of those many studies of his own face
and character which Rembrandt poured out in
such profusion. By Wouvermans, there was a
halt of cavaliers and ladies at a farrier's shop,
which sold for 300 gs.

Among the French school, the collection con-
tained no very important Greuze—none, perhaps,
more admirable than the portrait of the artist's
daughter, which fetched only 150 gs., and which
had little more than the superficial charm of the
lightest styles of portraiture. Watteau, though
variously represented, was on the whole much
better represented. Of the *fêtes champêtres*, there
is very likely not much to be said: the one that
was originally the best bearing upon it the signs
of much retouching. The large allegorical design
Le Printemps—one airy figure crowned by another
—was interesting as showing a phase of the great
Frenchman's art with which the English public
is generally little acquainted; it fetched over
600 gs. But a far more substantial piece of work
—passing under the name of Watteau, and of
great beauty, though almost certainly by a different
master of the French school—was the portrait group
of *Les Deux Marquises*. The two little mar-
chionesses were marvellously alike, and yet subtly
different. Two children, with powdered hair over
very simple faces, fronted you with pose modest
yet self-reliant. As a serious effort at the
higher kind of portraiture, and as a brilliant
example of assured mastery in the art of painting,
Les Deux Marquises will long be remembered. It
fell to the bid of 2,250l.

Of the Italian pictures apart from the Raphaels,
there may be named a very considerable picture
by Caracci, in which the painting was good and
the forms graceful and agreeable. The Caracci
being out of fashion—and, on the whole, deserv-
ing to be so—this unusual picture passed into the
hands of the purchaser for but a small sum.
The greatest Italian picture—again apart from
the Raphaels—and perhaps the only one perfectly
genuine in condition and perfectly certain in

attribution—was the *St. Helena*, or *Vision of the Invention of the Cross*, by Paul Veronese. It belonged to the great Duke of Marlborough, from whose possession we are assured it passed into the hands of Lord Godolphin; and it was sold at the sale of the late Duke of Leeds's collection to the late Lord Hertford. It was knocked down to Mr. Burton on Saturday for the substantial sum of 3,300 gs., and the National Gallery has thus secured what was the most indisputable prize in the collection. The sale realised over 40,000l.—of course irrespective of the one reserved work which was bought in, the *Madonna dei Candelabri* of Raphael.

NOTES ON ART AND ARCHAEOLOGY.

PROFESSOR COLVIN has resumed in the pages of *L'Art* his studies, begun in last year's *Portfolio*, on the engravings of the age of Albert Dürer. The first article of the new series, published in *L'Art* for May 19 and 26, deals with the anonymous fifteenth-century set of Flemish engravings illustrating the book of Boccaccio *De casibus illustrium virorum*, &c., and known as the work of the *Maître aux sujets tirés de Boccace* (Passavant, vol. ii., p. 272). As a specimen of the series, Prof. Colvin gives a reproduction, admirably executed by Amand-Durand, of an undescribed first state of the plate illustrating the prologue—prologue and dedication in one—of the book. This beautiful engraving formed part of the Kerrich collection, and is now in the Fitzwilliam Museum. Referring to the copy of the French translation of the work, published by Colard Mansion at Bruges in 1476, which exists in the library of Lord Lothian at Newbattle, and which differs from other known copies of the same edition, in that it is actually adorned with the series of engravings in question, Prof. Colvin brings forward a chain of evidence to prove that originally Colard Mansion made no provision for adorning his edition in this manner; that then he cancelled and reprinted the first leaf of the prologue only, in order to adorn it with the single illustration now reproduced by M. Durand; and that subsequently he in like manner cancelled and reprinted the first leaves of seven, and finally of eight, out of the nine books of which the work consists, in order to adorn them in the same way with engravings, the subjects thus added being by another and inferior hand to the first, or dedicatory subject. To students of old engraving and of bibliography alike, these facts will be new. Prof. Colvin gives to Mr. Bradshaw the credit of the minute bibliographical researches on which his conclusions principally rest, and to Mr. David Laing, of the Signet Library, Edinburgh, that of having been the first to draw attention to the unique and hitherto unnoticed Newbattle copy of the Colard Mansion edition. We believe that Mr. Laing has in preparation a publication in facsimile of the illustrated pages of the copy in question.

At the Gallery of Messrs. Dickinson and Foster, 114 New Bond Street, is now to be seen a large picture with a multitude of figures on a rather small scale—*The Badminton Hunt*; containing portraits of the Duke and Duchess of Beaufort, and many other personages interesting in society, the sporting world, or the locality of the hunt; the horses, as well as the riders, are mostly, we believe, portraits from life. The work is no doubt, to a large extent, founded upon photographs: an engraving from it will be issued.

THE sale of the famous Castellani Collection of old Italian pottery took place at Paris on the 27th ult. and two following days. Very large prices were realised. A splendid decorated basin of Urbino ware in the form of a tortoiseshell, and attributed to Orazio Fontana, fetched the large sum of 25,000 fr. A plate with a portrait of Charles V. with inscription and date, attributed to the same artist, brought 20,000 fr. The examples of Gubbio ware by Maestro Giorgio also

fetches high prices, ranging from 15,500 fr. to 2,000 fr., and a beautiful example of Caffagiolo ware was sold for 16,000 fr. The collection was large and various, including examples of Siculo-Arabian, Della Robbia, Pesaco, Deruta, Castel Durante, Faenza, Roman, Castelli, and Medici, beside those before mentioned.

WE are rejoiced to know that the magnificent example of the art of Veronese—the *St. Helena: the Vision of the Invention of the Cross*—has been acquired for the National Gallery. It is some time since the national collection has received an addition so important and in all respects unexceptionable. The picture has apparently been untouched and undamaged. It is a consummate instance of freedom of design, and freedom of painting, inspired not this time, indeed—since the theme did not allow it—by all of Veronese's fire, but by all the potency of his imagination. The National Gallery was, it is true, before the present purchase, by no means poor in work of the great Venetian, or, to adopt the perhaps more exact classification of the Catalogue, the great "Veronese" master. We had already five examples of his work: the *Consecration of St. Nicholas*, presented fifty years ago by the Governors of the British Institution; the *Rape of Europa*, a small and finished study for a large picture now at Vienna; the *Wise Men's Offering*, a much larger work originally placed in the Church of San Silvestro at Venice; the *Family of Darius at the Feet of Alexander*—actually an important portrait group—purchased at Venice from the Count Vittore Pisani in 1857; and, lastly, an agreeable design, the gift of Mr. Wynn Ellis, *The Magdalene laying aside her Jewels*. But there was nothing in the possession of these pictures to render impolitic the acquisition—even though it has been by the outlay of more than 3,000 gs.—of such an example as the *St. Helena* affords of the power, freedom, vehemence, and splendour of a master whose position in the world of Art is far beyond the touch of the caprices of fashion in matters of art-taste.

WE have received from the office of *L'Art* a tastefully-bound volume containing etchings by M. Chauvel, chiefly from the pictures of other masters. Chauvel is generally an interesting, if not always a thoroughly accomplished, etcher. We by no means give to the mass of his work the same high character which is claimed for it by the writer of the introductory notice to the volume we have received. His work is sometimes incomplete in that it halts between the frank sketchiness of a vivid memorandum and the useful elaboration of a finished picture. Hardly anywhere in this volume is M. Chauvel seen to such advantage as in an etching published separately by the proprietors of *L'Art*—an etching which recalls with singular felicity and perfection a picture of Daubigny. In that etching M. Chauvel has succeeded to a rare degree in reproducing the characteristics of the painted work of the original master. And in one original etching produced long ago, this engraver realised exquisitely a charm of country landscape which was none the less of his own finding because it recalled Gainsborough. One of the illustrations in the volume before us is original, and it represents just such a simple rural scene as this artist handles best: unity of impression being well preserved. Among the reproductions one of the best is from a picture by Crome, thoroughly characteristic in subject, the light and shadow on the quaint country house and the roundness of the foliage being such as Crome loved. The other reproductions are mostly from less-known masters, and, handsome as is the volume, we are not sure that it is among the most permanently valuable of the contributions which the proprietors of *L'Art* have made to the stock of popular art.

Two books with some such illustrations or sketches of travel as were first made popular by the *Voyage en Zig-zag* of Miss Tuckett have come

to us: the one from Messrs. Macmillan, the other from Messrs. Bickers and Son, of Leicester Square. Messrs. Macmillan's little publication, *A Week at the Lakes*, by J. Priestman Atkinson, aims particularly at being funny; and the fun of the *Voyage en Zig-zag* is continued in it with some measure of success. The illustrations are as good as many of those of which we are tolerant in the comic newspapers when the genius of Charles Keene has no hand in them; and the letterpress—written in the jerky style apparently deemed proper to work of the order before us—is a sufficient, though not a brilliant, commentary on the designs. The book is quite free from vulgarity, and many will deem it humorous. Messrs. Bickers's publication, presenting itself under what seems to us the unfortunate title, *The Adventures of Miss Brown, Miss Jones, and Miss Robinson at Biarritz and in the Pyrenees*, aims likewise at humour, and does not always aim at it, but it is also remarkable for the pleasant and artistic touch of the designer in picturesque record of castle and town, water and coast. Of the two volumes this will constitute the more substantial possession, and many tourists to Biarritz and the Pyrenees will find in it agreeable souvenirs.

THE death is announced of M. Dantan, *aimé*, at the age of eighty. Among his principal works were *L'Ivresse de Silène*, his *Jeune Napoléon jouant du tambourin*, and a great number of busts.

AT a recent meeting of the Cambridge Antiquarian Society, a communication was read from Mr. E. Hailstone upon a gold ring, which had been found about five inches deep in the ground at Montpensier in Auvergne by a shepherdess in 1866, set with a fine *balais* ruby, and bearing on the outside of the bezels s. ex-or-er-vs. The stone is engraved with a head in nearly full face, with massive hair in short curls, which strongly resembles the type found on the coins of Edward III. Around the shank of the ring itself is read in relief RESVS. AVTEM. TRANSIENS. PER. MEDIVM. &c.—a common charm for travellers. Immediately round the ruby are the words SIGILLVM SECRETVM cut in the gold. From all these details and from the elegance and richness of the *bijou*, Mr. Hailstone inferred that it must have belonged to some warrior of high rank in the English army during the French campaigns in the fourteenth century, if not to the Black Prince himself, as French antiquaries consider most probable.

THE Fathers of Saint-Louis, who are settled on the ruins of Carthage, have just prepared a fine map of the site, and have sent a number of copies to M. Léon Renier for the Institute, French public libraries, and individual scholars. The Fathers have conducted excavations among the ruins of Carthage at their own expense; and have purchased all the antiquities the discovery of which in the adjacent country has been reported to them. They have thus formed a large collection of Punic and Latin epigraphs, which they are about to present to the Academy of Inscriptions.

A MODEL of the Wellington monument has just been placed close to the entrance of the Architectural Court in the South Kensington Museum, where also some full-sized casts of the colossal figures which decorate the canopy may be seen. The model is not large enough to give any just idea of this noble work of modern English sculpture, which only needs the equestrian figure designed by Alfred Stevens for the top of the canopy to be placed in its position, to make it the grandest sepulchral monument we have in England. It serves, however, to draw the attention of visitors to the Museum to this much talked-of work, and may cause some to make a pilgrimage to St. Paul's to see the original. The zeal of those who do will receive its reward.

THE municipality of Milan purpose erecting a bronze statue to Mazzoni, on the Piazza San Fedele.

SOME important frescoes in good preservation have lately been discovered in the Church of S. Collinaria, in Orosio. It is not known by whom they were executed, but Italian critics speak in high praise of their merit.

THE statue of Titian which is to be set up next summer at Cadore will shortly be cast in bronze at the foundry of De Poli at Vittoria (Treviso). The model has been executed by the Italian sculptor I. Zotto.

AMID the general dull uniformity and occasional ringing vulgarity of the covers of the publications that lie on our library table, that of the new rural *Piccadilly* stands out with pleasant variety. Maurier's effective sketch of the well-known quality is in truth a work of such artistic composition that it might well hold a place in portfolios instead of on bookshelves; but we welcome it more warmly in the latter place, and hope it may inaugurate a fashion for covers of a commonplace character than those which are now inflicted on us. It may be possible, however, to grow tired of that tall and delightful young lady who takes her morning walk with such serene self-consciousness, or even of the supercilious young gentleman who follows. When this happens, would it be too much to expect of *Piccadilly* that it should ask M. du Maurier to try his pleasant invention?

THE Antwerp Museum has recently acquired for a large sum a fine and well-known portrait by Rubens. It is the bust portrait of a man which was formerly in the Van Saccegheem collection, where it was engraved, together with its pendant, a portrait of a woman, now in the Wilson collection—by the Flemish engraver Spruyt. Both works are described by Smith (Nos. 889 and 890) in his *Catalogue raisonné*. The Antwerp portrait represents a man of about 40 years of age, with a full beard and fair hair; his head, which is finely modelled, standing out with great effect from a background of red drapery. He is dressed entirely in black, with a large white collar, concerning which the *Athenaeum Belge* gives a curious detail. It states that Rubens' father was first painted in a large ruff, the border of which reached the ears, making the head look as if it were separated from the body. But the fashion for these enormous ruffs going out soon after the picture was painted, Rubens—probably at his sitter's desire—changed the ruff into a turn-down collar. The traces of the former attire are, however, still distinctly visible. This portrait is sold with its pendant at the Van Saccegheem sale, twenty-seven years ago, for 11,100 fr.; but the *Athenaeum Belge* believes that the Antwerp Museum has now paid more than double that sum for the portrait of the man alone.

M. HENRI JOUIN's recent work, *David d'Angers: vie, son œuvre*, has obtained a prize from the French Academy.

A RECENT number of *L'Art* contains another of Mr. Frederick Wedmore's pleasant Studies in English art. Mr. Wedmore has before written the critical appreciation of "Old" Orome and Wansborough, and now, following in the same vein, he gives a similar survey of the art of John Constable, the third good landscape-painter our eastern counties have produced. Though working, as may be said, almost in the same fields as his two predecessors, Constable's art is yet thoroughly individual. He saw Nature, any artist ever did, without looking through the spectacles of any other master, Dutch or English, and thus his pictures please or not according to the spectator is able to sympathise with the peculiar point of view of the artist. His art has been more appreciated, and has had more influence, strange to say, in France than in England, and it is, perhaps, fitting therefore that this latest position of it should find place in a French journal. Two large and decidedly skilful etchings by John Park, from the well-known *Cornfield* in

the National Gallery, and the *Romantic House*, accompany the text, and give a more faithful rendering of Constable's characteristics than most engravings we have seen. The sky in particular, which is always one of the chief difficulties in the reproduction of Constable's work, is cleverly managed, conveying an idea both of the colour and gusty nature of his clouds. The trees, perhaps, in the *Romantic House* reproduce somewhat too faithfully the "Constablesque" style. They become in the etching rather too much like a dish of boiled spinach. A study of trees drawn in crayon which is reproduced as a photint shows, however, that Constable could draw on occasion with the greatest care and delicacy.

THE STAGE.

A NEW comedy by Mr. Mathison, founded on M. Théodore Barrière's *Les Scandales d'hier*, has been produced at the Royalty Theatre. The original play, which was brought out at the Vaudeville in Paris about two years and a-half ago, enjoyed but little success; and Mr. Mathison's version, in which he attempts to transfer the story to English ground, is not likely to secure any greater share of public favour. Miss Fowler sustains the part of the heroine. Mr. Wills's historical play, *Nell Gwynne*, lately produced at the Royalty, still occupies a place in the playbill, but in a modified and abridged form, the greater part of the last act having been suppressed, and the four acts reduced to three.

MR. IRVING will appear this evening at the Lyceum for the first time in the new romantic poetical drama entitled *Vanderdecken*, by Mr. Percy Fitzgerald and Mr. W. G. Wills. The scene of the play, which is in four acts, is laid in Norway at the beginning of the eighteenth century; the scenery, by Mr. Hawes Craven, representing, among other objects, a view of the Skaggerack, the quay of a fishing village, and the deck of the phantom ship, is said to be very picturesque and striking.

A NEW fanciful legendary play entitled *Elyfnella*, written by Mr. Ross Neil, has been produced this week at the Princess's Theatre.

Love or Life, a romantic drama by Mr. Tom Taylor and Mr. Paul Meritt, founded on one of Crabbe's poems, will be produced on Monday next at the Olympic.

MUSIC.

THE OPERAS.—"PAUL ET VIRGINIE."

THE quasi-failure of M. Victor Massé's most recent production might surely have been anticipated by the few who, in this country, are acquainted with the composer's career. Born in 1822, Massé is no novice in his art, and at the age of fifty-six it is, to say the least, unlikely that a musician would be able to pursue a hitherto untrodden path with success. *Galathée*, *Les Noces de Jeanette*, and *La Reine Topaze*, are at the best but operettas, and these are the works which have been chiefly instrumental in securing for the composer of *Paul et Virginie* a place in the catalogue of noteworthy musicians. True, the production of that opera in November, 1876, was greeted with a chorus of approval by the Parisian critics, and Massé was immediately—and, we may add, hastily—recognised as an acceptable composer of *opera seria*. But Frenchmen of mark are seldom without honour in their own country. It may be said of *Paul et Virginie* as was said of *La Mule de Pedro*—the only other work of large proportions ever given to the world by Massé—that it is a small sketch in a gigantic frame, a tiny jewel in a very large casket. Bernardin de St.-Pierre's once-favourite romance is too idyllic in its simplicity to form the groundwork of an extended opera. Messrs. Barbier and Carré have recognised this, and have

carefully and cleverly eked out the slender materials on which they had to labour. The first act of the opera is chiefly occupied by the episode concerning the runaway slave, which in the original tale is one of the events of the very early history of the unfortunate pair. Now, the planter, M. de Ste.-Croix, is made to pardon the slave, Méala, because the charms of Virginie have inspired him with love. Here is a point of departure which the librettists might have followed up had their respect for the author been less. As it is M. de Ste.-Croix and his passion fade out of the book without exerting any perceptible influence on the *dénouement*. In the third act, operatic necessity demands that the heroine should not be altogether absent from the stage, and the device of presenting her in a vision to her lover may be commended as meeting the exigencies of the case fairly and effectively. Concerning the music a few remarks on its salient features will serve the purpose better than a lengthy analysis. M. Massé has succeeded best where he has allowed his fancy to have free play. The three airs for Méala are charmingly characteristic, and the whole of the scene in the planter's domain is wrought out with excellent knowledge of effect. Here unqualified praise must end. The phrase which serves to typify the unchanging love and fidelity of Paul and Virginie is impassioned enough, but its unfortunate resemblance to the Graal theme in *Lohengrin* militates against the interest which it otherwise might evoke. There is melody of a weak kind in many of the numbers, but the concerted pieces are not well developed; and, indeed, after the first act there is a perceptible falling-off in the music. The orchestration is tinged with the distinctive style of Gounod. In brief, *Paul et Virginie* is a work of many reminiscences, with but little that is fresh. If it fail at Covent Garden it will be on account of its own inherent weakness, as the performance is one of exceptional excellence. Mdlle. Albani invests the character of Virginie with much charm, and M. Capoul, though over-energetic, must be warmly commended for his artistic earnestness as Paul, a part which he created in Paris. Not less meritorious is the presentation of Méala by Mdlle. Scalchi. She delivers the piquant airs allotted to this character with splendid effect, and secures hearty and well-merited applause. The lesser characters are also in good hands, and the opera is mounted on the scale of magnificence usual at this house. A moonlight view in the second act errs by excess of colour; but the scene of the plantation is a marvel of beauty and completeness.

On Monday a Mdlle. Mantilla, whose name did not appear in the prospectus, essayed the trying rôle of Selika in *L'Africaine*, but without much success. Mdlle. Mantilla is evidently an experienced artiste, but her voice already exhibits symptoms of wear, and her acting is devoid of charm.

At Her Majesty's Theatre the most interesting performance of the week has been that of *Rigoletto*, with Mdlle. Gerster as Gilda. On the whole, we are inclined to consider this the best of the gifted Hungarian lady's impersonations. Such an exquisite delivery of "Caro nome" has not been heard since the days of Sontag; but the forcible though purely unaffected acting of Mdlle. Gerster in the second act also merits the highest encomiums.

HENRY F. FROST.

THE concert of M. Pasdeloup at Her Majesty's Theatre on Saturday evoked but a slender amount of interest, though it might have been supposed that the opportunity of hearing a portion of Berlioz's *La Damnation de Faust* would have been sufficient to secure a representative gathering of musicians. The work exhibits at once the strength and the weakness of its composer. There is neither passion nor tenderness in the love-scene between Faust and Marguerite. But nothing could be more exquisite than the Dance of Sylphs, for example; while the Hungarian March has an immense amount of rude force, and the Ride to Pando-

monium is unsurpassable as a piece of descriptive writing. The performance was fairly good, considering that the orchestra was playing for the first time under M. Padeloup, whose method of conducting differs essentially from that of Sir Michael Costa. Mlle. Minnie Hauk, Signor Rota, and Signor Marini were the soloists, of whom the first and second deserve commendation.

THE concerted pieces performed at the Musical Union on Tuesday were Schumann's pianoforte quintett in E flat, Mendelssohn's quintett in A, and Beethoven's Quartett in A, No. 5 of the set dedicated to Lobkowitz. Mlle. Montigny-Remaury, a pianist of excellent calibre and legitimate style, played, among other selections, a Pastoral Variée by Mozart, recently published for the first time by Durand and Co., of Paris. In consequence of the state of political feeling in St. Petersburg, M. Auer is deterred from coming to London this season, and Signor Papini will therefore be the leading violinist at the four remaining *matinées*.

At Mr. Hallé's fifth Recital, on the 31st ult., at St. James's Hall, Brahms's beautiful piano quartett in C minor, Op. 60; Schubert's fantasia for piano solo, Op. 15; Beethoven's sonata in A minor, Op. 23, for piano and violin; and a clever but somewhat laboured piano quintett in D minor by Friedrich Gernsheim, were the works brought forward.

On the same afternoon M. Breitner gave his first piano Recital at Steinway Hall, assisted by M. Paul Viardot as violinist, and Mlle. Marie Macca-Rowa as vocalist. The chief pieces announced in the programme were—Rubinstein's sonata in B minor for piano and violin; Mendelssohn's "Variations Sérieuses"; and smaller pianoforte pieces by F. E. Bach, Kimberger, Chopin, Schumann, Stamaty, Beethoven, and Rubinstein.

DR. HANS VON BÜLOW's first recital at St. James's Hall was announced for Thursday afternoon—too late for notice this week. His programme included the grand prelude and fugue in B minor, and two smaller pieces, by J. S. Bach; Beethoven's sonata in A flat, Op. 110; Schubert's Impromptu in G, Op. 90, No. 3; Mendelssohn's Capriccio, Op. 5; and a selection from the works of Chopin and Liszt.

Mlle. IDA HENRY gave her annual concert at the concert-room of the Royal Academy of Music last Monday evening, with a very excellent programme, the most important items of which were Schumann's piano quintett, Op. 44; Haydn's trio in G; three movements from Goldmark's Suite in E minor for piano and violin; and piano solos by Mendelssohn, Field, Lachner, and Chopin, played by the concert-giver.

MR. FRANCIS RALPH's second Classical Chamber Concert was given at the Royal Academy concert-room on the 31st ult., the programme including Schumann's piano quartett, Op. 47; Chopin's sonata in G minor for piano and violoncello; Mozart's string quartett in E flat; piano solos by Mlle. Kate Roberts, and songs by Miss Mary Davies.

THE annual performance of the *Messiah* for the benefit of the Royal Society of Musicians is to take place this afternoon at St. James's Hall. The vocalists announced are Miss Emma C. Thursby, Mlle. Lemmens-Sherrington, Mrs. Mudie-Bolingbroke, Mlle. Patey, and Messrs. W. H. Cummings, J. L. Wadmore, and Lewis Thomas. Mr. J. T. Willy will be the leader, Mr. T. Harper the solo trumpet, Mr. E. J. Hopkins will preside at the organ, and Mr. W. G. Cousins will conduct.

WE noted last week the announced performance of Schumann's *Faust* by Mr. Waddel's choir at Edinburgh. A copy of the *Scotsman* has been forwarded to our office, containing a detailed notice of the concert. We learn that the choir consists of about fifty picked voices, and that, as

we surmised, the solo parts are sung by members of the society. The report speaks of the whole performance in very high terms, stating that "absolute precision was maintained in the singing of every choral number throughout." Those who know the *Faust* music will agree with us that no small degree of praise must be due to Mr. Waddel; for there are few works in the whole range of choral music which more severely tax the energies of even a first-rate choir.

IT will be in the recollection of our readers that three years ago the Festival of the Three Choirs, then held at Worcester, was shorn of all its importance by the action of the Dean and Chapter of that city. The announcement of the Festival for the present year has just appeared; and it is most satisfactory to find that the Worcester authorities have reinstated the performances on their former footing. The date of the Festival is from September 10 to 13; and the chief works announced are Handel's *Dettingen Te Deum*; Purcell's "Jubilate" in D; the first part of the *Creation*; Mozart's *Requiem*; Mendelssohn's *Hymn of Praise*, *Elijah*, and "Hear my Prayer;" Dr. Armes's oratorio, *Hezekiah*; Spohr's *Last Judgment*; and the *Messiah*. There will be also two grand choral services, and two miscellaneous concerts in the College Hall. A very strong cast of vocalists is advertised, and Mr. Done, the organist of Worcester Cathedral, will conduct.

MESSRS. NOVELLO, EWER AND Co. have just published an octavo edition of Cherubini's magnificent "Coronation Mass" in A major—a work far less known than it deserves. It is written for only three voices, which may probably be one reason of its neglect in this country, as it contains no contralto part. Being neither unduly long nor unreasonably difficult, it ought to be welcome in choirs where contralto voices are scarce.

THE Silesian Musical Festival is to take place from the 23rd to the 25th inst. at Görlitz. The chief works to be given are Beethoven's ninth symphony, Kiel's *Christus*, Brahms's "Ave Maria," and a selection from Weber's *Euryanthe*.

At a festival to be given next week at Dordrecht, Handel's *Alexander's Feast*, Schumann's *Paradise and the Peri*, and Brahms's *Rhapsodie*, are announced.

FRANZ ESPAGNE, the Custos of the musical department of the Royal Library at Berlin, died in that city on the 24th ult., at the age of fifty. Herr Espagne was well known as one of the most learned musicians of Germany: he was one of the editors of Breitkopf and Härtel's complete edition of the works of Beethoven.

THE death is also announced, at the age of thirty-five, of Herr A. Tombo, the harpist of the Munich Opera. Some of our readers may remember Herr Tombo as having visited London last year to take part in the Wagner Festival at the Albert Hall.

MENDEL's great *Musikalisches Conversations-Lexicon* is now rapidly approaching completion. The publisher (Herr Oppenheim, of Berlin) has forwarded us the ninth volume (S—Stradivari), and it is evident that one or, at most, two more volumes will suffice for the remaining portion of the work. The present volume, though containing but very few long articles, shows a high average level of excellence. We have, of course, not read through the whole of its 471 closely-printed pages; but we have tested it in various ways, and have found it most trustworthy. Among the more important biographical articles are those on Schubert, Schumann (Robert and Clara), Sontag, Spohr, Spontini, and Steibelt; while some idea of the completeness of this portion of the work may be formed when it is said that there are notices, more or less extended, of eight Schmidts, twenty-three Schmitts and nine Schmitts, seventeen Schneiders, nine Schuberts,

and twenty Schulz and Schulzes. The theoretic and historical articles are also, as usual, of great value, among the most noteworthy being those of Scherzo, Septimenaccord (the chord of the seventh), Singspiel, Sonata, Spanische Musik (the most elaborate article in the volume, occupying twenty-five pages), Spielleute, Stadtmusikus, Stimmgebung (voice-training), and Stimmorgan (the vocal organs). As a work of reference the lexicon is simply invaluable.

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SATURDAY, JUNE 15, 1878.

No. 319, New Series.

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LITERATURE.

Despatches, Correspondence, and Memoranda of Field-Marshal Arthur, Duke of Wellington, K.G. Edited by his Son, the Duke of Wellington, K.G. Vol. VII. (London: John Murray, 1878.)

THE present instalment of the Duke's correspondence and memoranda begins with the last days of George IV., and covers a space of about a year and a-half (April 1830—October 1831). The interest of this short period is varied and considerable. In Great Britain it includes the opening of a new reign, the end of the Duke's own administration, and the progress of that resolute opposition to the Reform Bill which he organised in the Lords: in foreign politics it includes the Revolution of July, the flight of Charles X. to England, the Belgian Revolution, the election of Prince Leopold, and some episodes in the Portuguese struggle for liberation. A volume rich in original documents relating to such events cannot but gladden the heart of the historical student. The Duke's own letters show a clear title to permanent rank in historical literature. Guided by a mental habit rigidly formed by practice in military despatches, he never wrote without reason, or without conveying a clear impression of his own personality, and never left a doubt of his meaning.

No paradox-monger has hitherto held up the Duke of Wellington as a statesman of the first rank. Nor, on the other hand, will history stamp him as one of those whom success in some narrow department of State business has unhappily thrust into a position of eminence for which they have proved unfit, whose failure has been signal, and whose fall calamitous. The Duke possessed sincerity, penetration, readiness, resolution, natural capacity for public affairs, and a large measure of genuine public spirit. No Whig of the last century was less servile to the Crown; no popular statesman of the present has associated his name with measures of more real importance to the people than the final victory in the cause of Catholic Relief, and the Repeal of the Corporation and Test Acts. In passing these liberal measures the Duke was no mere stalking-horse for the Canningites. Many touches in his correspondence remind us rather of the old Whig than of the modern Tory. His respect for precedent (p. 159), his appeal to the doctrine of the Original Contract as applied to the union with Scotland and Ireland (p. 410), and his bias in favour of the old "family and property" influence (p. 387), recall the doctrines

of the Rockingham and Portland party; and more characteristic still is his incessant harping on the old Whig string of "Parliament." The fetish-worship of "Parliament" was practised by the old Whigs with a sort of ritualistic solemnity. For this merely formal veneration the Duke seems to have substituted a humble but enthusiastic faith. There is something pathetic in the way in which he piously puts his whole trust in that worn-out and powerless Dagon, on the very eve of its collapse. Early in the history of the Second Reform Bill he thus writes to Lord Cowley:—

"Now, it is one of the curious circumstances attending this country, and shows in the strongest manner the power of the Parliament as now constituted, that however frequent the changes, convulsions, and revolutions in this country, they have always been made by Parliament. For instance, the Reformation and all its conformation? Parliament. The Commonwealth? Parliament. The Restoration? Parliament. The Revolution? Parliament. The succession of the House of Hanover? Parliament. I don't fear a revolution by force" (p. 470).

Again:—

"History shows that a great change has never, since the wars of the Houses of York and Lancaster, been produced in England by any authority but Parliament. No individuals, however numerous or powerful, have ever been able successfully to resist the power of Parliament" (p. 530).

In his conception of "Parliament," it is hardly necessary to add, the Duke included the borough-mongering system. Neither the old Whigs nor the Duke were opposed in general to reforms which left this system untouched. Political oppression produces public discontent, just as the non-redress of personal grievances makes mutineers of the best of troops. To the task of making all British citizens equal in the eye of the law the Duke lent his aid not unwillingly, and quite in the spirit of an old Whig, though in so doing he was sapping the foundation of his personal position by alienating the Tories. But the demand for Parliamentary reform excited in him the sharpest antipathy. It implied a further series of reforms, including not only reforms for the people, but reforms by the people. Seen in its modified shape, it was, as the Tories felt, and as everyone now knows, a demand for changes penetrating to the roots of national life, for a forced exchange of functions between the organs of the State, and a transfer to the people of the substantial sovereignty. The Duke resisted it both on principle and on sentiment. He resisted it as he would have resisted a demand on the part of his soldiers to elect their own officers, and to have a voice in the plan of their campaigns.

An incident highly characteristic of the man precipitated the Duke's fall from power. A little more subtlety and reticence, and a little more deference to the ultra-Tory party, would probably have enabled him to maintain a Fabian policy, and put off the settlement of the Reform question a few years longer. At that time the Liberals had great hopes of him; for in an age of wonders such as the Test Repeal, there seemed no reason why wonders should cease. The Duke's fall was occasioned by his blunt announcement of a

halt in the march of progress. He refused in 1828 to allow the forfeited East Retford franchise to be transferred to Birmingham, and that on grounds not special but general. The bounds of his Liberalism were thus clearly indicated; and the Canningites forsook him, to swell the numbers of the Tories whom he had estranged. Such an opposition became irresistible; and the Ministry steadily declined to its fall. About half the present volume covers the end of the Duke's administration; the remainder is taken up with the beginnings of his policy as a leader of opposition to Parliamentary Reform. The Duke's opposition was not of that mild and moderate kind to which the present generation is accustomed. It has long been known that the Duke was prepared to dragoon the British nation into submission. The present volume proves it; and the next volume will no doubt prove it more abundantly. The Duke took a view of the situation which, though narrow and foolish, was not inconsistent or unpractical. The people were said to want Reform—that was to say, a transfer to them of political power. It was not easily credible that they could really be thus presumptuous. Granted, however, that they were; that the nation looked on Reform as a right, and that the demand for Reform was a stern reality. So much the worse for the people; they would not get it. The rights of men were their advantages; and the men of property meant to keep their rights. If the people were in earnest, it might be objected, they would probably fight for it. Again, so much the worse for them; he, the Duke, had undertaken many a less promising task than that of out-manoeuvring a Birmingham mob in the field. In that case the question would be settled by some short period of decisive action, involving, perhaps, a certain amount of bloodshed. It would, however, be soon over; and if such were the rash determination of the British people, the sooner the crisis came the better. But the Duke had not as yet convinced himself that this issue was inevitable. Odd as it now may seem, when the Second Reform Bill was on the eve of rejection by the Lords, he was yet fortifying himself with the persuasion (1) that the mass of the people cared nothing for the Bill, and were neither agitating nor agitated; (2) that the agitation, if any, was subsiding; and (3), that it would subside if time were only given, as a similar agitation had subsided ten years before. The degree of sagacity implied here is moderate enough, but it will not be readily believed that the Duke at one time believed the agitation to be produced by the gold of French Jacobinism! Here, however, is the authority (p. 373):—

"To the Earl of Malmesbury.

"My dear Lord,

"I entertain no doubt that there exists a formidable conspiracy. But as yet I don't believe that we have got a trace of it. We certainly had not when I quitted office, and I don't believe the king's present servants have.

"I am inclined to think that the operations of the conspirators in this country are conducted by Englishmen. But that the original focus is at Paris.

"We have in this country, unfortunately, a very numerous class of men, well educated, who have

no means of subsistence, and who have no employment. These are the gentlemen who go about in gigs.

"You will ask, How are these men subsisted? How are the gigs, &c., paid for? I answer that I know that the Société Propagande at Paris had at its command very large means from subscriptions all over Europe, but particularly from the revolutionary bankers in France.

"A part of these means is, I think, now applied to the purpose of corrupting and disturbing this country. "Believe me, &c.

"WELLINGTON."

It is only fair to give an illustration of the close tactical judgment by which the Duke was guided in matters of detail. It is taken from a letter to the Duke of Cumberland, written a few days after the defeat of the Second Reform Bill:—

"... My opinion is that Parliament will meet in December. I think so because the Radical newspapers and the mob desire it, and the gentry of the country, including even the Ministers themselves, do not. . . . They [the mob and newspapers] continue to insist that Parliament shall meet: and Parliament will meet—early in December. I should say probably on Tuesday, the 6th of December. They will bring in the Reform Bill immediately, and most probably read it a second time in the House of Commons before Christmas" (p. 571).

In a note the Editor says: "Parliament met 6th December, 1831. Third Reform Bill moved by Lord J. Russell and read first time 12th December, 1831. Passed second reading 18th December, 1831." The Duke goes on:—

"I don't much care for the 30,000 men said to be in arms. I think that we are already in London stronger than they are. I would engage to get the better of them with what we have. We should rouse the whole country and put an end to these proceedings."

The Duke's letters in this volume are quite equalled in interest by those addressed to him by a host of correspondents which includes official colleagues, gossiping friends, and anonymous "Admirers of the Duke of Wellington." Two long letters of the last sort (pp. 500 and 545) were worth preserving, as being rubbish of the kind sometimes more valuable to the historian than the purest bullion. Mr. Mill has somewhere described the writings of a certain philosopher as a rich mine of every species of *a priori* fallacy. These two anonymous farragos of Tory sophistry run Descartes himself hard for the palm, and go far to justify that celebrated caricature which Sydney Smith constructed and called "The Noodle's Oration." E. J. PAYNE.

POSTHUMOUS POEMS OF PHILOTHÉE O'NEDDY.

Poésies posthumes de Philothée O'Neddy (Théophile Dondey). (Paris: Charpentier, 1878.)

THERE are poetical natures which, like the apricot-trees in an English garden, flower too soon with a rash abundance, and suffer in consequence from sterility when the time of harvest comes. A fantastic charm not easily accounted for hangs about the perilous efflorescence of such persons; the more dangerous the situation, the more the ardour and colour of youth delight us, and the more do we hope against hope that so much promise may not be frustrated. There are

periods in history, as there are seasons in the year, when favourable circumstances more than usually combine to push forward unripe genius to an exhausting effort of expression; among these periods the third decade of the present century in France is perhaps the most remarkable, because certainly the most fatal. There never were so many "sculptors like Phidias, Raphaels in shoals, poets like Shakespeare, beautiful souls," who came to nothing, as in Paris between 1825 and 1835. The failure of the majority of the actors in the romantic drama does not deprive them, however, of their interest or their charm for students of human nature. Their later doings are no more regarded than the branches of the fruit-tree which has cast its untimely blossoms; all that we remember is the wealth and radiance of that flowering-time. The youths of *le petit cénacle*, shaking their Merovingian manes "en costume d'orgie," pledging poetry and genius out of skulls brimming with Chambertin, or insulting with wild snatches of verse the execrable *bourgeois* in the pit of the theatre, remain to us as the very types of generous extravagance and unworldly devotion to a thankless muse. Among this body Philothée O'Neddy was the most intoxicated, the most ebullient, and the most unfortunate, and combined in his person almost all the extravagant qualities of that age and fashion.

From a very well-written biographical Introduction, by M. Ernest Havet, we learn that Auguste Marie Dondey, born on January 30, 1811, quite early in life declined to accept his baptismal name, and adopted that of Théophile. Entering in due time the ranks of the Romanticists, he felt that Théophile Dondey was no name for a friend of Augustus Mac-Keate and Napoléon Tom, and he therefore assumed the anagram Philothée O'Neddy, from which, perhaps, had he been better acquainted with colloquial English, he might have shrunk. They were all Anglo-maniac, these young men, but not according to knowledge. Gautier has left us a wonderful description of O'Neddy at the age of twenty-one. He was swarthy, like a mulatto, with thick, full-coloured lips, but around his head floated an aurora of light, flaxen curls, like the locks of a Norseman; his clear blue eyes were excessively near-sighted, and he was never seen without a pair of eye-glasses pinching his nose. He had the peculiarly delightful habit of going to bed in these glasses, affirming that without them he could not clearly distinguish his dreams, and so lost all the pleasures of sleep. I confess, for my own part, that I am inclined to consider this the most delicious contribution to thought that O'Neddy has handed down to us. Such was the eccentric young poet when the death of his father, in 1832, suddenly forced upon him the lugubrious fate of a small clerk, dependent for bread upon the drudgery of his office; and there is no doubt that he felt bitterly the irony of fortune which compelled him to waste his best hours in ungenial work. The Emersons and Carlyles have not quite explained, in eulogising drudgery, why it is that so vast a majority of the men eminent in genius have enjoyed leisure and an immunity from wearing

labour. At all events in Philothée O'Neddy's case, the clerk seems to have subdued the poet. But before this sad consummation he collected his lyrics into an astonishing volume, entitled *Feu et Flamme*, which remains one of the curiosities of literature, and which is now so extremely rare that the last copy which entered the market fetched 300 francs.

We have no space to analyse *Feu et Flamme*, a reprint of which, by the way, would be a most valuable pendant to the volume under review. It was a very pretty book typographically, and had an etching by Célestin Nanteuil. It consisted of ten pieces entitled "Nuits"—realistic scenes from the life of a romantic dreamer—and six fragments named collectively "Mosaïque." The first "Night" is by far the most curious, for it professes to introduce the reader to the *cénacle* in all its glory, assembled in an atmosphere of opium and punch, in the studio of Jehan Duseigneur, the sculptor; Borel, Bouchardy and many others are described under thin disguises, and the whole poem is of the first importance to historians of the period. Of the tone of the poem and of the book a very fair impression may be gained by the reading of these amazing verses:—

"Ce fut un long chaos de jurons, de boutades,
De hurrahs, de tollés et de rodомontades,
Dont les bruits jaillissant clairs, discordants et
durs,
Comme une mitraillede allaient cribler les murs!
Et jusques au matin les damnés jeune-Français
Nagèrent dans un flux d'indicibles démenées. . . .
Pareils à des chevaux sans mors ni cavalier,
Tous hurlant et dansant dans le fauve atelier,
Ainsi que des penseurs d'audace et d'ironie
Dans le crâne orageux d'un homme de génie."

Sternly reproved by such leaders of the older school as Chateaubriand and Béranger, and possibly not encouraged by the saner members of the *cénacle* itself, no success attended the author of *Feu et Flamme*. His book was almost as brilliant as it was audacious, however, and there was every reason to suppose that he would rise through failure into work worthy of a metrist so powerful and a thinker so distinguished. But he was discouraged, and though he lived on for more than forty years, he never published another book. Gautier tells a curious story of his meeting him in late life, and asking him when he was going to publish another volume of poems. "Oh!" answered O'Neddy, with a wistful smile, "when there are no longer any *bourgeois*!" We learn from M. Havet's Preface how these last forty years were spent. It is a melancholy story of disappointment, disenchantment, and the final victory of mental lethargy. But in spite of his retirement, Dondey was never completely idle, and the results of his long barren summer and autumn are contained in this volume. He was not quite without ambition at first: he published three brief novelettes, *L'Abbé de Saint-Or* in 1839, *Histoire d'un Anneau enchanté* in 1842, and *Le Lazare de l'Amour* in 1843; he contrived once or twice to print his poems in periodicals. But the romanesque poem, *La Lame et le Fourreau*, which had been announced at the end of *Feu et Flamme* was never written, and the long poems which he did complete were

never sweetened by sustaining hope. Between 1834 and 1846 he composed three sets of sonnets; until 1842 he continued to write fragments under the old rubric of *Mosaïque*; and in 1846 was finished *Les Tablettes amoureuses du Vidame de Tyannes*, an unfortunate poem which bears a striking resemblance to the ravings of the madman in *Julian and Maddalo*. In 1857 he completed a wild and romantic drama, *Miranda*, which purported to be written by the said Vidame: a drama the scene of which is laid in old Spain, and which is full of fine old crusted armour and sonorous soliloquy. *Les Visions d'un Mort-Vivant* date from 1862, and in 1863 he composed what is by far the most original and striking of all his posthumous poems, the *Cul-de-jatte*, written on the thirtieth anniversary of the publication of *Feu et Flamme*. In this poem, which is not without a simplicity and strength of imagination that rise far above mediocrity, he describes himself and his fate under the figure of a poor cripple, who, thrown in early life from a horse too fiery for his untrained skill, has lost his limbs, and dragging his maimed torso painfully through life, sees without envy—even with enthusiasm—happier horsemen ride by to glory on the road of life. He, only too keenly sensitive to his wretched condition, has no pleasure save to dream of what might have been, and to cheer on to victory, with words they never hear, these more fortunate travellers and pilgrims. The poem is not without mannerisms of style, but it is powerful and pathetic in the extreme.

In old age Philothée O'Neddy enjoyed a few consolations. He began to be sought out as a curious relic of Romanticism; and young poets, such as M. Armand Silvestre and poor Mdlle. Louisa Siefert, paid him a homage for which he was sincerely grateful. France rediscovered him as we discovered the author of *Joseph and his Brethren*. Paralysis, however, had long threatened, and at last attacked him; his brain became affected, and when at last he died, on February 19, 1875, the release from a painful frame was welcome. Such was, in a brief summary, the career of a man whose personality vastly outweighed the positive value of his work, and who was perhaps the most eminent instance of a poet *manqué* that France has produced.

EDMUND W. GOSSE.

The Troubadours: a History of Provençal Life and Literature in the Middle Ages.
By Francis Hueffer. (London: Chatto & Windus, 1878.)

It is a pity that Dr. Hueffer's book on the Troubadours is not more exhaustive. The want of a competent work on this subject has long been experienced, and Dr. Hueffer is, of all writers in our language, perhaps the most capable of worthily treating the matter. We read in his Preface—"My present purpose was rather to attract learners than to teach more or less proficient students;" and in wooing a cultured public to an unwelcome subject no one can wield a more subtle pen than Dr. Hueffer. The enthusiasm, however, that added zest to his writings on the leaders of new thought in

music has here somewhat failed him. In stripping the tinsel of romance from this most extraordinary poetical movement of the Middle Ages he gives but little to entice the general reader to a deeper study. Sismondi, with a respectful if not a keen sympathy with mediaeval poetry of the cognate Latin languages, closes his account of the Provençal literature with a harsh but true statement. He speaks of the Troubadours:—"Ils ont été célébrés par tant de bouches, ils ont fourni des sujets à tant de fictions brillantes, qu'on arrive à eux tout rempli d'enthousiasme. Il est rare qu'on se retire sans dégoût." Their more brilliant poetry was in their lives and adventures, their chief interest in the stirring episodes of their time, and their greatest wonder in their sterile florescence of gilded lifeless song which, nurtured for some three centuries by valour and beauty, was destined to drop away as from a blight. If the Troubadours and their real history are ever to interest any in England but the archaeologist this is certainly one of the most fitting moments. Both periods have a certain analogy in the decrepitude of various modes of religious thought, and in the flight of poetry to the narrow cells of set forms of verse, expression, and even of feeling. Of all artistic movements the Renaissance is the one whose study now most affects us, and in the early culture of Provence we are at the real spring-head of modern art.

The great cleverness of Dr. Hueffer's book lies in his attempt at interesting us in the historical purport of his subject, and not in the romantic. We are startled at finding names so familiar and adventures so uncommon as those of Rudel or Sordello absent from the notices of the lives of certain of the Troubadours. In the case of Rudel we especially marvel that Dr. Hueffer has not quoted a little lyric addressed to the lady of Tripoli, where the Provençal form is happily blended with the Arabic recurrence of the same word in place of rhyme, and which is one of the few instances of heartfelt adaptation of apt rhetoric to sentiment. Dr. Hueffer might also, without incurring the rebuke of courting pretty triviality, have laid more glowing colour on his episodes from the life of Peire Vidal—the perfect type of the Troubadour as vulgarly imagined, and a salient figure in that class of poets of whom Empedocles was the first and Lord Byron the last example. It is upon such singers as Bertran de Born that Dr. Hueffer has bestowed most attention. As he suggests, there is ample scope in the study of this subject for the English archivist. And Bertran de Born, as the chief instigator of the warring between Henry II. and his sons, has a hold upon our history. This period, however, is not the most momentous in our annals, and even on this ground the general interest dies. Of the five great literatures of modern Europe our own has derived the slightest direct impetus from the Provençal. France, Italy, Spain, Germany, were all immediately influenced. We were affected through these. Our language was not yet in a recognised condition among our Norman nobility, and the culture of Provençal letters can hardly have penetrated beyond the Court of our early Plantagenet kings. Between

the writing of the Trouvères and Chaucer we can find certain points in common, but nothing can be more alien to the set method of the Troubadours than the clear transcript of nature given by the father of our poetry. It is needless to speculate what a really independent genius like Dante's might have worked in the language. What the Italian of the opera is at this present such in some measure was the Langue d'Oc in the Courts of mediaeval Europe, a language of set expressions on a series of familiar subjects that the cultivated could easily understand. The individuality among their poets is hard to find. What interest can we take now in their mere compilation of phrases? Their greatest poem, the *Lancelot* of Arnaut Daniel, has not reached us; and despite Dante's praise, what place can his *motz obscurs* and *rims cars* find in truly plastic art? It would have been well if these singers of love or hate had reasoned like Ermengand in his rhymed homilies:—

"Lo popol s'enueja moult leu
E play li quil fay ben e bren."

Dr. Hueffer begins with a slight account of the rise of the Langue d'Oc, and passes swiftly to the subject of Provençal epic poetry, popular and artistic. Dismissing *Ferabras* as a translation from the Northern French, Dr. Hueffer gives an epitome of *Girart de Rossilho* as belonging to the first class; and merely mentioning as belonging to the artistic epic the *Roman de Jauffre*, and Arnaut Vidal's story of *Guillem de la Bar*, lately edited by M. Paul Meyer, he dwells at some length on the *Nova* of "Flamenca." Here Dr. Hueffer really warms to his subject, and our only regret is that the purport of his work compels him to leave this most lovely of Romances. What "Aucassin and Nicolette" is for sweet colour and delicate fancy, "Flamenca" is for truth of picturing and knowledge of human nature. Between Petronius and *Gil Blas* we have no transcript of manners and ethics so complete as what we may consider the first novel of the Christian world. The style is flowing and clear. The story progresses with a sure undivided interest through its graceful pictures of mediaeval life, realised by frequent touches of cynical observation that would have done honour to a Thackeray. It is a pity that Dr. Hueffer, who combines in his translations a Teutonic fidelity of rendering with a certain sympathy of treatment that is purely English, does not undertake a paraphrase of this exquisite romance. But narrative and didactic poems are not most characteristic of the Provençal poetical movement; and after some clever and interesting writing on the social positions of the Troubadours and Joglars, we come to the popular forms of verse, the Pastorela, the Serena, and the Alba, not to be confounded with the Anbade of the French. Dr. Hueffer quotes the Alba, which Mr. Swinburne has imitated in one of his "Poems and Ballads," and appends a poetical translation of his own. In fact, all the verse translations in the book are extremely good, and, though Dr. Hueffer would almost convert us to this form of rendering, he further gives interlinear versions at the end of the book for those who prefer this generally more faithful method. After interesting accounts of the Ballada, the

Sestina, the Descort, the Breu-Doble, and the Retroensa, we come to the more typical forms; the Tenso, the Sirvente, and last but not least, the all-important Canzo. Guillem de Cabestant—the original hero of the strange history of Sigismunda—Peire Vidal, and Bertran de Born, whom we have already mentioned, and the Monk of Montaudon, each afford an opportunity for a characteristic and interesting sketch. A chapter is devoted to Beatrice de Die and the lady Troubadours, and the series includes an account of the crusade against the Albigeois, an episode naturally hurried over by the Abbé Bayle in his otherwise comprehensive *Poésies Provençales au Moyen-Âge*. The book ends with a treatise on the origin of rhyme—which we cannot but think rather fantastic and far-fetched—and with technical remarks on the rhyme, rhythm and verse-form of the Troubadours. Here lies at once their beauty and their bane. Dr. Hueffer, in writing an interesting book on a subject which is known to all men and familiar to none, is much to be congratulated. With all the defects of the Provençal poetry, let us, to quote Dr. Hueffer's own words, not be blind "to its refinement, its tenderness of feeling, its unrivalled perfection of form. The Troubadours were the first harbingers of reviving literary culture after the storms which wrecked the Western Empire. They had no models to fall back upon; for the poets of antiquity were more or less above their ken, and the simple creations of the popular mind beneath their attention. They had even to create their language from a mixture of provincial patois."

THEO. MARZIALS.

Riding Recollections. By G. J. Whyte-Melville. (London: Chapman & Hall, 1878.)

MAJOR WHYTE-MELVILLE has long ago won his spurs both in the fields of literature and the hunting-field. As a rider he can hold his own in winter in the shires, and in the summer across the sweeping moors of North Devon behind Mr. Bissett's hounds on the track of the wild deer. As a novelist, in *The Gladiators* he has shown power that almost placed him in the first rank. He loves the horse, and writes of him with the spirit of a true sportsman and in the cultured style of a man of letters. At the present day probably Mr. Anthony Trollope is the only writer possessing these singular qualifications for describing with equal spirit and knowledge the brief but stirring incidents of a run with hounds; and yet, perhaps from the very expectation of brilliant performance in such a line, *Riding Recollections* is rather a disappointing book. The truth is that the high-water mark of this class of writing was reached by Apperley in his well-known *Quarterly Review* article on the Chase; and no combination of knowledge of hunting with literary power can improve on that brilliant and comprehensive description of the favourite sport of Englishmen.

There is no doubt, however, that more men, and women too, take an interest in hunting than was the case half a century ago. The facilities of the rail make every

pack of hounds within a hundred miles of London accessible to the wealthy professional classes, who can afford money, but not time, for the pursuit; and many a busy lawyer, doctor, and merchant, devotes his Saturdays throughout the winter to fox-hunting, sending down his hunter over-night, and traveling by rail to some favourite meet. Few men who ride but like to read of riding, and to the enthusiasts of this class Major Whyte-Melville's *Riding Recollections* will recall personal recollections of their own that will add to their interest in the book, which at one time would have found readers chiefly among country gentlemen.

There is, probably, no more widespread fallacy among those whose knowledge of hunting is derived solely from its literature, than the belief that riding to hounds entails necessarily the negotiation of almost impossible fences, and that every hunting-man faces brooks, walls, and stiff five-barred gates as a matter of course. In almost every country there are hunting enthusiasts who as a fact never face a fence at all, who never enter a field unless they see a good gap or open gate to get out of it, but who, by knowledge of the country and of a fox's ways, manage to see more of the hunting than the hardest rider in the field. In Devonshire, where there are as many true lovers of hunting as in any county in England, and where hunting of some sort is pursued all the year round, the fences are almost impracticable, and from the necessity of following lanes and lines of gates, the hardest riders neither acquire nor require the habit of jumping at all. There is a story told, probably with truth, of a celebrated North Devon squire, a leader with Mr. Bissett's hounds, that neither he nor any of his horses could leap a three-foot hurdle if that feat were necessary to maintain his place. Yet from no sportsman could Major Whyte-Melville have obtained better hints for negotiating the North Devon country, and none could he follow more safely over Exmoor.

A great merit in *Riding Recollections* is that Major Whyte-Melville does his best to destroy the hard-riding delusion, and to show that it is not necessary for the enjoyment of real sport. He is not ashamed to avow that he ranks discretion before valour, that, in his own case, the stiffness of a fence does not enhance his pleasure, and that to his eyes a wall appears more and a hedge less than its real height at a certain distance off. There is nothing easier than to pop over a stiff piece of timber when mounted on a good fencer, fresh and willing; but when the good horse is pumped, and the spring taken out of him, there is no fence at which he is more likely to roll helplessly over his crushed rider. As Jem Mason, the steeple-chase rider, shouted to Lord Strathmore on such an occasion, "Eternal misery on this side, my Lord, and certain death on the other." No sensible man would leap a stiff gate if it were possible to open it. Listen to Major Whyte-Melville (p. 33):—

"If not pulled about and interfered with, a hunter that understands his business leaps timber, so long as he is fresh, with ease to himself and security to his rider. He sees exactly what he has to do, and need not rise an inch higher, nor fling himself an inch further than is absolutely

necessary, whereas a hedge induces him to make such exertions as may cover the uncertainty it conceals. But, on the other hand, the binder will usually bear tampering with, which the bar will not; therefore, if your own courage and your horse's skill tempt you to negotiate rails, stiles, or even a gate—and this last is very good form—sound discretion warns you to select the first ten or fifteen minutes of a run for such exhibitions, but to avoid them religiously when the deep ground and the pace have begun to tell."

The book closes with descriptions of stag-hunting and fox-hunting both in the provinces and the shires. The chapter on stag-hunting will somewhat disappoint the reader who has himself enjoyed the romantic sport amid the most splendid scenery in the world. He would expect something more than practical instructions how to skirt a combe, or to follow a native across the treacherous swamps of Exmoor. What recollections do the mere names of Cloutsham, Porlock, Badgeworthy, and Brendon, rouse in every man who has ever galloped throughout a long autumn day over those purple hills! What recollections does the illustration in the book of "Brought to Bay" arouse of the lovely forest glens and the rocky North Devon streams, where the antlered monarch stands at bay amid his baying foes! No man is more qualified than Major Whyte-Melville to describe such a run, with such a finish; but he has hardly attempted it, and bestows more of his descriptive powers on calf-hunting in the Vale of Aylesbury than on the genuine sport, the boast of the West country.

Of the two descriptions of fox-hunting in the shires and the provinces, the latter appears to me the gem of the book. The account of young Rapid and the King of the Golden Mines is not equal to Mr. Snob's celebrated gallop; but no better description of genuine country sport is to be found than that contained in *Riding Recollections*. Major Whyte-Melville loves Nature as well as hounds and horses:—

"There is an indescribable charm in what I may call the romance of hunting—the remote scenes we should perhaps never visit for their own sake; the broken sunlight glinting through copse, and gleaming on fern; the woodland sights, the woodland sounds; the balmy odours of nature, and all the treats she provides for her votaries, tasted and enjoyed with every faculty roused, every sense sharpened in the excitement of our pursuit."

It is but fair to state that the book is admirably illustrated by Mr. Edgar Giberne, who can draw a horse as well as could either Leech or Alken.

JAMES INNES MINCHIN.

Records of Shelley, Byron, and the Author. By Edward John Trelawny. In Two Volumes. (London: Pickering, 1878.)

WE know few works of anecdotal biography equal to this. Many of our readers will be aware that it was first published twenty years ago, under the title *Recollections of Shelley and Byron*; and, though it excited a good deal of animosity (chiefly on the ground that Mr. Trelawny recounted his having looked at the feet of the over-sensitive Byron as he lay dead, an incident which of course reappears in the present form of the book, with greater moderation

and precision of phrase), it at once took rank as a very important contribution to our knowledge of both poets; and, for several years past, those who feel serious interest in Shelley are generally agreed in thinking that Trelawny's book does more than any or all others towards giving us a real and genuine, and at the same time earnestly affectionate, likeness of the man. We say this without at all undervaluing the highly-important and interesting details supplied by Shelley's widow, which express the beauties of his mind and character rather than his personality, or the graphic semi-grotesque delineations of Mr. Jefferson Hogg. To the latter, indeed, Mr. Trelawny does ample justice in his present edition: he even does not seem to think that Hogg exaggerates, as most readers will probably persist in thinking that he does. The difference between the two writers might be expressed by saying that in the pages of Trelawny Shelley lives before us, while in those of Hogg he is put through his paces, and gambols and gesticulates to the heart's content of his biographer. And yet it is the same Shelley in both portraits, with the difference of years and experience, and also of treatment.

The present book is very considerably enlarged from that of 1858. In relation to Shelley, it must contain, perhaps, nearly double the amount of matter, while the account of Byron is in a minor degree augmented, with a sensible increase of kindness in feeling and in construction of motives: several harsh expressions have disappeared. The book being so well known already, we shall probably best fulfil our duty as reviewers by mentioning some of the principal items of new information.

As regards Shelley, we find him spoken of in the Preface as "the ideal of what a poet should be;" and remarks of his are recorded upon Byron's dramas, "all our knowledge is derived from infidels," the supposed great men of the day, jealousy (of which he had some experience in his wife Mary Godwin), "the mythical monster Everybody," and the theory of heredity. There are interesting or amusing anecdotes of how Shelley stepped over his infant Percy without recognising him; of a conversation on a bridge at Pisa, where Shelley and Lieutenant Williams gave some account of their start in life; of his taking out Mrs. Williams and her children in a boat, and, in a fit of poetic *furor* or abstraction, proposing to "solve the great mystery" on the instant; of his entering the saloon of the Casa Magni naked from a sea-bath, his clothes having drifted away; and of his earliest meeting with Mary Godwin, and separation from his first wife, Harriet, whose good qualities, and ensuing melancholy fate, are dwelt upon by Mr. Trelawny in a spirit of manly sympathy. The details published in 1875 regarding the alleged drowning of Shelley by the crew of an Italian fishing-boat are reproduced, our author adhering to his opinion that the allegation is true. Four letters addressed by Shelley to Medwin, with part of a fifth, are added; also the last letter which Mrs. Williams wrote to Shelley immediately before his death, and the brief account of the cremation written by Tre-

lawny at the time. There are also some remarks correcting certain points mis-stated by Mr. Barnett Smith in his recent volume.

As regards Byron, the question regarding his separation from his wife is debated, with the general conclusion that incompatibility of temper and habits is sufficient explanation, and that Lady Byron's accusations, as set forth by Mrs. Beecher-Stowe, should not be credited. The notes concerning Byron's last days, written down on the poet's coffin by Trelawny from the information which his valet Fletcher supplied, are given *verbatim*—a most interesting item; and there are letters from Byron and Lady Byron concerning their daughter Ada; also an account of certain supposed Byron relics which were really the belongings of Trelawny himself, and a conversation with John Murray, years after the noble poet's death, regarding the sale of his works.

The Records "of the Author," referred to in the title-page, are substantially the same as in the original edition, extending only to the date when he quitted Greece: some additional letters from General C. J. Napier, written during the Grecian revolutionary war, are inserted.

The illustrations are five in number. Two of them, the woodcuts of Casa Magni and of the Cave of Odysseus, are the same as in the first edition. Two are new: a woodcut of the burning of Shelley, after a drawing recently made of the locality by Miss Trelawny, and a "portrait of Byron, aged twenty-five, autotype from a miniature by Holms, taken from life, now in the possession of Alfred Morrison, Esq." The portrait of Shelley, from the likeness which Clint painted, founded on the oil-picture by Miss Curran and a lost water-colour by Lieutenant Williams, is a modification of the illustration which appeared in the first edition. That was a lithograph by Vinter: but, the stone not being now forthcoming, one of the lithograph prints has been autotyped, with, as we think, an improved result—the face coming out darker and firmer in modelling, and stronger in character.

We may as well correct an evident misprint on p. 173 (vol. i.). Trelawny is represented, after the arrival of Leigh Hunt and his family at Lord Byron's residence in Pisa, as saying to his lordship, "The Hunts have effected a lodgment in your palace." So characterless an observation was not, and is not, in Trelawny's style: it should no doubt be "the Huns," not "Hunts."

We will only add that Trelawny's merits as a biographer consist mainly in clear insight, the power of saying exactly what he means in language that is at once plain, terse, and pointedly descriptive, without any amplifying or circumlocution; and a wholly unconventional tone and temper of mind. He observes well, remembers well, and expresses well. His first book was avowedly put together without any effort at exactness of arrangement; and the present reissue follows suit—which is not to be objected to. Wherever you open the book, you find some matter of interest, and you continue reading on and on, without wanting to stop, or to pursue a more rigidly consecutive course.

W. M. ROSSETTI.

Lettere di una Gentildonna Fiorentina del Secolo XV. ai Figliuoli Esuli. Pubblicate da Cesare Guasti. (Firenze: Sansoni, 1877.)

It is a rare good-fortune to be able to leave the beaten paths of political or literary history in so remote a period as the fifteenth century, and trace the simple elements of life and character as they are shown in private and intimate relationships. The materials for Florentine social history in the fifteenth century are tolerably copious; but they are in many points perplexing. The contradictions which they offer are hard to reconcile. The political and social corruption wrought by the Medici may be easily portrayed in dark colours; but if we turn to the pages of Vespasiano de' Bisticci we find an atmosphere of idyllic simplicity and freshness which lends an entirely different light to the picture. The more we look into the actual details of the history of Italy in the fifteenth century the more chary do we become of general statements. We feel that the fullness of life and the diversity of character which then existed cannot be reduced to a definite shape, though no doubt they may be used to lend colouring to any partial picture which a writer chooses to put forward. We should perhaps be nearer to a just understanding of that epoch if we were to recognise that its main interest lies in perceiving the depth and thoroughness of the individual's self-realisation, rather than in trying to gather materials for political speculation or sociological theory.

The letters of Alessandra Macinghi negli Strozzi, which Signor Guasti has edited with scrupulous care, give us an insight into the daily life of Florentine citizens at a most important epoch in the history of the Republic. The earliest of these letters is dated 1447; the last, 1470. They are written by a widowed mother to her exiled sons, and consequently are full of the small details of daily life and business. They are in no sense great literary productions; Donna Alessandra was not a scholar or a learned lady, nor was she in any way remarkable among her contemporaries. She was a plain, sensible, pious woman, an affectionate mother, and endowed with a great deal of practical wisdom. Her letters have nothing to claim for them an exceptional interest; they are the ordinary letters of a mother to her sons. Of course few Florentine mothers had need to write so much to their sons; but the doom of exile had fallen upon the Strozzi family, and Alessandra's maternal heart was grieved by the pain of separation from the sons she loved so well.

At the age of sixteen Alessandra Macinghi married Matteo Strozzi, a learned man, who delighted in the studies of the early Renaissance, and left his books with difficulty to take part in the affairs of Florence. In the struggle between the Albizzi and the Medici Matteo strove to be impartial, but it was of no avail. On the return of Cosimo in 1434 Matteo was exiled and left behind him his wife, who was only of the age of twenty-eight, with seven children. Early in 1436 he died, just before his wife gave birth to another son. Three of the children died, but the young widow of thirty had to bring

up five of them on her own responsibility, and had need to use all her prudence and economy to manage the task. As the sons grew up they went away to the offices of their cousins, who were glad to give the youths an opening in life. The eldest went to Naples, the second to Bruges. Trade prospered with them, and they had hopes of raising again the fortunes of their house. But in 1458 the mother's heart was shattered by a law which exiled for twenty-five years longer the sons of those who had been exiled in 1434. It was not till ten years later that the ban was removed from the two Strozzi brothers, owing to the earnest request of King Ferdinand of Naples, who was under obligations to the Strozzi bank. Alessandra was able before she died in 1471 to see her two sons restored to their rights as Florentine citizens, and married to two Florentine wives.

The letters of Donna Alessandra are useful for many purposes. They give from time to time many political notices which are important; thus it is very noticeable that Alessandra set her hopes more on the Medici than on their opponents, and expresses her conviction that Luca Pitti was a slight man who would never succeed. These letters are also full of details which are most valuable for the social, financial, and economic history of Florence. We have the details of the arrangements relating to the weddings of Alessandra's two daughters and the payment of their dowries: we have brought before us the incidence of taxation and the difficulties which it caused; the ravages wrought by the plague, and its frequent recurrence; the care which Alessandra took of her son's wardrobe; the things which she made for him and sent him from Florence; and the things which, in return, she imported from Naples. Suchlike questions of family management come before us in entire simplicity; but still more interesting than these are the searches which Alessandra made among the young ladies of Florence to find fitting wives for her sons, and the reports which she sends them on this subject. Neither Alessandra nor her sons thought of any wife save a Florentine; but it was not easy to find a Florentine lady who would be given in marriage to an exile. For several years Alessandra was unwearied in her search, and gives descriptions of the personal appearance, character, and accomplishments of the ladies she recommends from time to time, and also some account of their family and their pecuniary prospects.

But there is a still deeper interest than this attaching to these letters; it is the character of the writer and of her sons to whom the letters are addressed. As we read, one after another, the seventy-two letters which this volume contains their simplicity becomes most eloquent, and a deep impression of the massiveness of the character of the writer is left upon our mind. There is nothing flighty, nothing sentimental; all is serious, sober, and business-like. Alessandra was not learned, but she certainly had great intellectual capacity and practical force. She had deep and strong feelings, but they were always kept under restraint. She was simple in character, but possessed a clear insight into the

meaning of things. She faced without a murmur the difficulties of her lot and of her position; self-summed and self-contained she was always ready to submit to God's will and do her duty to the utmost, so far as she saw it. Her piety was most genuine, and was the mainstay of her life; but it was something entirely personal to herself and was not seated in formulae, or priests or ceremonies, to which she never refers. She writes a wonderful letter to her eldest son on receiving from him the news of the death of his youngest brother. It is too long to quote at length, and extracts would not show its force as a whole. But the contending feelings of her strong nature are there clearly seen at work, deep grief and entire submission, a feeling of the need to curb her own grief lest it increase that of her son, a practical sense of his double value to her now that his brother is gone, a tender care of his health which she allows to distract her sorrow. All tends to show a nature at once deep and strong, which has a clear conception of the meaning of life and its duties, which can at once feel deeply and act wisely. If such was the Florentine matron of the fifteenth century we do not wonder that the Florentines were a mighty stock. Already Dante in his own day had complained of the decay of Florentine manners, and had looked back to the heroic age of Bellincion Berti and his fellows. But a reader of the letters of Alessandra Macinchi negli Strozzi would find in them the representation of the manners of the heroic age of the modern world of commerce, of the days when prudence and shrewdness were joined with piety and uprightness.

M. CREIGHTON.

NEW NOVELS.

A Struggle for Rome. Translated from the German of Felix Dahn. By Lily Wolffsohn. (London: R. Bentley & Son, 1878.)

Hathercourt Rectory. By Mrs. Molesworth. (London: Hurst & Blackett, 1878.)

Honour's Worth. By Meta Orred. (London: Chapman & Hall, 1878.)

A TRANSLATED historical novel, in thirteen hundred pages, dealing with a subject of which the general reader has, it may be feared, hardly any knowledge whatever, may seem at first sight a somewhat formidable work. We confess that it was not with lively anticipations that we began *A Struggle for Rome*. But a very few pages sufficed to show us that there was no need for fear, and, long as the book is, we read it through with very great interest and pleasure. The subject is the fortunes of the Goths in Italy, from the death of Dietrich of Bern to the last fatal conflict at Vesuvius, and the author, Herr Felix Dahn, appears to have composed it in the intervals of his historical studies on the same period during the last twenty years. We venture to suspect that this slowness of composition has not a little to do with the merits of the book. Those merits, indeed, depend mainly upon the author's faculty of imagining and delineating character, a faculty which is, it need not be said, quite independent of historical

knowledge or ignorance. But his familiarity with his subject, and the patience with which he has set about his task, have enabled him to complete his drawing with a firmness and elaboration which the monthly novelist who writes not at ease can scarcely attain unto. Herr Dahn has adopted the safest of all plans for rendering historical subjects capable of fictitious treatment, the selection for central figure of some imaginary or half-imaginary personage, in bodying forth which the artist is not cramped by fact. In this case the hero is Cornelius Cethegus Caesaris, Prefect of Rome, who is represented as the moving spirit in a last attempt to play off Byzantines against Goths, and thus recover the independence of Italy. The historical events and personages are made to square with this very skilfully, but the character of Cethegus remains the chief point of interest. Herr Dahn has succeeded admirably in creating a type of the Italian character as it may be supposed to have been half way between the Caesar whose name was Julius and the Caesar whose name was Borgia. The steady envisagement of a great and noble end, and consequently the utter indifference to the nature of the means, is the abstract idea of the character, but Cethegus is not at all painfully abstract. Round him are drawn all the historical illustrations of the time from Justinian and Theodora to Procopius and Alboin. Perhaps the length is excessive, and the multiplication of personages may be rather bewildering to those who have not even reminiscences of their Gibbon to help them. This, however, is not the author's fault; and if he perchance succeeds in sending a few people to Gibbon, or to Procopius himself, so much the better. Miss Wolffsohn has on the whole done her work very well, though some of her Latin titles, &c., would be the better for a little revision. It is rather too bad also to make "Thule" rhyme to "cool." But these little slips do not occur very often, and such passages as the death of Amalaswintha in the Lake Castle of Bolsena, and the final battle at Vesuvius, lose very little in the translation.

Mrs. Molesworth, who first made herself known under the pseudonym of "Ennis Graham," as author of a little story called *Carrots*, has written in *Hathercourt Rectory* a capital domestic novel. She is probably herself ignorant of the strong resemblance which admirers of *Pride and Prejudice* will find in her main situation to the situation of that admirable book. But when we say that Mary Western reminds us pleasantly even of Elizabeth Bennet Mrs. Molesworth will see that we are paying her a very high compliment indeed. We wish she could have made her quartette happy without breaking a very delightful damsel's back, and killing off a harmless youth with hereditary consumption, but she may justly retort upon us that little accidents of this sort do very frequently make other people happy in this universe of compensations. The great charm of the book is, in the first place, its thoroughly bright and healthy tone; and, in the second, the excellence of its dialogue, which, without being at all witty or brilliant in the impossible

Congrevian manner, brings out the characters capitally, as dialogue ought to do. If we were not afraid of offending Mrs. Molesworth, and bringing down on our heads a quotation from Lamb about "il-liberal comments," we should request her in future to pay a little more attention to the auxiliary verbs of the future tense and the conditional mood. Error on this point is a trifle, no doubt, but it is one which is extremely irritating to the nerves of the feeble folk who dwell south of the Tweed.

We confess to being slightly bewildered by Miss Orred's book. The conversation and the feelings of some of the characters are altogether too wonderful and excellent for us, and the conversation and conduct of some others are not nearly excellent enough. We do not know which we like less, a lady who says "of course, being in India and all that, you did not hear," or a lady who remarks that "lives seem sometimes so uncompleted; of course in the hereafter—." Nor do we care to choose between the gracious dames who flirt crumbs of bread across the breakfast-table of a country house at their gentlemen friends or the noble colonels who are always fainting and looking "gray and awful," and generally performing extraordinary antics. There is a good deal of very elaborate description of the kind which consists in comparing everything to something quite different—the night to a flower, an odour to a sound, and so forth. There are also some really good *tableaux vivants*, which must have done the stage-manager credit. But the main story consists of the loves, first, of the young woman who talks about "the hereafter" with the gray and awful colonel; secondly, of those of another young woman, whose language is nowise inferior, with a young man who has neither means nor profession. Both courses run anything but smoothly; in neither, however, are the impediments of a very comprehensible nature to the outsider, who chiefly perceives that some things come right at last and others do not. Besides the characters just mentioned there are a great many others. There is a privileged person who makes remarks for which in real life he would probably have been kicked down stairs, a monkey, a white cat, a very nice little girl, a foolish old person who plays the violin, a divine painter with a drunken Italian wife who habitually upsets his easel, &c., &c. If the central figures had the least notion of behaving with the ordinary reticence of English ladies and gentlemen, instead of rhapsodising and fainting and tumbling about in all directions at the slightest provocation, there might be something to be said for the book; but, as it is, it is heavily weighted.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Memoirs of Georgiana, Lady Chatterton. By E. Heneage Dering. (Hurst and Blackett.) We will not say that Lady Chatterton deserved a better biographer, but she certainly deserved a better biography. We never hear so much as when she was born, still less are we told the dates of her three great sorrows—the deaths of her aunt, her father, and her mother. Even the date of her first marriage is left as a matter of inference: for it did not interest her in writing her recollections

to put down dates precisely, and apparently it did not interest her second husband to fill in such details. Her recollections, which form the first and most interesting part of the volume, need a great deal of annotation if they are to be fully enjoyed, and we have very little; though when a remark occurs to the editor, as that Holford House has the pleasantest site in London, he is never at pains to suppress it, and, *à propos* of a casual mention of the late Mr. Maurice, we are favoured with an interesting excursus upon the grounds on which devout Roman Catholics may have hopeful views of his eternal prospects. In the second part of the book, which is written entirely by Mr. Heneage Dering, we have a great many letters from Dr. Ullathorne, who superintended Lady Chatterton's slow and conscientious conversion to the Roman Catholic faith, and all the letters have a perfect right to a place in a *Life of Bishop Ullathorne*. In a *Life of Lady Chatterton* one of them, or extracts from two or three, would have been quite enough to enable us to appreciate her real distinction among clever and hyper-sensitive women. Like them she was tormented by her own subjectivity; like many of them, she had the sense to see that she wanted advice: few of them perceive so clearly as she did that what is wanted is advice for the soul rather than advice for the body. She had cleverness and perseverance enough to keep herself well before the public for many years as a fashionable novelist, who, if she never made a great success, never fell below a *succès d'estime*. Mr. Heneage Dering, who has a right to speak, because he helped to write her most successful novel, and is himself the author of one of the most respectable novels with a purpose, thinks that the limit of her success lay partly in her health, which prevented her from working out her ideas elaborately, and partly in an ethical standard too high to be really popular. Perhaps the idealism which always distinguished her made it hard to meditate upon the mere realities of life; all her meditations turned to aspiration and to the means of vindicating our right to aspire. In spite of her earnestness and disinterestedness, she did not succeed in reaching the goal of her own aspirations till the shadow of death was upon her. All her influence was thrown into the support and even the propagation of a creed which she was not able to profess. Apart from this trouble, her life seems to have been singularly happy; her deafness did not interfere with her attaining a large measure of social success, which she deserved by her sweetness and decision. There are some amusing anecdotes of Lady Cork and Lady Blessington, who told her that her deafness, like Harriet Martineau's, was due to intellectual overwork.

DR. NEWMAN dedicates the new edition of his *Essay on Development* (Pickering), as his latest work, in language of exquisite felicity, to the President and Fellows of Trinity College, Oxford, of which he is once more a member. Several sections of the book have been rearranged; the most important of the annotations is a piece of ferocious Erastianism from the *Quarterly Review* of 1873, quoted in support of the thesis that the persecutors in will or in deed of modern Roman Catholicism are the true heirs of the spirit of the persecutors of primitive Christianity.

An Essay on New South Wales, the Mother Colony of the Australias, by G. H. Reid (Sydney), may be recommended as a thoroughly trustworthy, able, and comprehensive account of the condition, resources, and prospects of this part of Australia. It is the description of a country as extensive as France and the United Kingdom put together, with an excellent climate, almost unlimited resources for pastoral and agricultural enterprise, abundance and variety of timber trees, treasures of coal, iron, gold, copper, and tin, and fine seaports, under a stable and powerful Government, prosperous and happy in every respect, and lacking in nothing but in more men to aid in developing its vast resources. The chief aim of the essay is to urge on the home country

the encouragement of emigration to our own colonies in Australia. It would, indeed, be difficult to point to richer fields than these for the surplus labour and capital of the United Kingdom; and yet, unhappily for Australia, the current still sets in other directions, the United States absorbing the one and Europe borrowing the other—much of it never to be repaid.

Gesta Romanorum. Translated by the Rev. Charles Swan. Revised by Wynnard Hooper, B.A. (Bell and Sons.) This revised edition of the standard translation of the *Gesta Romanorum* is a most useful addition to our stores of mediæval fable. Mr. Swan's translation, originally published more than half-a-century ago, was produced not from any scientific impulse but merely to furnish a book of quaint and entertaining reading. In those days there were probably not half-a-dozen scholars in Europe who fully grasped the important place which popular fable holds in the history of law and social growth. As Mr. Swan was not aware of this he was not to be blamed for making his book loose in texture—aiming at catching what he thought the spirit rather than the letter of what was before him. By so doing he has, however, rendered his book far less useful than it might have been, and in one instance, at least, has directly altered the moral of a story for the sake of making it fit in better with modern notions. Mr. Hooper has corrected most of the flagrant errors of this kind, and introduced many minor improvements. He might have gone still further with advantage, and cut out many of the original translator's watery notes. We do not think a better book than this is on the whole could easily be made on the basis of Swan's translation, but we would suggest that an entirely different plan might be followed with advantage. The Latin versions differ much among themselves, and the Old English and other early versions in the vernacular contain matters of great interest. A complete edition of the Latin originals and their early versions should be produced, and from this a translation made that should give all the tales without the repetitions which would be needful in reproducing the early texts. Where the tales varied it would be proper to select the earliest form and give the variations in a note. Until something of this kind is done the student who uses this or any of the other modern books about the *Gesta* has the uneasy feeling that if he could but get to the fountain head he might find the legends which interest him told differently, or in a simpler and more instructive form.

Driven to Rome. By an Ex-Anglican Clergyman. (Williams and Norgate.) We are told on the title-page that the author of this book has been a clergyman of the Church of England, and he gives us something which we gather to be an extract from, or synopsis of, one of his sermons. Had it not been for these things we should have come to a pretty confident conclusion that the writer was not old enough to have taken deacon's orders. The object of the book is to find fault with existing religious organisations, or at least with the human beings who work them. Whether the author thinks that he has written a book in favour of or against the Latin Church, we do not know. Careless readers may possibly surmise that it has similar objects to those aimed at by such tales as *Geraldine* and *Loss and Gain*. To compare them in any way would be absurd; but even the object seems different. Only a few people can set forth in print with effect those things they have seen and known; no one, surely, except in farce or wild romance, would try to portray those things with which he was not in some degree familiar. Yet we suppose this book is meant to be regarded, in some sort, as a picture of life as it is now in clerical society and that part of the outer world which is influenced by clerical ideas. If that be its object, nothing that we have ever seen can less perfectly accomplish its end. Southey tells us that when Hartley Coleridge was a child he invented a history of the kings of England who

were to be in the future. When asked how he knew that the things he told of would happen, the boy replied, "It must be something or it would not be in my head." This, surely, was an unanswerable argument. If the ex-Anglican clergyman had but used it, we should have known what to make of him, and could have shrewdly guessed what the "something" was and whence it had come. As he has not put in this plea, we must confess ourselves to be quite in the dark both as to the "something" and its origin. We will not, of course, take upon ourselves to say that the Macdonalds, the Lamorts and the Joyces of whom we are told so many strange things may not be accurate pictures of the clerical Englishman of some future period, though we cannot reconcile our imagination to the notion that our countrymen will ever degenerate quite so far; but of this we are certain, that it would be impossible to find anything bearing even a remote analogy to them in contemporary life. It is just possible that, notwithstanding the Introduction, we may be misjudging the book altogether—that it is but a romance, not intended to bear any constant relation to the things around us. If this be so, a few dragons, ghosts and fairies, or some spirit-writing at least, should have been thrown in that we might have known in what region we were travelling. The ex-Anglican clergyman quotes a great number of books. If he had carefully read through even one quarter of them, he could not, one would charitably hope, have written on grave subjects in the loose manner he has now done; and his style might have been so far matured by the process as to have precipitated some at least of the slang with which it is at present turbid.

The Colloquies of Erasmus. Translated by N. Bailey. Edited with Notes by the Rev. E. Johnson, M.A. (Reeves and Turner.) If an English classic is to be edited, literary honesty requires that every word and letter shall appear, so far as possible, exactly as the author put it; but is there any reason why the same rule should apply to a translation? It is true, a translation may rise almost to the rank of a classic, and this seems to be what is claimed for Bailey. Bailey's translation of the *Colloquies* is, indeed, an excellent one. It is clear, however, that Bailey made a wise use of his predecessor, Sir Roger l'Estrange, and one is half inclined to regret that a judicious castigation was not applied to his own work, with a view to bringing it a step or two nearer perfection. But as Bailey was to be reproduced *literatim*, it is safe to say that the work could scarcely have been better done. We have not noticed so much as a misprint, except the transposition of "ac" and "ad" in the Latin quotations on page xix. No one will complain that the notes are in excess. The few there are are judicious and accurate.

The Slavs and European Civilisation. A Lecture delivered at Sion College, February 23, 1878. By Arthur J. Evans, B.A., F.S.A. (Longmans.) Mr. Evans's lecture reminds us throughout of his book on Bosnia, not merely by the selection of subjects treated of, but also by its enthusiastic tone, and poetical, occasionally florid, style. Of course it was addressed to a sympathetic audience, and argument is consequently its weakest point. As a man to whom nothing human is alien, the writer of these few lines is ready enough to accept Mr. Evans's high estimate of the Slavs, without therefore approving of his unsympathetic remarks about the "Ogres." But at the present moment it is, perhaps, exorbitant to expect impartiality of an Englishman writing about the East of Europe. Otherwise, we would observe that the century-and-a-half arrest of Ottoman conquest in Europe, placed by Mr. Evans (p. 13) to the credit of his Bulgarian and Servian friends, is commonly attributed to the efforts of the rival "Ogres" of Hungary and the non-Slavonic House of Hunyadi. When we first read the lecture it struck us that one of the greatest of Slavonic countries was, like the effigies of Brutus and Cassius, conspicuous by its

absence. Reading it a second time, however, we find that the name of Poland does occur. But still, in a general way, it is fair to say that Mr. Evans's Slavs are the Slavs south of the Danube.

Chums: a Tale for the Youngsters. By Harleigh Severne. Illustrated by Harry Furniss. (Griffith and Farran.) This is a boys' book of a familiar type, though it has certain novel features of its own. The school is a "dame's school," and the hero is described as "not more than six or seven years old." The usual wicked boy turns up to act after his kind, and of course he meets with his due. But none of the other characters possess those angelic virtues which are commonly ascribed to the not-bad boys in books of this sort. The chief merits of the writer are that he has thrown himself with considerable skill into the personation of the little man who describes his own adventures; and that every chapter runs over with that ebullient restlessness and insistance upon trifles which is the most characteristic mark of young folk. His boys are natural, because they are ever at mischief, but their mischief is prompted by the innocence of kittens and not by the malice of monkeys. We cannot say that the story is much helped by the romance running through it that centres round the hero's father, or by the art of the illustrator. But on the whole we can recommend it as interesting and wholesome reading for the class to whom it is addressed.

The Civilisation of the Renaissance in Italy. By Jacob Burckhardt. Authorised Translation, by S. G. C. Middlemore. 2 vols. (O. Kegan Paul and Co.) Everyone who has read this book in the original, and observed the growing interest in its subject of late years, must have wondered that it had not been translated long ago. It is an excellent historical essay upon the social and political causes and effects of the Italian Renaissance, written with considerable literary skill and taste, with perfect sobriety of judgment, and founded on real erudition. It is a model book of its kind, and we only regret that its scope was not extended, and that its author had not dealt also with the contents, as well as with the surroundings, of the literature and art of the Renaissance. The object which the writer has set before himself he has carried out admirably, and has given a lively and sympathetic picture of Italian civilisation in the fifteenth and sixteenth centuries; yet there is no straining after effect, no delight in rhetorical antithesis, and none of those violent contrasts or over-refinements to which French and English writers on this period have accustomed us. Mr. Middlemore's translation is careful, yet fresh and idiomatic: he has done justice to his author, and the book is as readable in its English dress as it was in the German. We are only sorry to see that it is left without an index, an addition which it well deserves.

NOTES AND NEWS.

MR. H. SWEET is engaged in the preparation of a new edition of his *Anglo-Saxon Reader*, the first edition being already almost exhausted. The texts, grammar, glossary and notes will be thoroughly revised, and the results of recent investigation at home and abroad will be utilised as far as possible, so as to keep the work up to the present level of Old English philology.

MR. ROBINSON ELLIS has relinquished the task of bringing out an edition of Homer's *Odyssey*, xiii.-xxiv., and has placed his materials in the hands of Mr. Butcher, Fellow of University College, Oxford. Mr. Ellis is at present preparing an edition of the *Ibis* of Ovid.

MR. D. B. MONRO will shortly, we are glad to learn, bring out a first instalment of his long-expected work on Homer, in the shape of a volume on the peculiarities of Homeric Grammar.

DR. R. WÜLCKER has been examining the literary remains of the great Old English scholar

Dr. Grein, who died last year. Dr. Wülcker has undertaken to bring out Dr. Grein's nearly completed re-edition of *Beowulf*, utilising his own collation with the MS. Also to re-edit the *Bibliothek der angelsächsischen Poesie*, first collating all the texts with the MSS. Dr. Wülcker further promises to continue the series of Old English prose texts, of which Grein published a single volume. May he be able to carry out these arduous and extensive enterprises speedily and successfully!

THE Duke of Devonshire, having at first lent nine of his Shakspeare Quartos for the series of facsimiles to be executed by Mr. Griggs under Mr. Furnivall's superintendence, has now kindly lent eleven more—namely, those of *Richard II.*, 1597 and 1608; *Love's Labours Lost*, 1598; *Romeo and Juliet*, 1599; *The Merchant of Venice* (Heyes), 1600; *Lear* (the first), 1608; *Troilus and Cressida*, 1609; *Othello*, 1622; *Henry V.*, 1608, and the *Whole Contention*, 1619. The first set of nine Quartos have been all duly photographed; the second set of eleven will be so during the next seven weeks. Others will be taken meantime in the British Museum, so that the negatives of the two dozen most important Quartos will be in hand before the Series starts. The last dozen will probably be secured before the season closes.

MR. HENSLEIGH WEDGWOOD is revising his *Dictionary of English Etymology* for a new edition.

MR. T. H. HALL CAINE, of Liverpool, is writing a small book on the mythopoeic side of Shakspeare's art. He is to read a paper on "Shakspeare Supernaturalism" at the first open meeting of the Liverpool "Notes and Queries Society" on July 1 or 8, at which Prof. Dowden is to take the chair. The proceeds are to go towards the formation of a Liverpool Shakspeare Society.

MR. ALEXANDER WOOD has succeeded Mr. Charles Walker as editor of the *Ecclesiastical Art Review*.

MESSRS. COLLINS, SONS AND CO. are about to publish, in their series of English Classics for Schools and Colleges, Scott's *Lay of the Last Minstrel*, with Introduction and Notes by James Morison.

THE Cambridge University Press has arranged with Mr. J. S. Reid, Classical Lecturer of Christ's College, to prepare for early publication an edition of Cicero's Dialogues *De Senectute* and *De Amicitia*. An edition of the *Agamemnon* of Aeschylus, with a translation in English rhythm and notes by Prof. Kennedy, will shortly be brought out by the same press.

THE June number of the *Jahrbücher für Nationalökonomie und Statistik*, founded by the famous Hildebrand, of Jena, now edited by Prof. Conrad, of Halle, contains an elaborate exposition by Adolph Samter of his doctrines respecting property, which may interest English readers desirous of ascertaining the views of the new schools of political economy in Germany to whom the general name of *Kathedersocialisten* has been given, though their doctrines really differ essentially in practical objects and tendency. Herr Samter, who is not a professor, but for many years a merchant or banker at Königsberg, belongs to the extreme left section of the *Kathedersocialisten*, or the section inclining most to Socialism in the English sense, and in the present essay in Dr. Conrad's *Jahrbücher* his fundamental idea seems to be that private property ought not to be regarded as absolute, or independent of all right of the community. A new feature of the present number of the *Jahrbücher* is the commencement of a series of descriptive lists, for the convenience of German readers, of the works of French and English economists, including, so far as can be ascertained, their writings in periodicals. The series begins with Mr. Cliffe Leslie's chief publications.

THE Curators of the Schleiermacher Fund in Berlin offer a prize of 600 marks for the best essay on Schleiermacher's "Doctrine of Temperaments and their Influence on the various Spheres of Intellectual Life." The essays must be handed in before November 21.

A SOCIETY at Leipzig offers a prize of 700 marks for a collection of authenticated Slavonic names borne by villages or country districts in the German Empire.

MR. MACGAHAN, author of *Campaigning on the Oxus*, and *Under the Northern Lights*, and the well-known special correspondent of the *Daily News* at Constantinople, died in that city on the 9th inst. The death is likewise announced of Mr. William Cullen Bryant, on the 12th inst., in his 84th year; of Mr. E. Spender, founder and chief proprietor of the *Western Morning News*, and author of a volume of travels in Norway; and of the Rev. Robert Stirling, D.D., minister of the parish of Galston, Ayrshire, of which he wrote an account. He was the inventor of an air-engine which was first patented in 1816.

THE *Journal of the National Indian Association* for June (C. Kegan Paul and Co.) contains two articles worthy of attention, suggested by the recent famine in Southern India. The first, signed "R. H.," is sensible in tone, if not very definite in suggestion. The second, entitled "The United Empire and the Indian Peasant," is contributed by Miss Florence Nightingale. It is, we trust, a fortunate symptom for the future of India that this illustrious woman has extended her active sympathy to that country. She here delivers an impassioned appeal, somewhat in the style of Victor Hugo's dithyrambic prose, to all who can assist in ameliorating the permanently helpless condition of the native cultivator. The glory of the empire is staked on this question much more deeply than on the issue of diplomatic and military events.

MESSRS. FIRMIN-DIDOT AND Co., of Paris, have issued the first volume, containing the letters A to M, of a Supplement to Brunet's *Manuel du Libraire et de l'Amateur de Livres*. The last edition of this invaluable work was completed in 1865, and its venerable author died two years afterwards in the eighty-eighth year of his age, leaving behind him a considerable collection of notes, corrections, and additions, destined to form a supplement to his great work. These notes having unfortunately disappeared, Messrs. Pierre Deschamps and Gustave Brunet have undertaken the laborious task of describing a large number of works which were either unknown to Brunet or passed over by him as being then of but little value. The taste which has of late arisen and caused such enormous sums to be given for early editions of the French poets and dramatists of the sixteenth and seventeenth centuries, as well as for books illustrated with the designs of Eisen, Moreau, Gravelot, Boucher, Cochin, Marillier, Choffard, and other artists of the eighteenth century, has necessitated large additions to such headings as those of Molière, Boileau, Corneille, La Fontaine, Le Sage, Olémet Marot, and the Lyonnese poetess, Louise Labé. Considerable additions have been also made to the bibliography of the romances of *Amadis de Gaula* and *Lancelot du Lac*, the *Melusine* of Jehan d'Arras, and the *Roman de la Rose* of Guillaume de Lorris, and to that of the novels of Boccaccio, Cervantes, and Marguerite de Valois, Queen of Navarre. Much has been added to the notices of the editions of Aesop, Cicero, Horace, Livy, and Longus, as well as to that devoted to the countless editions of the *De Imitatione Christi*. The headings Bible, Heures, and Missale have been greatly extended, as have in a lesser degree those of Catalogues, Costumes, Chroniques, Discours, Entrées, Histoire, Lettres, Mémoires, and Mystère. Bibliographies are given of the writings of the late Ambroise Firmin-Didot and of works relating to

Mdme. de La Vallière and to the Libri controversy. Calvin, Luther, Melancthon, Bossuet, and Fénelon receive important additions to the literary history of their works, and much valuable information connected with the arts of design may be gleaned from the articles devoted to the *Ars Moriendi*, the *Alphabets xylographiques* of the Bibliothèque Nationale, the ornamental designs of Charles Mavelot, the architectural works of Jacques Androuet du Cerceau and Jean Le Pautre, the *Danse Macabre*, the works of Holbein, and the numerous books on lace and embroidery collected together under the heading *Dentelles*. Errors and omissions are inevitable thorns in the path of every bibliographer, and must therefore be leniently dealt with, especially when, as in the present case, the work has been entered upon as a labour of love, and well and conscientiously carried out.

MR. JAMES CROSTON, F.S.A., has printed for private circulation a pamphlet on the history of the "First Free Library in Manchester," from which it appears that as early as 1636 the Stanley Chapel in the parish church was set aside with the consent of Lord Strange (afterwards the martyr Earl of Derby) for the use of a library. Whether this was intended exclusively for the use of the clergy, who formed a collegiate body, is not certain. In 1653 the Jesus Chantry was given by its possessors as a depository for a collection of books bequeathed by John Prestwich. The maintenance and repair of this building was charged upon the local rates, as Mr. Croston shows by extracts from the records of the court-leet. The library was augmented by a bequest of Humphrey Chetham, and a catalogue of its 65 folios and 137 quartos may be seen in *Notes and Queries* of last year, having been disinterred by Mr. J. E. Bailey. An earlier instance of a free town library is that founded at Bristol in 1613 by Mr. Robert Redwood, who gave his lodge for the purpose. This foundation, after a period of alienation as a subscription library, is now, we believe, part of the public library of Bristol.

THE rapid disappearance of the *patois* of the Vaud, which has for some time past almost equally distressed the scholars and patriots of the Canton, has led to the foundation of a society for the preservation of the fragments which still remain. The members propose to follow out the plan of the Deutsch-schweizerische Idiotikon, to save the remains of the various dialects of the Vaud from their threatened extinction by collecting them and providing them with a glossary, and thus hand them on to the coming generations. The society will subdivide itself into local sections, each taking one of the more important local dialects as its peculiar share. It also intends to publish a monthly paper as a means of communication between the members. The members ask for the contribution of any proverbs, sentences, rhymes, or literary productions in *patois* which appear to be worth saving, although they do not bind themselves to print everything which may come into their hands.

ACCORDING to the recently-issued half-yearly Report of the Prussian Ministry of Instruction, for the winter of 1877-78, 924 teachers have been actively engaged in the nine Prussian Universities, the Lyceum of Braunsberg, and the Academy of Münster. Of these, 466 are ordinary professors, 7 honorary professors, 208 extraordinary professors, and 243 Privat-docenten. In the same winter half-year the total number of matriculated students (this excludes the hearers of lectures) has amounted to 8,801, of whom 7,635 were Prussian subjects. Berlin had the largest attendance, with 2,834; Breslau follows next, with 1,253; then Göttingen, with 900; Bonn, with 859; Halle, 854; Königsberg, 655; Greifswald, 460; Marburg, 415; Münster, 303; Kiel, 242; and Braunsberg, with 17. The total number of "hearers" was 2,340. Berlin had 2,172 of this total, and Bonn 86.

IN the delayed April number of the *Library Journal* Mr. Axon suggests that courses of lectures should be delivered in connexion with libraries, showing the right way to read and indicating the best books on some specific topic or class of literature. Similar suggestions have often been made in France in the *Bulletins* of the Société Franklin. There is no doubt that a great deal might be done in this way, not only to stimulate curiosity, but also to direct students who would otherwise waste time over inferior books. Annotated catalogues do something; and excellent results have been attained in more than one American town by articles in local papers enumerating and characterizing the books in the town library upon some question of the day. But more than all might be done by a zealous and intelligent librarian always ready to give advice and help in individual cases. The librarian of the future ought to be the "people's professor." But then he must be better qualified than the librarian mentioned in Mr. Mullins's paper on "The Standard of Library Service," who referred "an enquirer who wanted information as to a bust of Lord Nelson to the Statutes at Large," and the librarians he says he could find us who would refer a student of the Anglo-Saxon period to Lord Macaulay's History! Mr. Homes, of the New York State Library, in a paper on "The Selection of Books for Popular Libraries," asks for the best method of furnishing thousands of librarians with impartial lists from month to month of books worth purchasing, and suggests that competent readers should send the titles of books read and approved for general reading for publication in the *Library Journal*. The greater part of the number is filled with news and with Mr. Cutter's very careful notes on new publications in bibliography and library literature.

NOTES OF TRAVEL.

THOUGH he is not sanguine enough to expect that China will in a few years be covered with a network of railways, Mr. G. J. Morrison, the late engineer of the Shanghai-Woosung line, has been endeavouring to make himself practically acquainted with the districts through which main lines will have to be constructed if the country is ever "opened up." With this end in view, he travelled early this year from Hankow to Canton, partly through regions where Europeans had probably never been seen before, and he has furnished a lengthy account of his journey to the *North China Herald*. The distance in a straight line is about 525 miles, but by the route Mr. Morrison took it was 860 miles, and he accomplished it, partly on foot and partly in boats, in six weeks. The chief places visited, after leaving Wu-chang, the capital of Hu-peh, were Yo-chow, Siang-yin, Chang-sha, the capital of Hu-nan, Siang-tan, a very populous and important commercial mart with large suburbs extending for two and a-half miles along the river, and Lei-yang in the coal districts. About eighty miles further on he crossed the Chih-ling pass, the summit of which is at the watershed between the basins of the tributaries of the Yang-tze and of the rivers of Kwang-tung, and thence journeyed to Canton by way of I-chang, Ping-shih, Lo-chang, and Shao-chow. Mr. Morrison was much interested in the examination of the coal-fields of Hu-nan and Kwang-tung, and in some parts he found that the coal-trade had largely increased since Baron F. von Richthofen's visit. The observations he made on his journey have enabled him to construct what he believes to be a more accurate map of the route than has yet been published, and this, when available, together with the detailed itinerary, which has been printed in pamphlet form at Shanghai, will, doubtless, be very acceptable to future travellers.

SEYMOUR L. M. D'ALBERTS is expected to arrive in England immediately. He proposes to bring with him the whole of the natural-

history collections which he has formed in New Guinea.

THE new *Bollettino* of the Italian Geographical Society contains among other matter an account of the work of Italian naturalists in New Guinea, and a letter from Signor Geasi and Dr. Matteucci, dated from Beni-Scianguoll on March 1.

IN the course of some remarks which he made at the anniversary meeting of the Royal Geographical Society with regard to what had been done recently towards advancing geographical teaching, Mr. Francis Galton announced that Sir Walter C. Trevelyan, one of the trustees of the society, had offered the council a handsome sum as a prize for a model county geography, as he felt that such works were urgently needed. Mr. Galton also mentioned that the council had received a letter from a master of one of our great schools, suggesting to them the advantages which would result to schools from a system of diagrams explanatory of different physical features. Both these matters are, we believe, still under consideration, but no absolute decision has yet been arrived at.

THE Royal Geographical Society have just published (Stanford) a new edition (the fourth) of their valuable *Hints to Travellers*, which has been carefully revised under the superintendence of Mr. Francis Galton. Some of the *Hints* which appeared in the older editions have been replaced by contributions from more modern authorities, the most important addition being a paper on "Surveys with Sextant and Prismatic Compass" by Major C. W. Wilson, R.E., whose name is well known in connexion with surveys in Palestine. Mr. R. Strachan, of the Meteorological Office, also contributes some "Meteorological Hints to Travellers," and Mr. John Coles, the present Curator of the society's collection of maps and instruments, some valuable hints about watches. To the last-named gentleman, we believe, the traveller is indebted for the carefully-selected tables at the end of the volume, which have been specially chosen with the view of enabling an individual on a detached expedition to take with him, in a compact form, the most necessary information. The volume is issued in a handy shape, but it would have been much improved by larger type and by the addition of an index.

MAGAZINES AND REVIEWS.

THE *Cornhill* has this month some excellent papers, and its two novels keep up their interest. That charming writer, Mr. Henry James, jun., appears with the first part of a "study," or short story, called "Daisy Miller," which we commend to all who own the fascination of the lovelier and more winning of the travelled Americans. "J. A. S." writes some graceful notes of places and things in Lombardy, under the heading of "Lombard Vignettes:" a difficult task to perform well, but here performed successfully. The most notable, perhaps, of the articles is one that bears the transparent signature of "E. W. G.," entitled "Captain Dover's Cotswold Games." Captain Dover was a Jacobean celebrity, who started (or revived) under almost royal auspices some contests of strength and skill on Cotswold, and who was glorified by a high-flown contemporary as "the great Inventor and Champion of England's Olympicks, Pythycks, Nemicks, and Isthmicks." The chief interest of this worthy is a literary one: a few years before his death a collection of verses written in his honour by no less "eminent hands" than Jonson, Randolph, Drayton, etc., was published under the title of *Annalia Dubrensis*. This book, which was extremely rare, has been lately reprinted by the indefatigable Mr. Grosart, and it is of its poetical contents that the article gives an account. The best by far is the Eclogue by Randolph, which Mr. Gosse calls "an ingenious, pretty poem; one of the best eclogues we possess in English." The article called "Notes of a Resident in

Portugal" is scarcely up to the general average of the *Cornhill* either in matter or style. As to "the cultured and generous Saracens" who conquered the Goths and imparted "their invaluable knowledge" to them, apparently beginning this process of education immediately after the Battle of the Guadalete, to judge from "J. L.'s" expressions, we could have wished that a few of these picturesque sentences had been a little toned down before finding their way into print by some comparison, say, with such a book as Prof. Dozy's *Musulmans d'Espagne*. We should especially like to recommend to "J. L.'s" notice the following remarks on the Arabs in general:—

"Par suite du contact avec les peuples qu'ils avaient vaincus," Dozy says, "ils ont cultivés les sciences, et ils se sont civilisés autant que cela leur était possible. Cependant, même après Mahomet, une période assez longue s'est écoulée avant qu'ils perdissent leur caractère national. Quand ils arrivèrent en Espagne, ils étaient encore les vrais fils du Désert."

These "vrais fils du Désert" broke in, according to history, upon the civilisation—a decaying one, it is true—of Isidore, Leander and Julian, upon the great cities of Baetica, upon Merida with her churches and monasteries, her great bridge, and what of her Roman splendour the fifth century had left her, upon the churches and palaces of Toledo—according to "J. L." upon "the wild tribes of the Visigoths," upon these "uncouth Portuguese Cymons" to whom their conquerors taught "the sweet civilities of life." Talk of this kind is indeed a curious illustration of the remoteness of Spain and Portugal from English thoughts and interests, speaking generally. It could not pass muster about any other country in Europe, except, perhaps, Russia. And in smaller matters "J. L." is equally amazing. He has a note on the history of the words "guitar" and "lute" which is quite refreshing in these days when people are supposed to take a little trouble about their statements. He is kind enough to admit that "the name guitar is no doubt a Romance word," but its connexion with the Latin *cithara* does not seem yet to have dawned upon him. Again, the Portuguese must have "first taught the name and use of the Arabic lute to the rest of Europe, for they only of European nations have preserved in *Alaude* its full Arabic name *Al ud*. Even in Spanish it is shortened to *aude*." We cannot say whether "J. L.'s" Arabic is right, but it is as well to point out that the Spanish Academy Dictionary—as we possess it, at least—is wholly innocent of such a word as *aude*, while *laud* keeps the place in it which it held in the language of the Archpriest of Hita.

Of the remaining magazines, *Fraser* is really almost the only one that contains an article of interest. Under the thin disguise of initials, "M. B.-E." writes a sketch of the French religious writer and philosopher, Jean Reynaud, the friend of the Père Enfantin, and afterwards journalist, member of a Provisional Government, and finally a writer who spent the long afternoon and evening of his days in literary retirement at Vineuil and elsewhere. Probably there will always be with regard to his work *Terre et Ciel* the same difference of opinion among readers that was exhibited by the critics on its first appearance, when M. Taine thought that it "utterly failed to establish a union between religion and science," and M. Henri Martin declared "the way he opens to us is a true way." Still it is certain that the writer of the paper speaks truth in calling it "a choice and an edifying and a memorable book." The French bishops assembled in synod at Périgueux thought otherwise, and condemned it and its rejection of the theory of eternal punishment in language too full of theological amenity to be passed over:—

"Enfin, nous déclarons que quand bien même, non seulement un homme ou le monde entier, mais, par impossible, un ange du ciel enseignerait une doctrine contraire, la nôtre doit demeurer pour tous les chrétiens l'objet d'une foi très-ferme et tout-à-fait immuable."

Si quelqu'un agit autrement, qu'il sache qu'il s'est exclu lui-même de la foi catholique, et qu'il a encouru les mêmes peines éternelles dont il nie l'existence."

It is to be feared that the subject of the other paper of interest which *Fraser* contains must have in her time "encouru" the penalties threatened by the bishops. This is Mary Wollstonecraft, of whom Mr. Kegan Paul gives a most interesting account which he entitles "a vindication." Interesting, however, as it is, we do not see that this article is successful as a vindication. To those who think as Mary Wollstonecraft thought, she was vindicated already; to others, she will always remain a woman who not only held extreme views about the relation between the sexes, but was in herself a sad instance of their impracticability while society remains as it is. Before she "married" Godwin she was already "married" to Imlay, an American, who made her a mother and then deserted her; and yet, even with this experience—which she felt to the pitch of attempting, almost with success, to commit suicide—she still went through no ceremony of marriage with Godwin until very shortly before the birth of her second child, who was afterwards Mrs. Shelley. In this carelessness for social forms Godwin was fully her match; even when the marriage took place (on March 29, 1797, at Old St. Pancras Church), "it was characteristic of Godwin that he did not notice the circumstance in his minute and careful diary, so wholly did he regard it as superfluous, the marriage having been binding on his heart and conscience long before."

FLORENCE LETTER.

AMID the mass of literature inspired by the dissension between Church and State, the *Stati e Religioni*, by Giacomo Pisani (Rome: Barbèra), demands special mention as the most daring and downright attack on the Papacy hitherto published in Italy. Its writer is an earnest student of Machiavelli's writings, and has assimilated, not only the ideas, but even the style of the Florentine Secretary. Yet this is done so naturally that it excludes the notion of any *tour de force*; the quaint diction is a garb well suited to Signor Pisani's method of arranging his ideas, and adds to their force. In all respects this book may be said to be the exact opposite of Curci's famous volume (already reviewed in the *ACADEMY*); for here there are no contradictions, no doubts. The author not only has the courage of his opinions, but also knows how to formulate them in the clearest way. His book is divided into very short chapters, each of which enlarges on the single proposition or assertion at its head. Proceeding slowly down from the origin of Paganism to the present day, the author arrays a battery of proofs drawn from ancient, mediæval, and modern history, in support of his theory that the Church is, and always has been, the greatest enemy of the State, the cause of the corruption and ignorance of the people. He seeks to show the impossibility of any man being at the same time a sincere Catholic priest and a good citizen. He refuses to recognise any of the claims of the Catholic Church on the gratitude of mankind. He insists that the Papacy will sap the foundation of Representative Monarchy in Italy, and asserts that the Republic is the only form of government that can successfully withstand Church encroachments. But his ideal Republic must, he says, if Catholic, be modelled on the Venetian rather than the Florentine pattern. He considers that unless Italy decides on extinguishing the Papacy, the Papacy will in the end overthrow the Italian Government, and that the future safety of Italy depends on a religious reform of so radical a nature that the priesthood will then serve religion, religion serve the State. "Do not tell me," he writes, "that such a change is impossible in our country: the Greek Empire, England, Germany, have all accomplished it, why then should not Italy?"

Unfortunately there is one obvious objection to the somewhat one-sided theories enunciated in this really remarkable volume. Some great writer, whose name escapes me, has observed that Italy has never undertaken any religious war. And certainly, unless Signor Pisani's work be the herald of a great and startling change, no spirit of religious reform can be said to exist in Italy. As regards spiritual matters, Italians may be roughly divided into three classes—bigoted believers, thorough sceptics, and mild *pococuranti*, who, for the sake of peace, adhere to the Church, without any particular belief in her dogmas.

Prof. Angelo de Gubernatis has just published a *Storia comparata degli usi natalizi in Italia e presso gli altri popoli Indo-Europei* (Milan: Treves), which is an interesting compilation of curious birth-customs, traditions, rites, and superstitions among the Aryan races. His preceding volumes on Marriage and Funeral Customs, *Usi nuziali*, *Usi funebri*, are in their second edition, and the series is now complete. All usages connected with the Cradle, Altar, and Tomb, to use a transatlantic expression, are here copiously illustrated by learned and curious excerpts from writers of all periods and all countries. My space does not allow of quotations from this interesting work, which is a perfect treasury of folk-lore. It gives much new information on curious "survivals" in little-known parts of Italy, and is especially rich in details of Sardinian popular customs. It must, however, be confessed that the volume on birth-customs gives too detailed an account of all savage superstitions connected with childbirth to be altogether fit for general reading. This is the more to be regretted, as the same volume comprises a particularly charming chapter upon Christmas-trees.

The *Luigi Settembrini* of Francesco Torraca (Naples: Morano) is a very disappointing book, for the subject of the monograph, Prof. Settembrini, stood in the foremost rank of Italian patriots, and his noble life, his commanding intellect, and his sufferings in the cause of Italian freedom, might well have been the theme of a loftier work than Signor Torraca's little volume. This is not only loosely written and badly put together, but the writer's youth apparently removes him too far from the most interesting period of Settembrini's life for him to be able to narrate it with sympathetic fervour. To the English public Settembrini is best known as the fellow-prisoner of Carlo Poerio, one of the martyr band of Neapolitan exiles, who were landed on our shores in 1850, thanks to the daring of Settembrini's son Raffaele. It may perhaps be remembered how this fine young fellow—at that time an officer in the Peninsular and Oriental Company's service—contrived to get on board the American vessel hired to convey King Bomba's prisoners to America, in the disguise of a cook's mate, and how, as soon as the Neapolitan steamers were out of sight, he took possession of the vessel and compelled the skipper to change his course. The enthusiastic welcome given to the exiles in England, if almost forgotten by us, still lives in the grateful memory of the survivors of that band. Signor Torraca, who narrates tamely enough the dramatic episode of the prisoners' liberation, also omits all details of the eight years spent by Settembrini in Bomba's dungeons. His excuse for this is that the Professor seldom referred to that time of wretchedness. That may be; but as his surviving fellow-prisoners are less reticent upon the subject, Signor Torraca might easily have gleaned many interesting particulars from their lips. He does, however, mention the accuracy with which these men, shut up in an island prison, managed to obtain news of all that went on in the political world, and he also records the heroic self-denial with which Settembrini refused Pisacane's offer to land on the island and break open the prison doors. He preferred to resign all hope of liberty—his sentence was for life—rather than let

loose upon society the felons and murderers who shared his chains. In short, incomplete as Signor Torraca's volume is, it is useful as a memorial to easy-going Young Italy of the bitter trials of a past generation. Settembrini's farewell letter to his wife before the commutation of his death sentence is a masterpiece of pathos, patriotism, and resignation. His chief literary works were his *History of Italian Literature*, and his translation of Lucian, with an essay on the poet's life. This latter was the task which, as he himself said, had saved him from losing his reason, for it was written amid the horrors of the small and filthy dungeon, where five at least of his ten room-companions were common thieves and assassins. On the expulsion of the Bourbons, Settembrini returned to Naples, and from that time till his death, last November, his career was one of indefatigable political and literary activity. After filling the office of Inspector-General of Public Instruction, he was nominated to the chair of Italian Literature at the Naples University, and was raised to the rank of Senator shortly before his decease. It is impossible to enter here into an examination of his merits as an author, but I may mention that his political writings are distinguished by sound patriotism and vigorous good sense, and his literary works by a clear, sympathetic style which lights up every subject undertaken.

Giosuè Carducci has recently brought out a tiny poem, *Canto d'Amore* (Bologna: Zanichelli), which contains some very noble passages in the author's best style. It might more fitly be entitled "A Reverie in Perugia," for it lightly touches on various episodes of Perugian history, and gives in lines of sweetest melody the effect of the grand Umbrian landscape as beheld from the town. The concluding verses on the late Pope are scarcely in the same key as the rest, but the epithet "*Quel di è stesso antico prigionier*" is undoubtedly happy.

A valuable contribution to the history of Bologna during the eighteenth century will soon be forthcoming from the pen of Signor Ernesto Masi, Government Inspector of Schools. It will bear the lengthy title of *Francesco Albergati Caparelli, Commediografo Bolognese del secolo XVIII., i suoi amici e i suoi tempi*, and will comprise many interesting letters from noted personages, and also a hitherto unpublished episode in the career of the famous adventurer Giacomo Casanova. At a recent meeting of the Academy of Bologna the author read the whole work, and an instalment of it has been published in the shape of a chapter on the Republic of Bologna in the eighteenth century, which is full of well-digested and brilliantly-handled research. Evidently the biography of the literary Marquis gives Signor Masi an opportunity for describing with fullest knowledge "that ghost of an aristocratic Republic which, dead for centuries, persisted in fancying itself still alive." We are shown a graphic picture of the lavish splendour, the empty forms and ceremonies which constituted the sole duties of the Gonfalonier and magistracy of Bologna, while all real power was in the hands of the Cardinal Legate. At that time the reigning Pope, Benedict XIV., was himself a Bolognese, and his wit and joviality were typical of his birthplace. Signor Masi records the sally which decided this Pontiff's election after a six months' conclave:—"Why can't your Eminences make up your minds? If you want a saint, choose Gotti; if you want a politician, choose Aldrovandi; if you would be satisfied with a good fellow, you had better choose me." This, too, was the Pope to whom Voltaire dedicated his tragedy of *Mahomet*; and to whom Horace Walpole erected a monument with a highly eulogistic inscription. Benedict was greatly flattered by this English testimony to his merits, and forwarded a copy of the Italian translation to his friend Canon Peggi, of Bologna, with the remark that Peggi would now perceive that "he [the Pope] resembled the statues on the façade of St. Peter's, which seen from afar made a fine appearance." But this brilliant chapter is

not confined to the historical aspect of Bologna. The city's intellectual effervescence is depicted in equally vivid colours. Literary *dilettantismo* was then the rage, and formed the neutral ground on which men of all classes met, very much as nowadays political *dilettantismo* is a common bond of union. The shop of Lelio della Volpe, bookseller and publisher, was for many years the *rendezvous* of all men of science, *letterati* and *beaux esprits*, and the birthplace of the sparkling *bernesque* verses that were the delight of the town. In those days the University was still an important element of Bolognese life; the citizens felt a warm interest and personal concern in its smallest proceedings, and all its professors were sociable men of the world, mixing freely in the amusements of the pleasure-loving aristocracy, instead of forming a separate clique as was usually the case in university towns. Count Algarotti, a writer of the period, noted his surprise at finding that the learned doctors of Bologna did not live in the hermit-fashion of the Paduan Dons, but were to be seen at all the routs and junketings and gambling-tables of the *beau monde*. Then, apparently, the wheels of life did not whirl with the feverish activity of the present age; and learning, however severe and abstruse, left a margin of leisure and disposition for lighter pursuits. Signor Masi gives many amusing anecdotes illustrative of the rollicking life of the nobility and the free-and-easy manners of the witty, chattering, card-playing ladies of Bologna. Certainly it is not too much to assert that, judging from this specimen chapter, the author's promised volume will prove to be an exhaustive and brilliant study of Bologna life in the last century. Signor Masi is a young writer, and it is only two years since he published his maiden work—a volume of careful historical studies, treating chiefly of the influence of the Reformation in Italy, and containing many fresh and interesting details concerning the Duchess Renée of Ferrara and her friendship with Calvin.

Of all the arts sculpture is that which shows most signs of life in Florence. A very young artist, Signor Rinaldo Carnielo, has been exhibiting the cast of a subject hitherto unattempted in sculpture. It represents the death of Mozart. The composer is seen in his last moments, half buried in the cushions of a huge armchair and with the score of the *Requiem* on his knees. At first sight this extremely clever work excites a strong feeling of repulsion. The dying man is in the last stage of emaciation, the mortal faintness and exhaustion subtly expressed in the whole attitude; the hands are pendant, the face drawn, the lips parted—every detail, in short, is rendered with a ghastly realism, the result of much earnest study in hospital wards. One is compelled to regret that Signor Carnielo should have devoted his powers to a subject so painful as to be almost outside the domain of pure art. But the statue's merits having gained the approval of the Committee of Selection for the Paris Exhibition, it has been sent to that city. Afterwards it is to go to Vienna, to be shown during the Mozart Festival which will be held there later in the year.

LINDA VILLARI.

SELECTED BOOKS.

General Literature.

- CARAPANOS, C. *Dodone et ses ruines*. Paris: Hachette.
 DESCHAMPS, P., et G. BRUNET. *Manuel du Libraire et de l'amateur de livres*. Supplément. T. I. Paris: Firmin-Didot.
 HAVARD, H. *La Hollande pittoresque*. Le Oeur du pays. Paris: Plon. 4 fr.
 NARRATIVE of the late Dr. C. Beke's Discovery of Mount Sinai in Arabia. Ed. Mrs. Beke. Tribner. 38s.
 NASH, W. *Oregon: There and Back in 1877*. Macmillan. 7s. 6d.
 POGE, les *Facécies* de; traduction française de Guillaume Tardif, réimprimée par A. de Montaignon. Paris: Willem. 15 fr.
 ROBANO, E. de. *Dix-huit mois dans l'Amérique du Sud*. Paris: Plon. 3 fr.
 SENIOR, Nassau W. *Conversations with M. Thiers, M. Guizot, &c., during the Second Empire*. Ed. M. C. M. Simpson. Hurst & Blackett. 30s.
 STANLEY, H. M. *Through the Dark Continent*. Sampson Low. 42s.

History.

- COSNAC, C. J. de. *Souvenirs du règne de Louis XIV.* T. 6. Paris: Lozes. 7 fr. 80 c.
- DRUFFEL, A. v. Kisläuer Augustinermönch Johannes Hoffmeister u. seine Korrespondenz m. dem Ordensgeneral Hieronymus Seripando. München: Franz. 1 M. 80 Pf.
- GOLL, J. Quellen u. Untersuchungen zur Geschichte der böhmischen Brüder. Prag: Otto. 3 M. 60 Pf.
- KUHN, H. Ueb. die Entstehung der Stämme der Alten. Kometenverfassung u. Synoklasmus. Leipzig: Teubner. 10 M.
- REZKA, A. Geschichte der Regierung Ferdinands I. in Böhmen. I. Prag: Otto. 4 M.
- SHREVE, R. Historisch-kritische Studien. Der Verchwörung d. Doge Marin Falier, u. s. w. München: Unslad. 2 M.

Physical Science.

- HANSEN, L. Karl Friedrich Gauss. 13 Kapitel aus seinem Leben. Leipzig: Duncker & Humblot. 2 M. 40 Pf.
- MARSHALL, J. *Anatomy for Artists.* Smith, Elder & Co. 81s. 6d.
- PESCHEL, O. Abhandlungen zur Erd- u. Völkerkunde. Hrg. v. J. Löwenberg. Neue Folge. Leipzig: Duncker & Humblot. 10 M.
- ZITTEL, K. A. Studien üb. fossile Spongien. 2. Abth. Lithistidae. München: Franz. 8 M.

Philology.

- PLAUTI, T. M., *Comœdiæ.* Rec. F. Ritschelini. T. 1. Fasc. 2. Epidicum continens. Leipzig: Teubner. 3 M.
- SCHWARTZ, M. De metaphoris e mari et re navali petitis quaestiones Euripideæ. Kiel: Lipsius & Tischer. 2 M.
- WATTENBACH, W., et A. v. VILSEN. *Exempla codicum graecorum litteris minusculis scriptorum.* Heidelberg: Koester. 60 M.

CORRESPONDENCE.

TWO MS. MISSALS.

St. John's College, Oxford: June 8, 1878.

I have lately been brought in contact with two MS. Missals, the existence of which, as they are in private hands, must be generally unknown, and a short account of which may be therefore acceptable, although a detailed description of their contents would occupy too much of your valuable space.

1. A folio MS. Sarum Missal, rubricated, written c. A.D. 1375, the property of Sir Henry Dryden, Bart., at Canons Ashby. It was found unbound in the chapel at Tusmore, co. Oxon, and was given to Sir Henry Dryden by Miss Ramsay, August 1841. It was much gashed and otherwise mutilated, the ornamental letters having been cut out, and whole leaves being occasionally missing, including the Canon of the Mass from "Te igitur" to "Supra quas propitio." It has since then been stitched, repaired, and handsomely bound, seventeen blank sheets having been substituted for as many missing leaves.

At present it consists (exclusive of the blank sheets) of 117 leaves 15½ in. long by 10½ broad, and ends abruptly in the middle of a rubric in the *Ordo Sponsalium*, "Vir enim aut mulier ad bigamiam." It is in gatherings of eight leaves, the pagination being marked by the insertion of the catchword on the lower right-hand margin of the last page in each gathering.

It contains the following marginal MS. entries:—

- Fol. 1 a. "Hic liber emptus a garbranio for X^r and if it do lacke any parte, he doth promise to make it complete."
- Fol. 4 b. in the Kalendar, Oct. 22. "Obitus m. Will. Kale tertii custodis hujus collegii. Anno. Dom. MCCCCLIX."
- Fol. 87 b. "Habeatur in memoria Henricus Ohichele, Cantuariensis Archiepiscopus, fundator."

The last two entries prove that the Missal once belonged to All Souls College, of which Chichele was the founder, 1437, and William Kale (or Kele) the third warden, 1445-1459.

2. A folio MS. Sarum Missal, rubricated, written c. A.D. 1400, the property of Dr. Garland, chemist, Walworth Road, S.E. According to the tradition of the present owner's family it came originally from Knowsley, but Lord Derby, with whom I have communicated on the subject, and to whom I have submitted the internal evidence which the MS. affords, asserts that there is no foundation for such a tradition.

It is less finely executed than the Dryden Missal, but its handsomely-illuminated borders and letters have more generally escaped mutila-

tion, and are in a good state of preservation. Its contents are complete with the exception of the loss of eight pages containing the eight middle months of the Kalendar. At present it consists of 201 leaves 14½ in. long by 10½ in. broad, in gatherings of eight leaves, marked off by the insertion of the catchword on the lower right-hand margin of the last page in each gathering.

It contains the following marginal MS. entries:—

- Fol. 1 a. "(Jan. 25) Obitus Roberti Pletcher."
- " (on the lower margin) "Haec est voluntas Roberti Pletcher, quod Robertus Ewer, consanguineus ejus et haeredes sui ut sui assignati tenentes terrarum et tenementorum quondam ipsius Roberti Pletcher, annuatim custodiant obitum suum cum placebo, et dirige, et missa, ad Requiem in perpetuum, cum incrementis ipsarum terrarum, tenementorum, et pro uxore et benefactoribus suis, et inveniant unam ceream intra sepulchrum annuatim ad Pascha, et unam ceream super altare cremandam, dum divinae celebrantur in perpetuum, et aliam ceream coram ymaginem gloriosae Virginis Mariae eodem modo."
- Fol. 2 a. "(Nov. 7) Dedicatio ecclesiae beatae Mariae Magdaleneae de Flaunden in crastino die post Festum sancti Leonardi perpetuis temporibus duratura."
- Fol. 91 b. "Anima Will. Loveit et Aliciae uxoris ejus et animarum omnium fidelium defunctorum miseratur omnipotens Deus."
- "Anima Ricardi Loveit et Sarae uxoris ejus."
- "Anima Thomas Loveit."
- Fol. 201 b. "Orate pro bono statu Agnetis Hutton, nuper uxoris et executricis Johannis Parke et pro animabus Johannis Parke et Helene Keele qui dederunt unum vestimentum nigrum capellae Sanctae Mariae Magdaleneae A.D. M.D.XXVI." (on lower margin) "Imprimis ye pract. of ye chapel of seye, on ye dedication daye."

The single flyleaf at the end of the volume is portion of a fourteenth-century rent-roll, too long for transcription into your columns.

F. E. WARREN.

A PROTEST.

Homedale, Camberley: June 10, 1878.

I have received from the author, Mr. Eustace Hinton Jones, a copy of a pamphlet entitled *The Cross of Oniris, or the Cross of Life*. My name appears on the title-page as having written jointly with Mr. Jones two volumes entitled *Popular Romances of the Middle Ages* and *Tales of the Teutonic Lands*; and in the body of the pamphlet the only quotation is one from my *Aryan Mythology*. The reader would thus naturally be led to suppose that there is a general agreement between the author and myself with regard to the opinions set forth in this paper, and that my name appears on the title-page with my permission. This is not the case; and if my permission had been asked, it would have been absolutely refused. I am sorry to be obliged to say that I regard the author's inferences and beliefs generally with abhorrence, as being altogether false, and dangerously mischievous.

GEORGE W. COX.

LEVER'S "WITCRAFT."

Brighton: June 3, 1878.

In calling attention to Lever's early English manual of Logic, Prof. Fowler says it has, he believes, hitherto "escaped the notice of logicians." It may be worth while to point out that in this he is mistaken. More than twenty years ago I signalled Lever's special merits, and gave some account of his work in the notes to my *Essay on the New Analytic of Logical Forms*. After wait-

ing a considerable time and giving commissions to several booksellers, I succeeded in obtaining a copy of the rare little volume about the time I was preparing my *Essay* for the press; and in a note dealing with the various technical terms proposed for the different parts of the syllogism I referred to it as follows:—

"The only thorough-going and consistent attempt ever made that I am aware of, to render the technicalities of logical science into English terms, was that of Ralph Lever, Dean of Durham. In his logical treatise entitled *The Art of Reason, rightly termed Witcraft: teaching a Perfect Way to Argue and Dispute*, and published in London in the year 1573, he expressly undertakes to accomplish this. He explains and defends his procedure in the Preface (forespeech), of which the following extract may be taken as a specimen:—'For trial hereof I wish you to aske any English man, who understandeth neither Greek nor Latin, what he conceiveth in his mind when he heareth this word, a *baekset*, and what he doth conceive when he heareth this term, a *predicate*. And doubtless he must confess, if he considers the matter aright, or have any sharpnesse of wit at al, that by a *baekset* he conceiveth a thing that must be set after, and by a *predicate* that he doth understand nothing at all.' He accordingly renders every (or certainly almost every) technical term of common use in logic by combinations of purely Saxon words. I may give, both as a specimen of his coinage and as pertinent to the purpose of the present note, the terms which he uses to express the different members of the syllogism. These are *foresay* and *endsay*, *first foresay* (major premise), *second foresay* (minor premise), *endsay* (conclusion); or, in his own words, 'The two first shewesayes (propositions) that are placed in a reason by rule, are called *foresayes*—the third may be termed an *endsay*.' (New Analytic, pp. 37-8).

More recently I have made a point of referring in some detail to Lever's work with my own students in the classes both of Logic and English Literature, particularly the latter. I have always felt with Prof. Fowler that, apart from its logical value, the book was of special interest in relation to the history of the language. And in my English class I instance Lever's *Witcraft* as one among other illustrations of the strong desire to enrich and purify the language which animated many English scholars in the second half of the sixteenth century. The language was then in a comparatively fluid state, and such men as Cheke and Ascham, Lever and Puttenham, were laudably anxious to retain and develop the power of forming native compounds to meet new verbal wants instead of borrowing from foreign tongues. Several of them made a resolute effort to translate instead of transferring the scholastic technicalities and learned terms which the growing use of the vernacular for purposes of instruction had introduced into English. I have collected a mass of curious materials illustrating this effort, which, but for the pressure of other work, would before now have been given to the public. Lever's *Witcraft*, from the intractable nature of the subject, and the ingenuity displayed in dealing with it, is certainly one of the most curious examples of the movement, and I give it prominence in my class expositions on this account. As a result, most of my students are familiar with Lever's name and the general character of his work.

THOS. S. BAYNE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 17.—4 P.M. Asiatic.
- TUESDAY, June 18.—3 P.M. Royal Institution: "Minute and Low Forms of Life," by the Rev. W. H. Dallinger.
- 7.45 P.M. Statistical: "The Owens College, Manchester, and a Northern University," by James Heywood.
- 8.30 P.M. Zoological: "Squirrels of the Neotropical Region," by E. R. Alston; "On a Third Collection of Birds made by the Rev. G. Brown in Duke of York Island and its Vicinity," by P. L. Selater; "Notes on the Male Hippopotamus which recently died in the Zoological Gardens," by Prof. A. H. Garrod.
- WEDNESDAY, June 19.—7 P.M. Meteorological: "The Climate of Lundy Island," by A. J. H. Crespi; "On the Auroral or Magnetic Cirrus," by the Rev. S. Barber; "Contributions to the Meteorology of Natal," by Dr. R. J. Mann; "Mean Relative Humidity at the Royal Observatory, Greenwich," by W. Ellis; "On a Method of Determining the Amount of the Diurnal Variation

of the Barometer on any Particular Day," by the Hon. R. Abercromby; "Relative Duration of Sunshine at Greenwich and Kew Observatories, 1877," by G. M. Whipple.

8 P.M. Geological. "On a gold Signet Ring found by Dr. Schliemann at Mycenae," by T. H. Baynes.

THURSDAY, June 20.—7 P.M. Numismatic: Anniversary.

8 P.M. Linnean: "On Two Kinds of Dimorphism among the Rubiaceae," by C. B. Clarke; "On the Presence of the Echinidna (*Tachyglossus*) and Ornithorhynchus in N. and N.E. Queensland," by Capt. W. E. Armit; "On the Stapellae of Thunberg's Herbarium," by N. E. Brown; "Observations on the White Whale (*Beluga leucas*) exhibited at the Westminster Aquarium," by Dr. J. Murie.

8 P.M. Chemical.

8.30 P.M. Royal. Antiquaries.

FRIDAY, June 21.—8 P.M. Philological: "Report on the Present State of my Dialectal Investigations," by A. J. Ellis.

SATURDAY, June 22.—3 P.M. Physical: "Experiments with a new Polaroscope," by Prof. W. G. Adams; "Starch and Unannealed Glass under the Polaroscope," by W. Baily; "Equipotential Surfaces of a Conductor under Influence," by Sir F. Elliott; "Complementary Colours," by Dr. Gorham; "Flow of Water from Orifices at Different Temperatures," by Prof. W. C. Unwin; "Co-ordination of Space," by C. H. Hinton; "Magnetic Figures Illustrating Electrodynamical Relations," by Prof. S. P. Thompson.

8.45 P.M. Botanic.

SCIENCE.

Accidents in Mines: their Causes and Prevention. By Alan Bagot, Mining Engineer. (London: C. Kegan Paul & Co., 1878.)

THE owners, managers, and engineers of mines appear to look upon mining accidents as the necessary, and, to a great extent, unavoidable concomitants of a hazardous occupation; and they are always ready to assert, either directly or by implication, that most accidents are due to recklessness or carelessness on the part of the men themselves. The miners and their friends, again, while admitting that accidents arising from falls of coal and stone are mostly under their own control, contend that a large proportion of the lives lost in other ways might be saved, if the management could be induced, or forced, to adopt better means and more efficient precautions. Lastly, the general public have always manifested a keen and active sympathy for the victims of mining disasters; but, as they do not know much about the matter practically, they are apt to be led away by the insinuations of one side or the asseverations of the other. It is to readers of the last class that a book like Mr. Bagot's would prove particularly valuable, if it were written with strict impartiality, and without any leaning towards either the employer or the employed, and we are, therefore, sorry to find our author showing a decided bias in favour of the former. For example, in the chapter on dangerous practices not forbidden by the Mines' Regulation Act, he says:—

"We know from personal knowledge that the mines' inspectors of the midland and northern districts are able practical men, not appointed in any undue haste, but after a careful consideration of the excellent and valuable experience that they undoubtedly possess in all matters relating to mines. If these men cannot assist in reducing the casualties in mines, it is very evident that others cannot. It is a matter of common occurrence to find a tub standing on the top of an incline in a pit with the wheels unsecured, and which merely requires a push to send it off down the incline to the 'face.' The 'cager' at the bottom of the drawing shaft constantly walks across under the opening of the shaft at the pit bottom, although he is purposely provided in most collieries with a passage round. If he fail to make use of this passage, he does so at the risk

of his life. It must be stated, in fairness to colliery proprietors, that the majority of accidents in mines, we believe, occur through neglect or breach of rules, and that if the public were more aware of this we should not hear of the accidents so often thoughtlessly attributed to mismanagement on the part of the owners. Until miners can be made aware that carelessness in mines may amount to criminal negligence, many forms of accident will continue to occur annually."

Mr. Bagot here refers to two frequent causes of accident: one due to leaving unsecured tubs standing at the top of inclines, the other to the foolhardiness of the *cager* in walking across the bottom of the shaft. In a later chapter he again calls attention to the first, and suggests means for preventing it; but as he dismisses the second summarily, in the words given above, and as the impression likely to be produced on the general reader is, in our opinion, an utterly wrong one, we shall endeavour to state what appear to us to be the true facts of the case. The *cager* (*hitcher* or *bottomer*) is the person who superintends the loading and disloading of the cages in which the little coal waggons, the men, and all materials are raised and lowered to and from the surface. He is, therefore, always at the bottom of the shaft, and it is frequently necessary for him and his assistants to cross over from one side to the other—a distance of about six feet in a straight line. In doing so he is exposed to two kinds of danger, one from pieces of coal or other substances falling down the shaft, the other from the uncertainty as to when the cage will descend upon the bottom. It is true that there is, as Mr. Bagot says, a passage provided in most collieries whereby anyone—and of course the *cager* also—can pass from one side of the bottom to the other; but in a large number of cases (we will not say in most, because we can only speak of what we ourselves have observed), the distance the *cager* would have to travel, if he made use of this passage, varies from ten to a hundred yards. Can it be wondered at, then, that he usually takes the shorter passage with its accompanying risks? But inasmuch as there is not the least practical difficulty in the way of making an equally short and perfectly safe passage alongside the cage, the public, to whom Mr. Bagot appeals, will be unable to understand why such a passage is not *always* provided in order that the temptation to cross under the open shaft may be entirely removed. We cannot pretend to say why it is not done; but we suppose that, if there are any reasons, they are similar to those which might be advanced in favour of the custom of leaving the *cagers* quite unprotected from falling bodies while engaged at their legitimate work—a state of affairs that is far too common at the present day.

Mr. Bagot's language is often careless, even to grammatical incorrectness, and the various parts of his subject appear to have been thrown together without much attempt at arrangement. Indeed, we could not better describe our impression of the whole volume than by saying that it resembles a collection of notes made for the author's own information during a course of desultory reading on mining subjects.

In the first chapter, which is a dissertation

on the uses of the barometer and thermometer in coal mines, the author gives it as his opinion that there should be two barometers and two thermometers in every mine; he also laments the incorrectness of the instruments usually employed, and suggests the advisability of having every one of them compared with standard ones, to be supplied to the inspectors by Government. He refers to a paper published in the *Proceedings* (not *Transactions*) of the Royal Society, 1872, by Messrs. Scott and Galloway, entitled "On the Connexion between Explosions in Collieries and Weather;" and we think he would have done well to follow out the later contributions of the same authors to the *Quarterly Journal* of the Meteorological Society, October, 1874 and 1875—in which he would have found simpler rules and a more efficient method of recording pressure and temperature than those given by himself. In the last of these papers (October, 1875) it is also stated that one barogram would be sufficient for any number of mines in the same neighbourhood, provided that information of a downward tendency of the curve could be quickly conveyed to those in charge at the mines. Thus, instead of requiring two barometers and one or two observers at every mine, like Mr. Bagot, these authors tell us that one barometer and one observer are sufficient for a whole district in which there may be hundreds of mines. By extending the same principle still further, we arrive at the conclusion that a few such stations would be sufficient for the whole of Great Britain, if warnings could be sent to the mines by telegraph; and that this arrangement would be infinitely preferable to the present one, which, as Mr. Bagot says, is almost wholly inoperative in consequence of the carelessness, indifference, and, perhaps we ought also to add, ignorance, of many of those whose duty it is to observe the instruments and profit by their warnings.

Mr. Bagot thinks it necessary to reply to a writer in the *Times* (1875) who stated "that the barometer would not indicate the presence of carbonic acid gas, and was therefore an instrument worthless to mining engineers." His arguments are not convincing, and we will therefore attempt to supply him with better ones. The foul or deoxygenated air and carbonic acid gas of mines are formed for the most part by chemical changes which take place in open fissures in the solid ground, and in the interstices of rubbish and stowing. The capacity and temperature of these spaces are sensibly constant during an interval of several days or weeks, and, consequently, every change of atmospheric pressure must necessarily produce a corresponding change in the mass of their gaseous contents. If the ground produces fire-damp they will contain that gas instead of choke-damp, either in a state of rest, or flowing through them into the workings. When the atmospheric pressure decreases, foul air and stagnant fire-damp are discharged, and the rate of flow of fire-damp is accelerated; when the atmospheric pressure increases, on the other hand, fresh air is absorbed in the first case, and the rate of flow of fire-damp is retarded in the second. Where

fire-damp in a state of tension is escaping through fissures of microscopical dimensions the result is the same in kind; but it is different in degree, and gradually approaches, although it never actually reaches, a limit at which the fissures are so small, and the tension of the fire-damp so great, that no ordinary barometric oscillation can produce an appreciable variation in the rate of flow. These are fundamental principles of physics, and are beyond reasonable controversy. Otherwise, Mr. Bagot might have chosen to meet mere personal opinion by an appeal to practical experience, and probably he could not have found a better example than the reply of Mr. T. J. Taylor, of Earsdon, to a question of the Select Committee of the House of Lords on Accidents in Mines (1849). The question and answer were as follows:—

“Q. 6036.—Then should you say that in shallow mines the observations of the barometer would be useful in practice?”

“A.—Yes, I should say so; for example, I have the management of a little colliery not far from my own residence, where there is no fire-damp, but where a great quantity of carbonic acid is discharged from the fissures of the roof; and after the glass has been high for some time [past?], particularly if a sudden fall takes place, I have sometimes had occasion to send word to the under-viewer to be upon the look out, knowing that there would be a great deal of stithe or carbonic acid discharged into the mine at the time.”

W. GALLOWAY.

BOEHTLINGK'S SANSKRIT CHRESTOMATHY.

Sanskrit Chrestomathie, von Otto Boehtlingk. Zweite Auflage. (St. Petersburg, 1877.)

It is always a pleasure to see an old friend rejuvenescent. Boehtlingk's Sanskrit Chrestomathy appeared for the first time in 1845, and it then helped many of us in our first attempts at acquiring a knowledge of Sanskrit, a language which at that time was not quite so easy to learn as it is now, when grammars, dictionaries, and texts, critically edited, abound. After thirty-two years it has appeared again in a second edition, containing all that was really useful in the first, and a great deal of additional matter that will prove still more useful to those who are now making their first steps in Sanskrit.

Dr. Boehtlingk has, in the mean time, finished his *magnum opus*, the Dictionary of the Sanskrit Language, a work which others may have praised more loudly, but few more sincerely than I have. Nor have I any doubt that to a true scholar, such as Dr. Boehtlingk has proved himself to be, an honest appreciation of his labours will always be far more welcome than superlative generalities which, the more sincere we are towards ourselves, the more we dislike to hear from others. There have been some passages of arms between Dr. Boehtlingk and myself which, much as I regretted them at the time, I cannot regret now, as they have only served to confirm my old conviction that the honest scholar is always the honest man, from whom we may differ, but for whom we can feel nevertheless a true sympathy and a legitimate admiration.

The new edition of Dr. Boehtlingk's Chrestomathy—I beg his pardon for omit-

ting his well-earned titles, for he is really *Son Excellence le Conseiller intime de Sa Majesté l'Empereur de toutes les Russies*—differs from the first chiefly by what we may call its articulation. We see in this the best evidence of the progress which the study of Sanskrit literature has made during the last thirty years. At the time when it first appeared, Sanskrit scholars were still chiefly occupied with some curious specimens of the later Sanskrit literature, the Meghadûta, the Hitopadesa, Sakuntala, the so-called Laws of Manu, the Mahābhārata, and Rāmāyana. The really ancient and historically important literature of the Brahmins was just beginning to attract attention. Thus in the first edition of Boehtlingk's Chrestomathy the Vedic literature just peeps out at the end with a few hymns from the Rig-Veda. In the second edition the hymns of the Rig-Veda occupy, as by right, the first place, and they are followed by extracts from the Aitareya-brāhmaṇa, the Satapatha-brāhmaṇa, and the Brihad-āraṇyaka-Upanishad. All these, with the exception of the extract from the Aitareya-brāhmaṇa, are accentuated, thus showing that a knowledge of the rules of accent can no longer be dispensed with in a scholarlike study of Sanskrit. Next follow, still belonging to the Vedic period, extracts from the Grihya-sūtras, or rules on the initiation of the pupil who is to receive a liberal education.

Here the historical thread is broken; and, instead of the grammatical rules of Pāṇini which we expected, we are led on at once to passages from the two old epic poems, the Mahābhārata and Rāmāyana, old, if not in their present form, at least in the matter of which they treat. Between these and some portions of the Vishnu-purāṇa, there is a short passage from the Raghuvamśa, the only specimen of Kalidāsa's poetry which the Chrestomathy presents. We then proceed to still more modern compositions, such as the Bhaṭṭikāvya, the Kathāsaritsāgara, Hitopadesa, and Gitagovinda, and return then only to the Laws of Manu, or, as they are more properly called, the Mānava-dharmasāstra, and the Mitāksharā. After these legal extracts follow short specimens of medical and astrological literature, from Susruta and Varāhamihira; next, grammatical and rhetorical extracts from Pāṇini, the Amarakośa, and the Kāvya-darsa; a specimen of later Indian philosophy, the Vedāntasāra, and lastly a play, the Ratnāvalī, edited from five manuscripts by Prof. Cappeller. At the end of the book there are notes, a translation of one of the grammatical extracts, and a complete translation of the Vedāntasāra. A charming translation of the Ratnāvalī, based on the text, as edited by Prof. Cappeller, has lately been published by Ludwig Fritze (Chemnitz, 1878).

All the texts, so far as I have been able to verify them, have been carefully edited, in some cases, I should say, a little too carefully. I cannot approve, for instance, of the alterations introduced into the text of the Rig-Veda. I agree with Dr. Boehtlingk in looking on the Samhitā text, as we now have it, as a kind of compromise between the Pada text and the requirements of classical grammar. We all know, and the ancient

Vedic metricians knew it too, that in reading the Samhitā text certain alterations must be made, in order to restore the ancient metres. Sometimes one syllable must be pronounced as two, sometimes the semi-vowels must be treated as vowels, sometimes elided vowels must be restored, while others must be elided, sometimes two syllables must be pronounced as one. There may be differences of opinion on some points, particularly with regard to Synizesis, of which I treated in the preface to my translation of the Rig-Veda, p. cxliii. But in the main, every Sanskrit scholar with an ear for metre will know how to read, without our tearing the words to pieces or running them together in print. Besides, if we once begin that, we must go on. If we print martiam in i., 41, 2, we must print aniyasya for anyasya in vii., 103, 5; we shall soon see nidhātāh (i. 41, 9) for nidhātōh, &c.

How do we know that tredhā was pronounced trayadhā, and not tredhā? It might no doubt be argued that tredhā occurs but twice as disyllabic, and that dhā is otherwise monosyllabic; but this argument would still leave a sufficient amount of uncertainty to make us hesitate before admitting so exceptional a form as trayadhā into the text. It would not be difficult to remove many of these apparent anomalies by conjecture. Thus, instead of sūsham, i., 154, 3, we might read sūshyam. But we may also read sūsham. There can be little doubt that instead of mṛla (ii., 27, 14) we have to read marḍa; but here even Dr. Boehtlingk shrinks from so extreme a step, nor does he venture to write nrīrīn instead of nrīn (vii., 28, 3). The corruptions which have crept into the text are no doubt numerous; but first of all they are old, older than the Brāhmaṇa period; secondly, they are instructive, if it were only as forcing us to account for their origin; thirdly, they can be so easily removed conjecturally that one shrinks all the more from the attempt. Thus, in iii., 59, 2, the confusion of the metre seems due to the insertion of enam, which, though useful, was not necessary, and by the removal of which the metre is restored, as in amho aṁōti there is no necessity for elision. In x., 129, 7, every reader would at once suggest yadi vā dadhe, yadi vā no dadhe, reading no as two syllables, as in x., 86, 2. But then one asks, if the text was so easy, how could the misunderstanding have arisen? And if the corrections are so easy, why did they not suggest themselves to the Śrotṛiyas as well as to ourselves?

Dr. Boehtlingk is right in pointing out a misprint in my Index to the Rig-Veda. The vocative pūshan in i. 42, 5, ought to have been arranged under the cases where the vocative has the accent on the first syllable. It is rightly printed so in every one of my four editions of the Rig-Veda. If Professor Aufrecht gives it as unaccented, this can only be an accident, such as will happen occasionally even to the most painstaking scholar. As to Pāṇini's rules applying to this case, see hiranyavāśimattama in the next line, and Sāyana's remarks on agne in i. 1, 6; vol. i., p. 51.

F. MAX MÜLLER.

SCIENCE NOTES.

ASTRONOMY.

The Star-Clusters in the Constellation Perseus.—The exact determination of the relative positions of the stars in scattered clusters is obviously a first and essential condition of any future recognition of their relative motions. Nearly half-a-century ago Bessel devoted much time and trouble to observing the brighter stars in the Pleiades by means of the Königsberg heliometer, and more extended series of observations referring to the same group have since been made at Washington and at Paris. Some other groups of stars have also been carefully observed; so that in their cases a fair foundation has been laid for examination and comparison. That the rich and beautiful star-clusters in Perseus have eminent claims to be observed and measured with great exactness is evident. Accordingly Prof. Krüger, the present director of the Gotha observatory, undertook, in the autumn of 1860, while he was still assistant at the Bonn observatory, the measuring of a considerable number of stars in the cluster λ Persei, by means of the Bonn heliometer. It was his intention to extend his observations over the whole group of stars, comprising the two clusters λ and χ Persei, some connexion between which is very probable. But his leaving Bonn, in the spring of 1862, for Helsingfors frustrated the execution of his original plan, and he had to content himself with finishing the observations of the preceding group. The results of these Bonn observations were published by him in 1865 in a paper, "Der Sternhaufen λ Persei," in the *Abhandlungen der Finnischen Societät der Wissenschaften*. Some years later observations of the second group χ Persei were undertaken by Dr. H. O. Vogel at the Leipzig observatory, and, after some delay, the results have now been published in a paper, *Der Sternhaufen χ Persei*, &c. (Leipzig, 1878). The measures were made in the years 1867-70 by means of the 8-inch refractor at Leipzig, with the object of fixing the relative positions and magnitudes of the stars of this cluster, so that any future change may not pass undetected. One hundred and seventy-six stars, in all, have been fixed in position by the filar-micrometer. The brighter stars were determined by measures of position-angle and distance in reference to four selected stars of the group. These four were connected by means of position-angles and distances, and also by differences of right ascension and declination, and they were further connected with two stars of the preceding cluster λ Persei, which had been observed with the Bonn meridian circle. The pairs of stars were observed alternately on different threads of the micrometer, the zero-points determined under the same conditions as those of the observations, and the position-angles measured by turning the circle alternately in opposite directions. From four to six measures of position-angle and distance were taken each night, and for each pair of the brighter stars at least four nights' observations were secured. The probable errors of the final positions of these brighter stars were found to be less than 0.1" in both co-ordinates. The positions of the fainter stars were referred to those of brighter ones by differences of right ascension and declination, at least in two nights for each star, and were determined with an accuracy of less than 1" in each co-ordinate, which the observer considered sufficient for his purpose. The magnitudes of the 176 observed stars of the cluster range between 6.5m. and 13m. Each of the fainter stars was determined by eye-estimates of magnitude at least five times. The brighter stars were determined on several evenings by the eye, and, on two nights, each was compared by a Zöllner's photometer with one of the selected standard stars. The agreement of these estimations of magnitudes is very close and satisfactory. About 14 degrees south of the two splendid clusters λ and χ Persei there is a third remarkable

star-cluster in the same constellation. This cluster, known as No. 34 Messier, was observed in the years 1860-67 by M. Pihl at Christiania, who, by means of a refractor of only 3½ inches aperture, and furnished with merely a ring- and a bar-micrometer, has succeeded in making as good determinations of the positions of the brighter stars in the cluster as could be obtained by such simple means. The results of his observations were published in 1869 in a separate paper, "Micrometric Examination of Stellar Cluster in Perseus." It ought to be the aim of observers with adequate instruments at their service to extend a strict examination to all the more remarkable clusters scattered over the heavens.

Return of Encke's Periodical Comet.—The geocentric path of Encke's comet on its return to perihelion in the present year will be somewhat similar to that described by it in the year 1845, and not favourable for observations in the northern hemisphere. Dr. von Asten, of Pulkowa, has published an ephemeris for the present apparition, in continuation of his very elaborate and troublesome researches and discussions referring to the orbit. According to his calculations the comet will pass its perihelion on July 26, and will be nearest to the earth on August 21, at a distance rather greater than the distance of the sun. It is much to be desired that the comet may be observed independently and well at more than one observatory in the southern hemisphere.

THE Annual Visitation of the Royal Observatory, Greenwich, took place on June 1. From the Report of the Astronomer-Royal to the Board of Visitors, read on that occasion, we learn that the computations for the Nine-year Catalogue of 2,263 stars, including some supplementary investigations, were completed in the course of 1877. The catalogue, which comprises the observations of stars made from 1868 to 1876, is drawn up in the same form as previous catalogues, the only noteworthy alteration being the addition of another decimal place to the right ascensions and their annual precessions, so that the right ascensions are thus made to correspond more nearly with the polar distances as regards the degree of accuracy exhibited. Some investigation has been made of the systematic errors in right ascension, depending on the assumed places of the clock-stars. A correction of the assumed co-latitude has also been deduced, and the result of the new determination based on all the observations of circumpolar stars is stated to be 38° 31' 21".40. The Nine-year Catalogue is intended to form Appendix I. of the Greenwich volume for 1876, while Appendix II. will consist of the continuation of the Astronomer-Royal's Numerical Lunar Theory. In the remarks referring to the latter the Astronomer-Royal mentions that a cursory collation of some of the terms with those known before had led to the supposition that there might be some error in the computations of the Annual Equation and related terms, but that a most jealous re-examination had detected nothing, and had confirmed his belief in the general accuracy of the numerical computations; that he could not yet venture to assume an error in Delaunay's theory, but that he remembered that the Annual Equation had given great trouble to the late Sir John Lubbock, who more than once had changed his conclusions as to its true value. Adverting to the reduction of the observations of the Transit of Venus, the Astronomer-Royal states that it soon became evident that the different stages of phenomena at ingress (and egress) must be most accurately discriminated, and that had been done by Captain Tupman with great care and with great general success; although Captain Tupman himself had been induced lately to modify his interpretation of the observer's language in one or two instances. Then it became evident that in one instance there was indubitably an error of one minute in time, and suspicions arose of a similar error in other observations. Finally, a Report

had been made to the Government on July 5, giving as the mean result for mean solar parallax 8".76, the results from ingress and from egress, however, differing to the extent of 0.11". A more complete calculation by the Astronomer-Royal himself had given sensibly the same result, liable to no error except from the interpretation of observers' language. All had subsequently been re-examined by Captain Tupman; different interpretations had, in a few instances, been put on the records; several observations from colonial stations had been combined; instead of using different phases in the observations, attempts had been made to ascertain the one phase "contact of limbs;" the notes of a few unpractised observers had been rejected; and the result for parallax had been increased to 8".82 or 8".83. Of the numerous photographs taken at the various stations, the Astronomer-Royal says that they had been carefully measured by Mr. Burton and re-measured by Captain Tupman, and that the measure of photographic distortion had been well ascertained, but that the results from photography had disappointed him much. The failure had arisen, perhaps, sometimes from irregularity of limb, or from atmospheric distortion, but more frequently from faintness and from want of clear definition. Many photographs, which to the eye appeared good, lost all strength and sharpness when placed under the measuring microscope. It had once been remarked to him, "You might as well try to measure the zodiacal light." A final result 8".17 had been obtained from Mr. Burton's measures and 8".08 from Captain Tupman's.

CHEMISTRY AND MINERALOGY.

New Minerals from Laangban.—A number of new and interesting mineral species from this locality have been described by A. E. Nordenskjöld (*Jahrbuch für Mineralogie*, 1878, 206). Atopite is the name given to a yellowish-brown or resin-brown, semi-translucent mineral which possesses the following composition:—

Antimonic acid	72.61
Lime	17.85
Iron protoxide	2.79
Manganese protoxide	1.63
Potash	0.86
Soda	4.40

100.04

The antimony appears to be present in the form of the higher oxide of that metal; and the numbers correspond with the formula $2\text{RO}, \text{Sb}_2\text{O}_5$. Monimolite and romeite are the minerals most closely allied to the new species; it differs from the former in containing no lead oxide and a larger proportion of antimonic acid, and from the latter in the ratio of base to acid, and in the fact that all the antimony is present as antimonic acid. Atopite is found at Laangban disseminated through hedyphane, which occurs in fine veins and layers in rhodonite. It crystallises in regular octahedra, and has a hardness of 5.5-6.0, and the specific gravity of 5.03.—Ekdemite is a coarsely crystalline mineral of a bright yellow colour, with a faint greenish tinge; in thin plates it is translucent, and is uniaxial and exhibits a distinct basal cleavage. The hardness is 2.5-3.0, and the specific gravity = 7.14. The solution of this mineral in acid reduces potassium permanganate. A pure specimen of ekdemite was found to possess the following composition:—

Lead oxide	58.25
Lead	23.39
Chlorine	8.00
Arsenious acid	10.60

100.24

These numbers indicate the formula $5\text{PbO}, \text{As}_2\text{O}_3 + 2\text{PbCl}_2$ as that of the new species. The mineral occurs, imperfectly foliated, in mangano-calcite, and as greenish-yellow deposits encrusting it. The author also found at Laangban small

lemon-yellow granules enclosed in the calcite which fills the cavities of a resin-brown coloured garnet; these granules contain arsenic, lead, and chlorine, but a satisfactory analysis of them could not be performed from want of material. He states that they crystallise in the rhombic system, and, regarding them as ekdemit, he believes the new mineral to be dimorphous.—Hydrocerussite is a white mineral enclosing native lead; it appears to be a hydrated lead carbonate having the composition represented by the formula $2\text{PbO} \cdot \text{CO}_2 + \text{H}_2\text{O}$.—Hyalotekite is a white or pearl-grey, semi-translucent mineral possessing a coarsely-crystalline structure, and cleaving in two directions lying 90° or nearly 90° apart. It is easily fusible, and is insoluble in hydrochloric acid and sulphuric acid. An imperfect analysis showed it to contain the following ingredients:—

Silicic acid	39.62 per cent.
Lead oxide	25.30 "
Baryta	20.66 "
Lime	7.00 "
Loss on ignition	0.82 "
Alumina, potash, &c.	not determined.

In appearance it very closely resembles a greyish-white felspar, and it occurs associated with hedyphane and schefferite.—Ganomalite is the name which was given by the author in 1876 to a lead silicate occurring at Laanghan. As it has recently transpired that certain specimens which were believed to be ganomalite contain no lead whatever, and are in reality tephroite (manganese silicate), Nordenskjöld has published fuller details and an analysis of the mineral. Ganomalite occurs massive associated with tephroite, which it so closely resembles that any specimen under examination should be tested by the blow-pipe. It is white or greyish white, possesses marked doubly refractive power, has a hardness of 4.0, and the specific gravity 4.98. When heated with soda in the reducing flame, the yellow crust on the charcoal and the reduced metal indicate the presence of lead. The composition of a specimen of this mineral was found to be:—

Silicic acid	34.55
Lead oxide	34.89
Manganese protoxide	20.01
Lime	4.89
Magnesia	3.68
Alkalies, &c.	1.86

99.88

On one specimen, which appeared to be ganomalite in the crystallised condition, the angle between two planes of cleavage was found to be $104^\circ 33'$. The last of the minerals mentioned in this interesting paper has been termed jacobsite. It has strongly developed magnetic characters, and contains, in addition to some constituents which are apparently accidentally present, the following oxides:—

Iron oxide	58.39 per cent.
Manganese oxide	6.96 "
Manganese protoxide	29.93 "
Magnesia	1.68 "

The formula of jacobsite appears therefore to be $\text{MnO} (\text{Fe}_2\text{O}_3, \text{Mn}_2\text{O}_3)$.

Adamite.—This mineral, a zinc arsenate, hitherto met with at Chanarcillo, Chili, and the Mine de la Garonne, has been found by Laspeyres in the calamine deposits of Laurium. It forms small crystals of a greenish hue, and occurs in the cavities of the rose-red or reddish massive ore of the Greek mines, associated with arseniosiderite, crystallised smithsonite, and sometimes with mimetite. Its crystallographic characters were found not to differ materially from those of the specimens of adamite from Chanarcillo. Braun draws attention (*Jahrbuch für Mineralogie*, 1878, 188) to the interesting group of minerals, more than twenty in number, occurring in the Laurium beds, and points out the advantages which would accrue to science if they could be examined *in situ* by a good mineralogist. The ore which is now being raised is calcined before it is shipped,

and the minerals associated with the calamine are consequently destroyed.

The Reduction of the Chlorates.—Tommasi finds that dilute solutions of the chlorates of copper, lead, sodium and barium are not reduced by sodium amalgam; zinc and sulphuric acid, on the other hand, effect a complete reduction; while zinc alone removes the oxygen in part only. Copper chlorate is partially reduced by cadmium, aluminium, and iron. Lead chlorate is only reduced by aluminium; mercury chlorate is not acted upon by zinc, sodium amalgam, tin, aluminium or copper. Free chloric acid is not reduced by sodium amalgam; zinc and sulphuric acid, however, remove the whole of its oxygen. Zinc alone in contact with chloric acid was found, in 100 hours, to have reduced 14 per cent. of the acid (*Ber. deut. chem. Gesell.*, Berlin., xi., 345).

Absorption of Water by Sodium Hydrate and Calcium Chloride.—Müller-Erzbach describes an interesting experiment (*Ber. deut. chem. Gesell.*, Berlin., xi., 409) made for the purpose of testing the relative attractive force of these substances for water. He placed a tube filled with solid sodium hydrate in communication with a similar one containing solid hydrated calcium chloride, the free ends being carefully closed. After the lapse of two months he found that the tube containing the chloride weighed 15 mg. less, and that filled with soda 16 mg. more, than at the commencement of the experiment. To completely effect the removal of moisture from a gas by means of calcium chloride appears an impossibility. The attraction for water exhibited by potash appears to be intermediate between that of the substances mentioned.

A New Product of the Oxidation of Lead.—Red lead, as is well known, is prepared by heating litharge (lead oxide) in a fine state of division to 500° in a current of air. The oxide slowly takes up 2.3 per cent. of its weight of oxygen, and is converted into an oxide represented by the formula Pb_3O_4 . Dumas regarded this substance as a compound of lead oxide and lead peroxide ($2\text{PbO} + \text{PbO}_2 = \text{Pb}_3\text{O}_4$); Berzelius, on the other hand, believed it to consist of lead oxide and lead sesquioxide, and to resemble magnetic oxide of iron (Fe_3O_4) in point of constitution. Although he did not succeed in isolating the sesquioxide, it has now been shown by Debray (*Compt. rend.*, 1878, lxxxvi., 513) that such an oxide can under certain conditions be formed. When lead peroxide is heated to 440° a brisk evolution of oxygen is observed to take place; after the lapse of four or five hours the substance is entirely converted into red lead. If the lead peroxide be heated to 350° gas is plentifully evolved, but the action very soon ceases, and a product is obtained having exactly the composition of lead sesquioxide. It is a greenish-brown powder, which, both in properties and in point of composition, stands intermediate between red lead and lead peroxide. It can also be produced by heating lead oxide, or, what is better, lead carbonate, at 350° in a current of air or oxygen. The cause of the failure of the earlier chemists to isolate this oxide is clearly to be traced to their having employed too high temperatures.

PHILOLOGY.

At a meeting of the Society of Biblical Archaeology on Tuesday, June 4, an important paper was read by the Rev. W. Houghton "On the Hieroglyphic or Picture Origin of the Characters of the Assyrian Syllabary." After adducing some evidence to show that written language probably originated in pictures representing objects or ideas, the author gave a few instances of the fact from ancient Chinese characters, and then passed on to trace some of the characters of the Assyrian syllabary to their primitive pictorial forms. Of the 522 characters given in Sayce's *Grammar*, very few indeed of the simple characters exhibit their

primitive forms; the composite characters, on the other hand, often reveal their origin. It is only when we go back to the archaic forms of the simple characters that their primary form and meaning can in many cases be discovered. Thus, the character which represents the "domestic ox" may be shown to be the picture of that animal's head, while the character which denotes "the wild bull," or *Bos primigenius*, was originally the head of an ox conjoined with an ideograph denoting "country." Among other characters analysed and explained by Mr. Houghton were the ideograph of "fire," which he traced back to a combination of wood, a fire-machine and sparks of fire; the ideographs of "foot" and "yoke," traced back to the pictures of a saadled foot and a pair of fetters; and the ideograph of "rest," originally represented by the picture of the sun setting behind a mountain. A specimen-page of a list of the cuneiform characters under their different forms—archaic, linear, hieratic, later Babylonian, Assyrian, hieratic Assyrian, Protomedic, and Susian—with a column in which the hieroglyphics out of which they had come are explained, was circulated among the members of the society. The specimen-page belongs to a work which is being written by Mr. Houghton, and is to be published by Messrs Bagster and Sons.

Wörterbuch der ostfriesischen Sprache. Von J. ten Doornkaat Koolman. Heft 1.-3. (Norden: Harm. Braams.) This dictionary of the important East-Frisian dialect promises to be a very elaborate one, the end of the third part bringing it only down to "Daksel." It is, however, very much to be regretted that this breadth of treatment has been lavished mainly on long-winded etymological discussions, which seem to take up at least two-thirds of the work. The author would have done better to publish his etymologies in a separate form, instead of tacking them on to a dictionary of a so-little studied dialect as East-Frisian, where the general student can be hardly expected to seek them. It is now generally admitted that the first business of dialectologists is to present the actual dialect itself as fully and accurately as possible, in a careful phonetic notation, and with full examples of every form and meaning. So far as can be judged from what has appeared of the work, the phonetic notation seems to be hardly minute enough to satisfy the requirements of the present day; it certainly has not the thoroughness and consistency of such a system as that adopted by Winteler in his *Kerenzer Mundart*.

Einführung in das Studium des Angelsächsischen (Grammatik, Text, Übersetzung, Anmerkungen, Glossar). Von Karl Körner. Erster Theil: Formenlehre. (Heilbronn: Henninger.) The work of which the present brief grammar (67 pp.) is the first instalment aims at supplying the want of an elementary introduction to the study of the oldest period of the English language, especially from a scholastic point of view. The grammar consists mainly of a sketch of the inflections, with a few scattered remarks on the syntax, and a few introductory ones on the history of the language and the phonology. What strikes us, especially in a German work, is the extraordinary meagreness of the treatment of the latter subject, which is summarily dismissed in two pages and a-half! A considerable portion of this narrow space is further taken up by superfluous remarks on the punctuation of the MSS. and other subjects which are of no interest whatever for ordinary students. The vowel-changes are dismissed in the following summary style: "Die Vocale werden oft unter einander vertauscht, so dass ein und dasselbe Wort in der verschiedensten Orthographie sich findet." As examples are given, among others, *man* and *mon*, *eōwan*, *iōwan*, *iewan*, without any hint of the fact that many of these different forms really belong to distinct periods of the language. The statement that *ange* interchanges with *enge* is quite incorrect: the former is the adverb, the latter the

adjective. Nor does *æfen* ever appear as *æfen* in West-Saxon texts, except by a mere slip of the pen. All this really amounts to a return to the chaos of a hundred years ago: it cannot be too strongly urged that an intelligent knowledge of Anglo-Saxon is an impossibility without a previous mastery of the elements of its phonology. In the consonants we are told that consonants are sometimes dropped, so that, for instance, *cūðe* stands for *cundē*, *pēn* for *pēgn*, &c. The beginner might infer from this that the form *cundē* actually exists side by side with *cūðe*. The author seems to be more at home among the inflections, although his want of attention to the chronology of the language often tempts him to draw conclusions from isolated forms in late MSS. which are, to say the least, extremely dubious. It is especially dangerous to base any inductions on the extremely corrupt texts of the poetry, many of which were written by scribes who only very imperfectly understood what they wrote. Thus we find (p. 8) the old delusion about a genitive in *-as*, although this form never occurs in old MSS. Indeed, the mere fact of such forms as *dages* (*-as*) being the only ones in the very oldest eighth-century glossaries is enough to prove the impossibility of such a genitive as *-as*, for if it had been retained till after the general change of *a* into *e*, we should have had **dages* through the whole range of the language, just as we have the acc. *cere*, &c.: the form *dages* unavoidably postulates a prehistoric **dages*. Almost equally dubious is the instrumental in *-g* (p. 7). In his remarks on the *tenses* the author has called attention to an interesting use of the preterite for the present in a continuous, half-perfect sense, which he also finds in the well-known passages of *Beowulf*: "Ic *was* endesæta, ægwearde heold." "Mihig god manna cynnes weold," &c.; and several other original observations will be found scattered through the work.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 28.)

MAJOR-GEN. LANE FOX, F.R.S., V.-P., in the Chair. Mr. Hyde Clarke exhibited a carved stone object which was considered to have come from Central America.—Col. Paske read a paper on "Buddhism in Little Tibet." After a brief description of the route through the Kangra and Kulu valleys to the high mountain passes leading into Lahore and Spiti, the paper gave particulars of the physical features of those countries, their products, &c., with some account of the habits and customs of the people, concluding with observations on Buddhism. Col. Paske gave an explanation of the modified form of Buddhism prevalent in the provinces of Little Tibet, and brought to notice the ritual and religious customs of the Lamas or Buddhist priests, described his visits to Buddhist monasteries, exhibiting specimens of Buddhist ritualistic instruments and other curiosities, with a small painting representing the *Triumph of Buddhism*, executed by a Lama recently arrived from Lhasa.—Mr. Brabrook read a paper by Mr. Alfred Simson, entitled "Notes on the Piojés of the Putumayo." A tribe of Indians occupying the middle and lower Aguarico and a considerable stretch of the left bank of the Napo, are known as the Santa-Maria Indians or Piojés, from the word in their language *pioje*. They speak the same language and have several traits in common with the Indians inhabiting the borders of the Upper Putumayo, who seem to have no special appellation, but whom Mr. Simson proposed to call the Macaguajes, or Piojés of the Putumayo. Mr. Simson's experience of these Indians extended only to those living on the banks of the main stream, during long journeys with a number of them selected from different villages, and visits and sojourns in most of these villages. Their dwellings, religion, and customs were fully described. Mr. Simson also communicated a "Vocabulary of the Zaparo Language."

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, June 4.)

PROF. FLOWER, F.R.S., V.-P., in the Chair. The Secretary read a Report on the additions that had been made to the Society's Menagerie during the month of May.—Mr. Sclater exhibited a young speci-

men of Temminck's Manis (*Manis Temminckii*), and read a note describing the habits of this animal in captivity by Mr. F. Holmwood, Assistant Political Agent at Zanzibar. He also called attention to the extraordinary mimicry of the true *rectrices* by the elongated upper tail coverts in *Ciconia maguari* and *C. episcopus*, as observable in the living examples of these birds in the Society's Gardens.—Mr. E. R. Alston exhibited, on behalf of Dr. Elliott Cones, two specimens of *Synaptomys Cooperi*. To this species—the type of *Synaptomys*, proposed in 1867 by Prof. Baird as a subgenus of *Myodes*—full generic rank had been accorded by Dr. Cones in 1874. The present specimens were, so far as was known, the first typical specimens sent to Europe.—Prof. Huxley read a memoir on the cray-fishes, in which he gave a review of the various generic divisions of this group of Podophthalmous Crustacea, and pointed out how remarkably these divisions corresponded with their geographical distribution.—Prof. W. H. Flower exhibited the skull of a two-horned rhinoceros from Tipperah, and read a note on the peculiarities of its structure.—A communication was read from Messrs. Godman, Salvin, and Druce, containing a catalogue of the Lepidoptera collected by Mr. S. N. Walter in the Island of Billiton. Messrs. Godman and Salvin also read a list of the butterflies collected in Eastern New Guinea and some neighbouring islands by Dr. Comrie, during the voyage of H.M.S. *Basilisk*.—Mr. A. G. Butler read a paper containing the description of a new species of the orthopteran genus *Phylloptera* from Madagascar, which he proposed to name *Phylloptera segonoides*.—Messrs. Sclater and Salvin read a Report on the collection of birds made during the voyage of H.M.S. *Challenger*. The present communication, forming the eleventh of the series, contained a description of the Steganopodes and of the Impennes. Of the first group the collection contained thirty-three specimens belonging to eight species; of the second, thirty-seven specimens belonging to six species.—Prof. E. Ray Lankester read a paper in which he gave an account of the structure of the hearts of *Ceratodus*, *Protopterus*, and *Chimaera*, with an account of certain undescribed pocket-valves in the conus arteriosus of *Ceratodus* and of *Protopterus*.

CHEMICAL SOCIETY.—(Thursday, June 6.)

DR. GLADSTONE, President, in the Chair. The following papers were read:—"Analogies between the Action of the Copper-Zinc Couple and occluded and nascent Hydrogen," by Dr. Gladstone and Mr. Tribe. The authors have observed that finely-divided copper charged with hydrogen converts nitre into potassium nitrite and ammonia, and reduces potassium chlorate to chloride. The copper-zinc couple converts nitrobenzol in aqueous solution into anilin, a reaction which the authors have utilised for the detection of small quantities of nitrobenzol. The action of palladium-hydrogen, platinum-hydrogen, and carbon-hydrogen on various substances have been investigated and compared with the action of the copper-zinc couple. During the reading of the paper, Dr. Russell took the chair.—"On the Alkaloids of the Aconites, Part III.," by Dr. Wright and Mr. Luff. The authors have continued their researches on these alkaloids, and in the present paper investigate the saponification, &c., of aconitin and picroaconitin, and have obtained two new bases, aconine and picroaconin; acetyl and benzoyl derivatives of several of the bases have been formed. The authors draw an important practical conclusion from their work: that it is quite possible to obtain crystallised alkaloids of constant composition from *A. ferox* and *A. napellus*, instead of the amorphous preparations which are now sold, and which often contain 40 and even 90 per cent. of bases more or less inert.—"On the Alkaloids of the Veratrums, Part I.: Alkaloids of *Veratrum sabadilla*," by Dr. Wright and Mr. Luff. After discussing the conflicting statements which have been made by previous observers, the authors give details of the process of extraction, which consisted in digesting the crushed seeds with alcoholic tartaric acid, evaporation and extraction by numerous and prolonged shakings with ether. Three alkaloids were obtained: veratrine ($C_{27}H_{45}NO_{11}$), which on saponification splits up into veratric acid and a new base, verin; cevadin ($C_{22}H_{35}NO_6$), splitting up on saponification into cevadic acid (methylecrotonic acid) and cevin; cevadillin ($C_{21}H_{33}NO_6$), which does not crystallise or form crystalline salts.—"On the Action of Hydrochloric Acid upon Chemical Compounds," by J. W. Thomas. The

author has examined the action, in several ways, of hydrochloric acid on many salts—nitrates, sulphates, tartrates, citrates, chromates, oxalates, &c.—"On the Action of Oxides on Salts, Part I.," by Dr. Mills and Mr. Wilson. The object of the authors was to determine the law in consequence of which the action of oxides on salts leads in general to the formation of other oxides derived from the salts in question. They have studied the action of tungstic, silicic, and titanous oxides on potassic carbonate at a high temperature.—"On a New Test for Glycerin," by Dr. Senier and Mr. Lowe. This test is founded on an observation of Iles, that borax when treated with glycerin gives to a Bunsen flame the green colour characteristic of boracic acid. By means of this test one-tenth per cent. of glycerin was detected in beer after concentration, &c.—"On Ammonium Triiodide," by G. S. Johnson. The author has prepared this substance by dissolving iodine to saturation in a strong aqueous solution of ammonium iodide, and by stirring crystals of ammonium iodide and iodine with a small quantity of water till the resulting black liquid refused to dissolve more of either ingredient. The liquid on evaporation over sulphuric acid gave dark-blue prisms of the substance in question, slightly deliquescent, and possessing a specific gravity of 3.749.

LIBRARY ASSOCIATION.—(Friday, June 7.)

ROBERT HARRISON, Esq., Treasurer, in the Chair. Mr. Ernest C. Thomas was elected to the joint-secretaryship vacant by the resignation of Mr. E. B. Nicholson.—A paper was read on "The projected Universal Catalogue," by Mr. W. E. Axon.—Mr. E. B. Nicholson exhibited and explained a specimen of the card-catalogue used in the Ecole des Langues at Paris.

FINE ART.

SMITH'S BRITISH MEZZOTINTO PORTRAITS.

British Mezzotinto Portraits; being a Descriptive Catalogue of these Engravings, from the Introduction of the Art to the beginning of the present Century, &c., &c. By John Chaloner Smith, B.A., M.B.I.A., M. Inst. C.E. Part I., *Adams to Faber*. (London: H. Sotheran & Co., and J. Nosedá, 1878.)

"MORE than two centuries have elapsed," says Mr. Chaloner Smith in his Preface, "since the introduction into this country of the newly invented method of mezzotinto engraving. From that time it was rapidly developed here, and was practised to an extent and with a skill and success not attained to elsewhere, so that it may justly be denominated 'our national art.'" Indeed, on the continent of Europe the art which we call mezzotint is almost as well known under the name of *manière anglaise* as under its more usual name of *manière noire*. The best known of the early mezzotint engravers, such as Blooteling and the Fabers, were foreigners working in England, or for the English market; but when once a native school arose the foreigners were distanced, and no Dutch, or German, or French names can be put for a moment by the side of those of the Watsons, Valentine Green, J. R. Smith, and the many English masters of equal fame. It is perhaps to be regretted that Mr. Smith has not prefixed to his work a short historical summary of the progress of the art; for with the mode of arrangement which he adopts—viz., by engravers placed alphabetically—it is not possible to gain a consecutive view of the history of mezzotint from the book itself. It would have been interesting, for example, if Mr. Smith had undertaken to vindicate the claims of mezzotint to the place of our national art

by showing how, under the fostering care of Alderman Boydell, "the small number of eminent engravers, most of them foreigners," of whom that patriotic citizen speaks, gave way to the brilliant group of English artists with whose names mezzotint is now and for ever identified. He has not chosen, however, to do this, and perhaps it is not to be asked of the maker of a catalogue on this scale, who may fairly demand of his readers that if he gives them the facts they must do their generalising for themselves. Certainly of preface and introductory matter Mr. Smith has been most sparing. Even on the bibliography of his subject he has little to say, and seems to write for those who are already well acquainted with what Granger, Bromley, and Evans have done in the same line. We need only say that, in defending the mode of classification which he has adopted, Mr. Smith has succeeded in an easy task. No one in these days would wish for a catalogue arranged by personages or artists rather than by engravers, or would think of returning from the principle of Bartsch to the principle of Granger.

The design of the author, then, is to give in four stately volumes, of which the first is before us, a complete account of "all mezzotint portraits published in England, Scotland, or Ireland down to the early part of the present century, not including those by engravers, such as S. W. Reynolds and Charles Turner, whose principal works were produced at a more modern date." Together with the account of the portraits he gives a few chronological notes both on the engravers and on the persons represented; and each article includes an account of the different "states" of the portrait. It is evident that such a work, if it is to be at once accurate and complete, demands the most arduous labour and the widest and closest observation. It is the sort of work that would be attempted by no one but an enthusiast, and carried through by no one but a man of infinite patience. Mr. Chaloner Smith has certainly both these qualities to a great degree, and the imperfections of his book are perhaps due rather to his circumstances than to himself. A civil engineer living in county Wexford cannot, unless by a miracle, write as satisfactory a catalogue as the curator of a great museum; no private collection, however complete (and Mr. Smith's is said to be very complete), is large enough for the purposes of a definitive list of this kind. A few examples will show what sort of deficiencies are to be found in this book.

Take the engravings after Richard Earlom. Mr. Smith does not mention one of the most beautiful of the portraits in Boydell's *Houghton Gallery*, "A Lady Reading, after F. Boll (sic)" (1775). Of No. 36, *James, Duke of Richmond*, he gives two states only. The British Museum has one before any letters whatever. Of No. 16, *William Henry, Duke of Gloucester* (Hamilton), a state undescribed in the catalogue exists, with an *etched* inscription. Of No. 44, the very interesting print of the 1771 *Exhibition of the Royal Academy*, there is no mention of the first state, with an inscription quite different from that given by Mr. Smith. In the account of engravings by that charming

artist, W. Dickinson, several imperfections may be noticed. The date given for the first state of the portrait of *David Garrick* (after Pine) is May 10, 1778. In the British Museum impression it is December 1, 1776. In No. 28 (*Jane, Duchess of Gordon*, after Reynolds) a curious mistake occurs which Mr. Smith should have noticed. The first impressions have "publish'd Feb' 29th, 1775"—which, as 1775 was not leap-year, was an impossible date. Afterwards the inscription was altered, in some impressions to March 1, and in some to February 28. Mr. Smith only mentions the last. Of No. 50 (*Dr. Mudge*) a state exists before any letters, Mr. Smith only noticing the state with dotted inscription. In No. 95, of which he notes three states, he omits one (Brit. Mus.) earlier than any of the three, and without the name "Lydia."

In his descriptions of the plates of the two Fabers, Mr. Smith is far in advance of anything that has previously been done. Here also, however, a few instances picked almost by chance from the British Museum collection have shown him to be not altogether accurate. Of the younger Faber he says "he does not appear to have issued proofs before letters, as those met with in this state are seldom quite finished." But of three casually examined by us (Nos. 152, *Arutin George*; 266, *Anne, Princess of Orange*; 293, *Alexander Pope*) the British Museum has finished examples before any letters, unmentioned by Mr. Smith; and no doubt a more thorough search would have revealed many more.

Mr. Smith does not seem to have a keen literary sense, or a keen sense of humour. Otherwise he would not have been content to speak of the inimitable translator of Aristophanes, John Hookham Frere, as "distinguished for his clever literary productions;" or to have left the paragraph in which he gives an account of *Jane, Duchess of Gordon* (p. 181), as we find it:—"She was also most careful in the education of her children; three of her daughters became duchesses."

It is not to be forgotten that this book, like all those which make great numbers of statements of fact, is one that is very difficult to write and very easy to find fault with. It is evidently the fruit of years of labour, of labour for which all lovers of mezzotint—and they are a numerous and increasing band—will be grateful to the author. It is a book that will certainly be accepted as the authority on the subject, and it is not likely to be superseded for a very long time. But precisely for that reason it ought to be carefully tested, and those who are able to offer any of those "additions and corrections" which the author frankly invites ought not to hesitate to offer them. The present writer has selected for comparison, almost at random, some fifty or sixty portraits described by Mr. Smith, and he is bound to say that he has found the errors of description more numerous than he had expected.

T. H. WARD.

THE INTERNATIONAL EXHIBITION, PARIS, 1878.

(Second Notice.)

THE effect of State patronage is conspicuous in the French section, where *la peinture officielle* predominates, just as it predominates every first of May in the Paris Salon. Each of the many rooms devoted to French painting shows vast works, compositions which sometimes occupy whole walls, all abounding in proofs of intelligence and skill, some sustained by high ambition, and some distinguished by indisputable talent. In other sections this kind of work is rarely seen, while in some it is totally absent. America, Sweden, Denmark, Holland, Italy, Spain, Switzerland and Greece do not present a single example of this class deserving special notice; United Germany, from which one would naturally expect a great deal, has but one, and that not important—Gebhardt's *Last Supper*; Austria-Hungary, on the other hand, not only challenges attention with Herr Makart's gigantic canvas, *The Entry of Charles V. into Ghent*; but Matejko's *Recantation of Galileo*, Gyula's *Baptism of a Heathen Prince*, and L'Allemand's *Laudon*, 1759, all demand serious consideration; in our own section Mr. Leighton's *Elisha* stands alone; lastly, Norway puts in a claim with the *Adam and Eve* of Heyerdahl. Of Russia and Belgium I cannot now speak, for twenty days after the opening of the exhibition these divisions were still closed, the Belgians being very anxious, it was said, to outdo all the rest in upholstery; but this is the less to be regretted since Russia sends only an insignificant number of works, and Belgium forms, in truth, but a branch of the French school, and is regularly represented in the yearly Salons of Paris.

Heyerdahl, whose *Adam and Eve* expelled from Paradise hangs in the Norwegian section, dates from Munich, and most of the painters of Norway have been trained either at Munich, Düsseldorf, or Paris. This *Adam and Eve* looks like the work of a very young man, and if so it is deserving notice. There is something truly lamentable in the abject shivering misery of these two hapless creatures, something singular and strange in the types selected; and, moreover, this sadness and strangeness and wretchedness seem to have come to the painter unforced. There are three kinds of sentiment which we soon begin to recognise in works of art: first, that which is most common—the sentiment which the painter has consciously willed to have, and which generally results in grimace, and is worth just nothing at all: the sentiment of Bouguereau, for instance; secondly, there is that which is the fruit of experience, which is burdened with the results of long labour and profound study: the sentiment which one sees in M. Gaillard's work, and which makes one say at once, "This man breathes, eats, drinks, and sleeps with the masters of his art, and his spirit is impregnated with the seeds of their life;" and this second class of sentiment is rare, but there is a third sort, and that is rarer still. No will can tame it, no learning, no communing with the past, no feeding on high thoughts in the present, will bestow it. It is a gift from unseen forces, and it comes unsought. Neither he who has it nor we who recognise its presence can tell why it should be there; we see its manifestation and that is all. Something of this gift, just something, is perhaps discernible in this *Adam and Eve* of Heyerdahl's, which is full of imperfection and incompleteness, and weak, it seems to me—wanting firmness in practice and certainty of knowledge, so much so that it may seem odd that one should pause beside it, and yet one does pause, and that with a sentiment of pity.

Now, one feels no pity, no sense of tragedy, when, on entering the cold black-and-green room of United Germany, one turns to Gebhardt's *Last Supper*. It does not, indeed, raise a laugh such as is excited by the pretentious contortions and grimacing of the personages who figure in his smaller picture of *The Crucifixion*; for the *Last*

upper contains honest work, and gives evidence of some sincerity of intention: it does not attract the eye by any signs of a desire for beauty either of form or colour, it is a dull, steady, careful effort to put in practice conventions carefully got by heart, but if it is absolutely devoid of feeling it is at least respectable and does not offend by any affectation of unreal sentiment.

In this respect M. Bouguereau is one of the worst offenders, because he is one of the most ble. With him all is artificial—artificial colour, artificial light and shade, artificial stuffs, artificial sentiment—and in this assemblage of unrealities M. Bouguereau is eminently at home; he handles them with a consummate ease and skill which would perhaps forsake him should the least little bit of inconvenient truth intrude. His half-dozen devotional pictures, *Vierge Consolatrice*, *Pietà*, *La Charité*, &c., &c., all ranged in a row, recall Bertall's "Boutique pour tableaux religieux." "Des auréoles sur fond d'or," says the dealer; "c'est plus riche, mais plus cher. Je pourrais vous assortir à moitié prix des petites auréoles rés-convenables, ocre jaune et jaune de Naples." But M. Bouguereau can afford to reject yellow ochre and Naples yellow; he does not work at half price, he commands his market, and the halos of his Blessed Saints and Virgins are all *sur fond d'or*. The assortment which his shop contains is intended only for full purses, for those whose habits of life are cast in the mould of fashionable elegance, for women who would be as much ashamed of a shabby crucifix as of a lover who was not *à la mode*; and it must be allowed that M. Bonnat's *Christ* of the Palais de Justice would look as out of place in the charming upholstery of their oratories as the ruffian of the Assize Courts himself in their drawing-rooms. A bit of terrible fact would shock and embarrass M. Bouguereau's public no less than himself; truth must be "well-strained" to please; and, fortunately, now that he is in possession of the mysterious receipt which enables him to return from a two months' holiday with seven or eight large canvases complete, there is no fear of the necessary supply running short.

Should not such work as Gebhardt's, which is infinitely inferior in point of talent, rank higher than such work as Bouguereau's? Both are necessarily based upon certain conventions. Bouguereau's Virgins are done to match the conventions of the fashionable society of the day, but Gebhardt's *Last Supper*, utterly uninteresting as it is, is at least produced according to rules which save for their object, not the pleasing of a small class of lookers-on, but the worthy rendering of the subject. In this lies the merit of purely academical work such as Lematte's *Orestes and the Furies*, which makes no pretension to anything except that which can be learnt and practised with the exercise of patience and steady honest labour. Orestes must look as uncomfortable, and the Furies as furious, as is consistent with the general lines of a carefully-studied composition; and the drawing must be thorough, and the choice of forms as good as possible, and the painting solid and free from tricks—in short, the whole work must be an example for soundness of method; the result is not likely to be very entertaining, perhaps, but on that very account there is the less risk that the young student should be led astray. This sort of work and class of aim has the merit, generally, of not being wanting in dignity, and the mere desire to do the work thoroughly well often issues in an adequate representation.

Sylvestre's *Locuste essaye en présence de Néron le poison préparé pour Britannicus* has this merit. It is not a work of imagination or invention, but it is a serious, studied, and thoughtful presentment of tragedy. This is not a little merit: it is not so easy even for a man of distinguished talent to achieve the serious and competent presentment of tragedy. As Charles Jacques said one day, looking at David's pictures in the Louvre, "It's all very well to chaff David's Romulus and Epaminondas;

it isn't given to every man to see Epaminondas and Romulus." To be dignified without pretentiousness is rare, and the slightest straining after effect is just as fatal to the tragic aspect of a scene, as the slightest straining after sentiment is fatal to the poetic character of a subject. The Germans are the worst offenders in this respect; but it is not they alone who in the effort to be dignified become ridiculously pretentious: M. Boulanger's St. Sebastian jumping up from behind a column and shouting "Bo" at the Emperor Maximian is a grievous specimen of bathos. St. Sebastian, it is said, after his first martyrdom, hid himself in the Imperial palace, and as the emperor was on his way to a solemn sacrifice, he suddenly rose before him, and cried in grave tones, "Maximian, I have returned from the dead to tell thee that the day of vengeance is at hand." This is the scene which M. Bouguereau, in spite of the best intentions, has turned into comedy. St. Sebastian has of course been meant to be very terrible, but his screams and grimaces irresistibly recall the grotesque head of a peasant's tobacco-pipe. We need only look at this work in order to see that learning and ability and skill will not suffice even for the merely adequate treatment of a serious historical subject: something more is required; it is necessary to possess, not only an absolute sincerity of intention, but a certain power and vigour such as Georges Becker evidences in his *Rispa protecting the Bodies of her Sons from the Birds of Prey*.

Rispa, furious with grief and despairing love, repels with her uplifted torch the attacks of a great vulture swooping downwards, her mourning garments of purple and yellow are blown backwards by the chill night wind, and above her head the gibbeted bodies of the seven sons of Saul swing terrible in the gathering darkness. There is a great deal worth study in this work. It is full of energy, the arrangement is admirable, the disposition of the dead bodies upon the gallows is a triumph of skill, and in rendering the oncoming sweep of the vulture, and the action of the brave woman by whom he is kept at bay, M. Becker shows considerable power of drawing movement. The picture looks remarkably well in its present position, seen at a level with the eye; and the same may be said of M. Benjamin Constant's *Mohammed VI., on May 20, 1543*, which seems to have gained rather than lost since its exhibition in the Salon: partly because, now that it is hung near the eye, one is less sensible of the emptiness of a great space in the foreground. When the picture was on the walls of the Palais de l'Industrie this empty space created the impression that the Sultan, like Mohammed's coffin, was suspended between earth and sky; it is possible also that the broadly effective and somewhat vulgar colour in which M. Constant indulges is improved by conditions which are fatal to works of a different order.

On all sides floods of brilliant out-door light pour through the vast uncurtained doors of the French section, and from the grey asphalt floors a reflection is thrown up which completely discolours most of the pictures. Very few, indeed, are able to stand such an ordeal. Regnault's *General Prim*, and what is more his *Execution without Trial*, which is exceedingly ill-placed, are both seriously affected, and the brilliant tone of the *Execution* is entirely destroyed. Here, it looks black, which it certainly is not when it hangs in the Luxembourg. Another sufferer from the same cause is M. Glaize. Perhaps the principal beauty of his admirably-composed picture *Fugitives* was the beauty of the moonlight tone and the exquisite discretion with which the values of local tints were rendered under this effect. The glaring daylight and grey reflections of the International have mercilessly transformed *Fugitives* into a monochrome drawing, which it certainly is not.

It is possible that M. Cabanel also may have some griefs on this head. His *Scenes from the*

Life of St. Louis, intended for a chapel of the Pantheon, do not produce a satisfactory impression in spite of the enormous learning and talent which they display. In the first compartment Blanche of Castile, sitting on a dais, and surrounded by priests and nobles, directs the education of her son; in the second and chief, St. Louis is seen enthroned to the left, and all his great civil reforms are symbolised in the scenes which take place around him, while his people look up from beneath in admiration and awe; in the third division is an episode of the king's unfortunate crusade—the Saracens, having slain their chief, do homage to his prisoner and offer him the command. It is impossible to pass over M. Cabanel's work, because it is so full of ability and knowledge. The group which forms the immediate centre of the large composition is in some respects remarkable for beauty. A sick woman is borne through the street on a stretcher; her bearers stop at the foot of the throne, and another woman, who accompanies her, bids her gaze on the king; she herself raises her feeble body, and, encircled fondly by the arms of her companion, turns her head and lifts her hands in a gesture full of nobleness and grace. The style of the drawing of the head and hands of this figure is well worth notice, the forms are so large, and at the same time so elegant; and for once the sober colour of the draperies of the group permits us to see the general outline, which in work of this class is, or should be, important. Unfortunately, M. Cabanel, in attempting to play the colourist, has throughout the rest of these designs totally destroyed the outline of his groups: the eye seeks in vain for something like a profile as it wanders over the extraordinary patchwork which the dresses of his personages present. The only chance of working this extraordinary diversity of hues into a general effect lay in a skilful employment of the illusion of light and shade—by renouncing, in fact, the strict conditions of mural decoration, and using the resources of the "picture," the line which is taken by M. Henri Lévy in his decorations for St. Merry. M. Henri Lévy does not pretend to be bound by the restrictions of mural decoration; his works are pictures divided into an upper and lower half, the scenes throughout being treated with wonderful talent and spirit. There is, indeed, one passage, the little moonlight episode in which Catulla is seen bearing off the relics of the saint, which proves that M. H. Lévy could, if he chose, treat his subject in a thoroughly monumental spirit; but the general purpose of his designs is that of effective pictorial display. In dealing with that very awkward problem, St. Denis's head, he has had a singularly happy inspiration: the saint rising in the clouds uplifts his arms and holds it just above where it ought to be. M. Laugée, whose thoroughly scholarly designs for the churches of St. Otilde and La Trinité are extremely ill-hung, in treating the same subject replaced the head, which the Saint held before him in his hands, by an outline which, although capable of successful interpretation as a bit of symbolism, did not satisfactorily explain itself.

On the screen, opposite to M. Henri Lévy's two paintings, hang M. Emile Lévy's three graceful decorations for a *salle de mariage*. Every figure in these three compositions is a separate study of physiognomy observed and delineated with a delicacy which is never wanting in charm. The third compartment is specially noticeable for the grace of its arrangement; unfortunately the colour, which in the studio was noticeable for its purity and refinement, is, in this ill-lighted corner, wholly lost. This is the more to be deplored as the showy work of M. Emile Lévy's talented namesake is seen to advantage, and the *Christ* and the *S. Vincent de Paul* of M. Bonnat, which hang close by, are thoroughly well placed. These two pictures of M. Bonnat are not only his two ablest works, but they are excellent examples of thoroughly modern treatment; in both we get the purely physical aspect of things rendered with great

power, and an absorbing determination to *faire vrai*.

The modern movement, which has so greatly modified the work both of Classicists and Romantists in France, has not, if we may judge by Makart, Matejko, and Gyula, yet reached the borders of Austria-Hungary. Of the three, Gyula has, perhaps, the most energetic attack, and more temperament and vigour; Matejko shows great sincerity of intention and much solid learning, backed by steady effort; but Makart decidedly knows best how to make an effective display of his varied acquirements. In his *Entry of Charles V. into Ghent* he has used up every resource of painting. The emperor dressed in white and sitting on a white horse occupies the centre, and this central mass of white is dispersed right and left by rows of pretty little half-naked girls, relieved against the masquerade dresses of those come to see the show. There is a general amusing flutter of gay clothes floating in misty *sfumato*. The scene is very cleverly put on the stage, but there is not a bit of really thorough execution anywhere, and the whole thing may be described as *l'ancien jeu*, but it is much more entertaining than Matejko, who I venture to say is really better worth looking at. E. F. S. PATTISON.

THE ROYAL ACADEMY EXHIBITION.

(Fourth and Concluding Notice.)

Water-colours. It is only when one begins to look with some particularity into the Water-colour room at Burlington House that one discovers it to contain, this year, a very tolerable proportion of the good things of the collection. One work is indeed uncommonly fine, and well capable of holding its own against any landscape on the walls. We refer to the *Moonlight Trip on the Thames* of Mr. Andrew MacCallum, which is hung by no means as its merits deserve. This is painted with great richness and strength: the darkness is powerfully dark, the struggling burst of moonlight splendidly brilliant in its rippled reflections. Mr. James Macbeth and Mr. T. Hampson Jones also exhibit landscapes of exceptional excellence. *A Sunny Day in the Highlands*, by the former artist, with a stage-coach progressing through the broadly-lit mountain-land, and the soil green with grass and ruddy with the fast-withering clumps of heather, condenses a great deal of space into very moderate boundary-lines. Mr. Hampson Jones seems to have studied to some purpose the works of Mr. Boyce: he is not, however, in any degree a servile disciple, but goes to nature for himself, and reproduces with great diligence what he sees. *From Winchelsea to Rye, a Summer Afternoon*, is very precise without being hard, and strictly literal yet not merely prosaic. The slope of the grassy bank in front, and the dark shadow which descends from it along the green meadow-land, usurping upon the domain of sunlight, show a hand of advanced and alluring skill. Miss Marcella Walker contributes one of the principal figure-pictures, with the motto:—

"The wanton troopers, riding by,
Have shot my fawn, and it will die."

The young mistress of the fawn holds the dying animal in her arms. This work is painted with a certain largeness of style, and especially with a warmth and right combination of bronzy or coppery hues, which give considerable promise; promise, not performance, is indeed the characteristic of the picture. A smaller work by this lady, *Neighbours*, is comparatively mature, and assimilates closely to the manner of her brother, Mr. F. S. Walker. Another clever lady is Miss Kate Greenaway, whose *Little Girl with Doll* ranks among her best productions—too monotonous, it must be confessed, in type of face, and in general artistic motive.

Mrs. Allingham is charming as usual in *The Robin's Song*; an old cottage-garden with an

apple tree being the principal object of sight. Under the name of *A Sussex Home*, Miss B. Patmore paints two dormice in the hollow of a moss-grown and ivied tree, and shows, as she has done before, a singular exquisiteness of hand for minutiae: the distance is rather too indistinct, and not in complete keeping with the character of all the foreground material. Miss Alice Squire, in *Little Barbara Lewthwaite*, with her pet lamb at its saucer in a wood, partakes of the amiable sweetness of manner proper to Mrs. Allingham and Miss Patmore: this is, indeed, a delightful scrap of rural simplicity, approximating to a still-life quality of execution. Miss Edith Martineau's *Study of an elderly lady* is careful and lifelike; and Miss Evelyn Redgrave paints *The Home Farm* very agreeably, with a pretty effect in the haloed contour of the sheep, as brought out in the lengthening rays of afternoon sun. We observe with interest the first appearance of Mr. A. Foord Hughes, a son of Mr. Arthur Hughes: his *Fire-side* is the work of a beginner, but of a beginner who paints with that grace of feeling and of presentment which his parentage might have warranted us in expecting.

Other superior exhibitors are:—Yeend King, *An Every-day Scene in Brittany*, laundry-work *à fresco*; Harry Hine, *Durham Cathedral*, pleasant and skilful, though some greater force of handling, especially in the foreground, would improve it materially; Pilbury, *The Hour when Twilight dies*, noticeable for aptness of touch in foliage; Holiday, *The Dust*; Curnock, *Driving down the Sheep, the Trefane, North Wales*, a very interesting treatment, with some elevated qualities of composition; J. C. Richmond, *Taranaki, New Zealand*; Thomas Wade, *A Farmyard*, with a somewhat Mulreadyish tendency in painting; Sydney Hall, *The Prince of Wales, with the Gaekwar of Baroda, witnessing the Elephant-fight*, the action of the huge beasts rendered with plenty of spirit; Claude Hayes, *Boat, Parsons, M^{me}. de l'Aubinière*, Hugh Wilkinson, *Towers*, L. P. Smythe, *Hartland*, Muckley, *Bancroft*, J. O. Long, *Bernard Evans*, Catherine Nichols, *Mrs. Backhouse*, Arthur Croft, *Constance Philott*, Aston, *Sherrin*, Lillingston, *Walter Stocks*, and E. R. White. Still-life is well represented by Constance Philip (the *Purple Iris* is really a grand piece of work of its class), Helen Angell (*Roses*), Spiers, *Pitts*, Owen Dalziel, *May Corkling*, and Allchin (*Wild Roses*, exceedingly pretty, though there is not adequate variety in the greens of leafage).

Drawings, Engravings, &c. Here, again, we find one exceptionally fine work, the chalk drawing of *Cyril Flower, Esq.*, by Mr. Sandys, which must, we should think, be alike satisfactory to the sitter, as doing justice to a remarkably correct and well-moulded profile, and to the artist, as showing forth his singular gift in draughtsmanship and accurate handling. The *Dowager-Lady Buxton*, by the same designer, is of equal though not so conspicuous excellence; a handsome face in the late autumn of life, kindly and observant. *Weary*, by Mr. Hanley, is a head of a little girl, very true in expression, and tenderly finished in execution. Etchings by Messrs. C. J. Watson, Herkomer, Ball, Fagan, Priolo, Heseltine, John Watkins, Lhuillier, Slcombe, and Mansel Lewis, should also be observed; the delicate line-engraving by Mr. Sherratt after a rather puerile picture by Mr. Storey; and, amid a very poor show of miniatures, the agreeable specimens contributed by Messrs. C. J. Basébé, E. Tayler, and Turrell.

Architecture. This section is, we think, quite as well filled as usual; the simple fact being that our architecture continues developing in picturesqueness and common sense, and that the Academy walls, as well as the streets of our principal towns, bear witness thereto. There is not, however, much to single out for critical discussion. We may mention—Hicks, *Proposed Cathedral, Truro*, a slightly example of Early Decorated Gothic; Champneys, *Design for Examination Schools for the University of Oxford*, *Elevation in*

High Street; Collcutt, *Wakefield Municipal Buildings, Design for Townhall, Barrow-in-Furness (second premium)*, and the same, *View of Tower*—this is dignified without being pretentious; Seddon, *Queen's College, Oxford*, *Design for Decoration and Furniture, with Old Window Restored*, and the same, *with New Glass Window*, both of them showing much well-considered and homogeneous style; Shaw, *Houses now Building in Cadogan Square*; Pearson, *St. John the Evangelist, Red Lion Square, London*. From the late Sir Gilbert Scott come *Competitive Design for the New Rathhaus, Hamburg*, and the same, *Alternative Treatment*; the first being a very showy but we fear rather mechanically effective Gothic pile; the second a Renaissance design, like an extrapalatial hotel, tormentingly demonstrative. We hope this is not destined to become a substantive fact in Hamburg. *The Temple of Jerusalem, as rebuilt by Herod, restored by Mr. Fergusson*, will excite the attention of Palestinian explorers and scholars; to lovers of the beautiful in architecture its appeal would not be cogently impressive.

Sculpture. Considering that the number of sculptural works amounts to 135, this is, in the aggregate, a decidedly uninteresting show; yet not, we think, so deplorably bad as some of our contemporaries have undertaken to pronounce it. Messrs. Woolner and Armstead, who exhibit, may be relied on to produce some good work, and the contribution of Mr. G. A. Lawson is observable.

Mr. Woolner's principal production is *Sir Thomas White, Lord Mayor of London, Founder of Merchant Taylors' School, executed for the Merchant Taylors' Company*. This colossal marble figure was no doubt a difficult and is a highly laudable achievement; it is not easy to infuse especial interest into a Lord Mayor of a remote period whose bodily semblance (we presume) has not been transmitted to posterity, but had to be conjured up by the artist. The face is firm and decisive; marked, without being peculiar; and, therefore, judiciously invented for such a purpose as the present. All the details of costume have been well attended to, but are not laboured into tiresome prominence; and the Merchant Taylors may certainly be congratulated upon having so becoming a Lord Mayor invented for them, and so seemly a statue to erect in their edifice. Of two busts by Mr. Woolner—*John Simon, Esq., C.B., presented to the Royal College of Surgeons*, and *Professor Huxley*—it would be difficult to speak in terms of overpraise: they are simply admirable as likenesses, outwardly and intellectually characteristic, and are wrought with masculine refinement which, while sparing nothing that is really needed, does not with hyaena-like hunger prowl after details. The statuette of *Godiva* is agreeable, but not of special note among Mr. Woolner's productions. Mr. Armstead exhibits *William Mareschal the Elder, Earl of Pembroke, bronze, one of the four Statues to be placed at the West End of the Inner Temple Hall*. Cased in chain-mail under his surcoat, with downward eyes and slightly-drooped head, the Earl stands, his right hand poised on his shield: his age is fifty or upwards: his face saturnine, war-worn, and brooding. There is great interest in this figure: one seems to know something of the man, as a child attaches a sort of fancied personality to one whom he has seen twice or thrice and who looks out of the common. The figure does not, however, show equally well from all points of view—which may possibly not be of much consequence when it occupies the site for which it is destined: the blank surface of the shield also has a rather unsatisfactory effect—it might with advantage, we think, have received some suitable emblazonment. Mr. Lawson's group *In the Arena*—plaster, bronzed—may perhaps have been partly suggested by Mr. Leighton's *Athlete and Serpent* of last year: the composition, however, is entirely diverse. Here we have a captive in the circus in death-grapple with a panther: with his right hand he strains to

throttle the ferocious beast, the body reaching forward from the toes, and the tension of muscle in the legs and thighs being at its utmost stretch. The panther lies reversed, but arching upwards: his claws tear down the flesh of both arms: his mouth gapes wide and cavernous, while the man's opens to a slight extent, in panting effort: the grip of all the panther's four legs is upon the man, and the tail swerves round touching his back. Such a subject makes of course a great demand upon a sculptor's energy of conception and of execution; Mr. Lawson has responded to the demand, and the measure of his success is certainly respectable, if we cannot say admirable. We might speak in nearly similar terms of *The Woodcutter*, by Mr. Roche, and *Retaliation*, by Mr. Birch—which represents a shepherd who, finding his lamb slain by an eagle, has seized the eagle, and now wields his crook to defend himself from the assault of the mother-bird; we do not see the latter, but the action of the shepherd is sufficiently self-explanatory. *Lot's Wife*, by Mr. Hamo Thornycroft, at the moment of turning to look back, is well represented in action and drapery for the purpose of its subject.

The only other works of invention which we need specify are: Thrupp, *Ten Bas-reliefs that illustrate the Poems of George Herbert*, arranged as it were a door with its panellings; Emmeline Faise, *The Swing, rikevo*, a boy and girl, with an infant on a napkin, a little group of much natural grace and spirit; Simonds, *Perseus the Liberator*, a bust in which the Greek facial type is reproduced in an unmodified form, beautiful though extra-natural, and the winged helmet with its dragon-crest composes very artistically—the dragon itself is so excellent that we almost fancy it must be appropriated by the European artist from some Japanese confrère; Campoverde, *Sleeping Girl*; and Hubert, *La Toilette, Statuette, Terra-cotta*.

Among the remaining busts or portrait-statues we remark—Boehm, *Sir John Cowell, C.B.*; Cheed, *Mr. Gladstone*, unmistakably like; Havard Thomas, *Dr. Carpenter*; Durham, *Thomas Webster, R.A.*, a face of beaming kindness, with peculiarities which lend themselves well to sculptural treatment; Joy, *The late Dr. Graves*; Mulins, *The Rev. James Martineau*, and some others; Adams Aetou, *H. Stacy Marks, A.R.A.*—the rest of the various over-flaunting busts by this artist.

And here we reach the close of what we have to say about the Royal Academy show of 1878; heartily hoping that that of 1879 may evince more vigorous thought, higher aims, and greater stress of work. If associated with these things, the amount of skill, simply as such, displayed in the present exhibition, is amply enough for practical requirements. W. M. ROSSETTI.

FURNITURE AT BETHNAL GREEN.

TO a district inhabited largely by practical furniture-makers, who, as their fathers before them, have spent their lives in turning out the legs of chairs "to pattern" at so much a dozen, it was a good idea to bring a collection of furniture in which the influence of individual thought is seen and the spirit of the artist felt; and it is the greatest merit of this exhibition that there is very little of the furniture composing it of which this is not true. That a collection which extends from the time of Pompeii to London in the nineteenth century should represent all countries and periods is of course impossible, but it is a pity that the pieces which have been brought together should belong mainly to the Italian schools of the sixteenth and seventeenth and the English of the eighteenth century. It must be allowed that both are marked by special genius, the one in exuberant fancy of decoration, the other by originality and beauty of structural design and proper subordination of ornament, and that the two may be profitably studied together; but, at the same time, it

is to be regretted that French furniture should be so inadequately represented, and Dutch, Flemish, and German scarcely represented at all. Nor are the sins of this collection altogether those of omission, as a considerable part of the comparatively small space allotted to it is taken up by objects which, however interesting in themselves, either do not illustrate the progress of design in Europe, or are of little value in connexion with the educational purpose of the exhibition. Japanese and Chinese screens and cabinets, Persian boxes, chests, and backgammon-boards, have no claim to admission; and the marvellous suite of ivory furniture manufactured in India on European models and presented by Tippoo Sahib to Warren Hastings; the table of Charles II., covered with plates of silver *repoussé* work; and the hideous chair of the Master of the Carpenters' Company, are only some out of many examples rather of what to avoid than what to follow.

All this notwithstanding, the collection is very interesting and valuable in all senses, and is especially rich in specimens of the sixteenth and seventeenth centuries. Most of these are Italian, and form part of the well-known splendid collection of later Renaissance work belonging to the South Kensington Museum, with its wealth of carved chairs and cabinets, its elaborately-decorated marriage-chests, its curiously-framed mirrors, and last, but not least in importance, its wonderful bellows from the Soulages and Bernal Collections, which show better perhaps than any other specimens how far the passion for decoration extended in those troublous times of art and crime.

Although the relief is low, there is no finer piece of design or execution than the Italian cabinet attributed to Jacopo di Canova (No. 119). More bold in its carving, and especially remarkable for its fine groups of David and Goliath, and Judith and Holofernes, and the two lithe fantastic griffins which surmount the sides, is the French cabinet (No. 122), attributed to Bachelier of Toulouse. Specially interesting, as English in workmanship if not in design, is the elaborate architectural cabinet (No. 118), with its spirited battlepieces in its panels, and its profuse decoration of marquetry and carving. There is also a finely-carved ebony cabinet, said to be Dutch or Flemish (No. 128); so that in the matter of cabinets of sixteenth and seventeenth-century work the more important nations of Europe, with the exception of Spain, may be said to be fairly represented. All these specimens belong to the South Kensington Museum, which, however, has nothing to equal as an example of Italian marquetry the splendid Florentine cabinet of the Earl of Granville (No. 124).

Before he passes to the later work, the visitor should not miss the extremely fine balustrade (No. 317), which, for completeness and originality of conception and boldness of execution, has no rival in the exhibition, and might have been designed by Rubens himself in an idle moment of inspiration. Interesting from quite another point of view is the rudely-carved coffer (No. 175) lent by Lord Richard Grosvenor, and stated to be "probably Norwegian." Its main interest is in its marvellous inscription, carved in bold capitals, thus:—

"SIDIS PRONABES KUIS KONTER NOS," which is "probably Norwegian" Latin for *Si Deus pro nobis quis contra nos?*

Of the English later eighteenth-century work, so simple and appropriate in its design, so modest and yet so elegant in its decoration, it would take long to speak adequately. The collection contains fairly representative specimens of what may without exaggeration be termed its "great Masters," Chippendale, Sheraton, Heppelthwaite, and Adams. Of the last, the most severe and classic of all, there are two good specimens, a card-table (No. 101), and an exquisite book-case (No. 140), the only book-case in the exhibition. It is a pity that most of the Chippendale chairs exhibited should be of the

heavier inherited Queen Anne type, with clumsy bow legs, and claw-and-ball feet, and that there is no specimen of his elegant wall-shelves and frames, with their pretty and simple pierced and strap work; but the character of his lighter designs may be seen in the charming little table lent by Lady Dorothy Nevill (No. 105). There are also some good specimens of satin-wood, none of which are better than the semi-circular table (No. 103) lent by Mr. Robert Carter, and the very dainty dressing-table (No. 108), with its pretty painted decorations, which once belonged to Mrs. Siddons.

All things considered, he must be a person of very limited taste or feeling who is unable to find much to interest him in so choice and varied a collection. To the archaeologist, the bronze remains of Roman sedilia, the chair supposed to have belonged to Dagobert I., who died A.D. 638, and the classical inspiration of the old Italian work will suffice. To the student of social history there is scarcely a piece that will not recall manners and customs, costumes and characters, long passed away. The artist will find much to admire both in design and ornament; the workman will gain hints; while there is so much that is pathetic in the sight of old furniture that the numerous class of visitors whose interest in art is limited by sentiment can spend a very pleasant morning or afternoon in sighing over Florentine marriage-chests and English "old arm-chairs."

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

WE are delighted to hear that the authorities at Trafalgar Square have just been enabled to acquire for the national collection several of the gems of the famous gallery formed by the late Mr. Fuller Maitland, of Stanstead Park. Foremost among these acquisitions must be reckoned the small Botticelli exhibited at Burlington House in 1871, with the enigmatical Greek inscription at the top: this *Nativity*—a nativity, as our readers remember, with the addition of several unusual episodes—is one of the most imaginative, the best-preserved, and in all respects most delightful examples in the whole work of the master.

ERNST WASMUTH, of Berlin, has just brought out the long-expected supplement to the official folio of illustrations of the Olympia excavations for the season 1876-7. This supplement is issued in order to furnish students with the information they have so eagerly desired concerning the statue of Hermes with the child Bacchus, by Praxiteles, discovered in the Heraeum. The text is by Dr. Treu, and the statue is illustrated, not by photographs (the result of an itinerant photographer's attempts not having been considered good enough), but by two sheets of outline lithographs, together with two small cuts from sketches by Dr. Adler. We shall shortly review the publication in detail, as well as the album of photographs and text to which it is supplementary.

THE sale of the second portion of the collection of modern etchings, engravings, and lithographs, formed by M. Philippe Burty, will take place during the ensuing week at Messrs. Sotheby's auction rooms; and this important remainder of the collection has been on view at Mr. A. W. Thibaudau's until to-day. Though "etchings, engravings, and lithographs" are mentioned together, it is the etchings that are the most important, and we may truly say that hardly any contemporary etcher of high rank in the art is unrepresented in M. Burty's portfolios. The greatest of all modern etchers, Charles Méryon, is, indeed, represented but by two or three minor examples of his work—among the least interesting in subject, or the least beautiful in impression—but it will be remembered that the first part of M. Burty's collection, which was sold some two years ago, was extraordinarily rich in examples of the art of this master. Among wholly original etchers of the

first class now living, M. Legros and Mr. Seymour Haden are largely represented in the present portion of the collection. By M. Legros there are several impressions of rare plates: in one case one of only three impressions known to exist, and altogether the assemblage of the work of this etcher may be said to be only inferior to that which was formed by M. Poulet-Malassie, the cataloguer of his work. By Mr. Haden, again—since we are on the point of rarity—there is an impression of a plate which was destroyed after only four impressions were taken; it is styled *The Mouth of a Brook*, and contains by no means the least expressive tree-drawing of the artist. The collection contains the most agreeable examples of the work of Mr. J. P. Heseltine, whose feeling for beauty in simple rural themes is extremely marked. But one of the most noteworthy features of the sale is the abundance with which the etchings of Bracquemond figure in it. Bracquemond, while a skilful copyist or interpreter, is also a vigorous original artist, and it is interesting to see so complete a collection of his works as that which exists in the remaining portion of M. Burty's cabinet. These powerful works in black and white are arranged in the order of their execution, so that it is easy to see, not only the various phases of Bracquemond's talent, but the various stages through which he has passed. It is remarkable that the engraver of the magnificent portrait of Erasmus, after the Holbein of the Louvre, should be also the etcher of the birds nailed to the woodwork of a door—one of the best pieces of still-life it is possible to meet with. Flameng and Jacquemart, Courty and Greux—admirable reproducers of other men's art—are here sufficiently represented. Flameng's line-engraving after the *Source* of Ingres is known to be one of the most exquisite of modern works in line-engraving. By Jacquemart there is a large collection, including selected proofs of the *Gemmes et bijoux de la Couronne*—the most renowned volume from the hand of this artist. Courty and Greux are less known than Jacquemart, but both deserve to be well known in England; and, indeed, both were employed by Mr. Holloway some half-dozen years ago, to engrave from the drawings of Lièvre the "works of art in the collections of England"—the works of art being, not pictures, but "objects of art"—fine metal-work of the Renaissance, Oriental bowls of jade, and other things as precious. These works and other kindred works by Greux and Courty are in the present collection. Courty's reproductions of some modern pictures are also very remarkable. He is excessively skilful in his translations of Gérôme, Hédonin, Fromentin, and other painters of Eastern subjects: nor does his power over the subtleties of light and shade desert him when he is interpreting so great a master of these things as Peter de Hooghe. Of course this list, though it includes the greater number of good modern etchers, does not exhaust the contents of M. Burty's portfolios.

DR. WALDSTEIN'S first lecture on the History of Greek Sculpture will be delivered in the British Museum on Thursday, the 20th inst., at 3.30 P.M.; and the two remaining lectures on Thursday, June 27, and Tuesday, July 2. These lectures are intended for ladies, and will illustrate the history of Greek sculpture from the monuments in the Museum.

THE annual meeting of the Cambrian Archaeological Association will open this year at Lampeter on August 19, under the presidency of the Bishop of St. David's, at one time one of the general secretaries of the association. The local committee will be presided over by the Very Rev. Dr. Lewellin, Dean of St. David's, and Principal of Lampeter College.

A COLLECTION of photographic reproductions of the treasures of the Berlin Gallery is about to be issued by permission of the directors.

THE sculptor Leopold Rau, who has been entrusted with the works that are to decorate the *façade* of the University of Kiel, has just submitted his models for approval. They are for four statues which are to represent the Faculties, embodied by the sculptor as Plato, Solon, Hippocrates and Aristotle. The designs are highly praised, and will probably be executed in marble in lieu of sandstone as first proposed.

A VERY large collection of water-colour drawings, above 200 in number, by one of the ablest Alpine landscape-painters of an old school, Jacques Henri Juillerat, is to be sold in Basel. Juillerat was born in 1777 at Moutier-Grandval, and after studying under Tavannes of Delsberg and Heitz of Basel, became in 1823 Professor of Drawing at the Academy of Bern. In 1828 he went to Rome, and remained twenty-eight years in Italy, returning to Bern in 1855, where he died in 1860. He left a multitude of sketches and small pictures of the Jura, the Oberland of Bern, and every part of Italy from north to south.

THE question of the reconstruction of the Tuileries is again under consideration in the French Chamber. The extra-parliamentary commission which was formed some time ago to consider it has decided that it will be practicable to preserve the ruins, and build up the *façades* and domes as they were before the time of Louis Philippe. When this is done, it is proposed that the palace shall be appropriated to the purpose of a museum of modern art. The expense, of course, will be enormous, amounting it is estimated to more than four million francs, but a project has been laid before the French Chamber upon this basis.

A COMMISSION has also been formed for considering the ways and means of enlarging and isolating the buildings of the Bibliothèque Nationale. It is composed of M. Lockroy, who first drew the attention of the Chambers to the danger from fire, M. L. Delisle, director of the Bibliothèque, and others. This question is far more urgent than that of the restoration of the Tuileries.

AN important historical picture by Prof. Bellucci, having for its subject the recognition of the body of Manfred in the presence of the Duke Charles d'Anjou, has lately been exhibited in Florence. The scene depicted naturally involves a certain amount of theatrical effect, but critics aver that this has been somewhat exaggerated by the artist, who by this means has given his work a somewhat artificial character. It is, nevertheless, a picture of great interest and power, and certainly one of the most noteworthy that Italian art has produced for some time.

AN exhibition of the works of the late German master Friedrich Preller is now open at the Grand-ducal Museum at Weimar. Preller, whose death we briefly recorded a few weeks ago, was an artist who from first to last remained faithful to the pleasant little town of Weimar, where his youthful talent was stimulated by Goethe, and where, with occasional visits to Italy, he continued to reside until his death, which happened last April in his seventy-fourth year. He is best known to the world as the painter of the *Odyssey*, but besides his monumental frescoes, or rather paintings in wax colours, from this poem, he has left a number of other works of various kinds, which are now collected together at the Museum. The catalogue enumerates fifty-five oil-paintings, one hundred and ten drawings and water-colour sketches, ten portraits and twenty-seven etchings. Almost all these have been collected in Weimar itself, for his art was little sought after in the world at large; but here in Weimar it was highly esteemed and the artist himself cherished as almost the last link that connected the present generation with that glorious past when Goethe and his satellites threw their light upon the little town ruled by the Duke Carl August. The last portrait of Goethe, taken

after his death, was, as we have before stated, drawn by the reverent hand of Preller. Strange to say, it was only just before his death that this portrait was made known.

AT Merten, in Alsace-Lorraine, an important discovery has been made belonging to the Gallo-Roman period. It consists of a column, resting on a double pedestal of octagonal form, terminated by a capital, and surmounted by an allegorical group. Both pedestals are ornamented with fine statues and bas-reliefs, and the capital is enriched with sculptured figures. The allegorical group represents Minerva overthrowing a Triton.

SIGNOR AUTOKOLSKY, a Polish sculptor, has exhibited in Florence an *Ecce Homo* cast in bronze by the two brothers Galli, which is favourably spoken of.

THE *Portfolio* offers nothing of special interest this month, but continues its two series of articles on "Turner," and "The Schools of Modern Art in Germany," the latter being illustrated by a graceful portrait-piece of the Gluck family, painted by Herr Flüggen, an artist of the Piloty school, and etched by E. Mohn. An effective etching by Léopold Flameng, from a picture by Carl Haag, forms the frontispiece of the number, and one of Brunet Debaines' peculiar renderings of street scenes illustrates some pleasant "Notes on Edinburgh," written by Mr. R. L. Stevenson. The scene here represented is that of the Queen's entry into Edinburgh in 1878, etched from the picture by W. E. Lockhart, R.S.A.

THE *Chronique des Arts* announces with supreme satisfaction that the much-talked of project of a Museum of Decorative Art is at length likely to be carried into execution—that, in fact, it may now be regarded as definitely founded, the Government having removed the great difficulty of finding a suitable building by offering the magnificent Pavillon de Flore for its occupation at a merely nominal rent. France has been always secretly aggrieved at the initiative taken by South Kensington, which ought, according to all French views, to have been set by Frenchmen. "On se demande," says the *Moniteur Universel*, "comment un tel exemple n'est pas venu de nous;" but as it did not, France for once finds herself obliged in the interests of her art industries to follow instead of to lead. The project for a Museum of Decorative Art after the model of our South Kensington was taken up some months ago with great fervour by *L'Art* and other papers; and now that the Government have provided the building, it will doubtless be carried out with success. Subscriptions will be opened immediately for it.

THE *Gazette des Beaux-Arts* opens this month with a preliminary article on the Universal Exhibition, by M. Louis Gonsse, in which he merely takes, in twelve pages, what he calls a "bird's-eye view" of the whole scene and its chief architectural features. M. Gonsse rightly calls it a "colossal" effort—"un effort de redressement superbe"—for in truth it is marvellous that France, after all she has undergone, should yet have the energy left "to say the last word" on the subject of exhibitions. The valuable series of articles by M. Reiset on the pictures in our National Gallery is, we regret to say, finished in this number; but as M. Reiset's title is "Une Visite aux Musées de Londres en 1876," we may hope that he intends to give us criticisms of other of our art treasures besides those collected at the National Gallery. In this last article the painters under notice are Claude Lorrain and Gaspar Poussin. The other articles of the number are on Gustave Courbet, by Paul Mantz; on Daumier, by M. Dautant, finishing an appreciative critique of that clever caricaturist; and an archaeological treatise on certain pieces of armour, especially gorgets and gauntlets, which have never been described before and the purposes of which have been misunderstood.

MUSIC.

NEW MUSICAL PUBLICATIONS.

AMONG the most interesting of the large number of new songs awaiting notice are those by Mr. O. Villiers Stanford, a young composer, whose works have been more than once favourably noticed in these columns. In "Three Ditties of the Olden Time" and "La Belle Dame Sans Merci" Mr. Stanford has very happily caught the spirit of old English music, and, so to speak, translated it into modern language; while his three songs from George Eliot's *Spanish Gypsy*, "Sweet Spring-time," "Blue Wings," and "Day is Dying" (Novello and Co.) show real feeling, and not a little power of expression. "People's Songs and Ballads," by M. L. Lawson (Stanley Lucas, Weber and Co.) will be best described as attempts to naturalise the German "Volklied." There are seventeen numbers of these songs, many of which are extremely pretty. The composer without doubt has the gift of melody; but the harmonies occasionally need revision, though on the whole they are correctly written. The songs are likely to be popular. Two songs by Willem Coenen, "The Rose" and "Yes" (Novello, Ewer and Co.), are by no means without merit; of the two we much prefer the first, which appears the more spontaneous invention. "A New Year's Burden," "Sweet and Low," and "I arise from Dreams of Thee," three songs by Florence A. Marshall (Novello and Co.), show very remarkable talent. Not only does the lady give evidence of a thorough appreciation of the spirit of the words, and of some inventive power, but the amount of musical skill displayed in the harmonies is, to say the least, unusual, if, as we conjecture, the songs are the composition of an amateur. The second and third named are especially charming. "Lylph's Flower," a song by Eaton Fanning (Stanley Lucas, Weber and Co.), is a piece somewhat unusual in form, being what the Germans call a "durchcomponirtes Lied." It is a kind of vocal scene in several connected movements, which are happily contrasted with each other, while the thrice-recurring refrain in triple time gives unity to the whole. The song is not only creditable to Mr. Fanning's ability, but pleasing, and would in the hands of a good contralto singer prove very effective. "A Leave-Taking," song for tenor or soprano, by Charles Salaman (Novello and Co.), is one of those elegant little trifles in which its composer excels. The hand of the astute musician may be traced in every page. Two songs which may be commended for more than the average of originality are "Beloved, it is Morn," by H. A. Rudall (Stanley Lucas, Weber and Co.), and "Laura's Song," by Mary G. Carnichael (Augener and Co.), both of which are unconventional and pleasing. "Together," song by Mrs. Mounsey Bartholomew (Novello and Co.), is another example of the avoidance of commonplace, the song containing more modulations than are generally to be met with in a piece of its extent. They are, however, so skilfully conducted that the effect is less harsh than might be imagined from a cursory glance at the music. "In our Boat," with violin (or violoncello) and pianoforte accompaniment, by A. C. Mackenzie, Op. 12 (Novello and Co.), is, like most of Mr. Mackenzie's writings, decidedly German in style. It must be added that it is a very good German style; the song is charming, and the treatment of the *obbligato* violin very effective. Messrs. Ashdown and Parry have sent us Nos. 81 to 88 of *The Glee and Choral Library*. Then numbers before us consist partly of reprints of old acquaintances—such as "Mynheer van Dunck," "The Wreath," by Mazzinghi, and "Sally in our Alley" harmonised for four voices—and partly of new compositions by Mrs. Bartholomew, Mr. Henry Leslie, and Mr. J. L. Hatton. The pieces will be found useful to amateur choral societies and glee-parties. But on what authority is Dr. John Clarke's name given as that of the composer of "Sally in our

Alley"? The charming old air is generally attributed to Henry Carey.

Of pianoforte music, "Six Pieces for Piano," by James Lea Summers (Goodwin and Tabb), are interesting, but unequal in merit. All are well written, but Nos. 1 and 2 are not very striking. On the other hand, the Minuet (No. 3), the "Cantabile e Legato" (No. 4), and the middle part of the Mazurka (No. 5), are extremely good. Mr. Summers has decided talent, and a little judicious self-criticism will probably render his next publication even worthier of favour than the present. "Andante with Variations," for two performers on the piano, by H. C. Banister (Lamborn Cock), are elegant and charmingly written. "Valse Brillante" and "Song of the Stream—Impromptu," by Arthur H. Jackson, are both clever; but in the middle of the valse Mr. Jackson's feeling for rhythm seems to have deserted him; the episode in D flat (pages 4 and 5), is very vague. The "Song of the Stream" is a mere trifle—a little Etude of four pages; but it is very pretty. "Caprice in E flat," by Stephen Kemp (Stanley Lucas, Weber and Co.), though obviously Mendelssohnian in style, is so extremely well written and so full of interesting details that it deserves more than ordinary commendation. Mr. Kemp might have taken many a worse model than Mendelssohn. Six "Miniatures" by Bruno Ramann, Op. 43 (Stanley Lucas, Weber and Co.), are by no means destitute of merit, though there is but little individuality of style in them. Like many other writers for the piano, Herr Ramann is occasionally somewhat lax in his part-writing, and allows himself progressions which we feel sure (from the internal evidence of these pieces) he would be too sound a musician to admit in vocal music. "Allegro con forza," in B flat minor, by Frederick Westlake (Stanley Lucas, Weber and Co.), shows considerable originality, and is cleverly and effectively harmonised. Of a "Preludio e Fuga," in D minor, by Franz M. D'Alquen (Brighton: J. and W. Chester), it may be said that the prelude is very good and the fugue very poor.

The following pieces may be recommended for teaching purposes: "Voi che sapete," transcribed by C. Neustedt; "Minuet," by Edwin M. Lott; "Bourrée," by J. Baptiste Oalkin; and "Rigaudon," by J. T. Trezell (all published by Ashdown and Parry). Mr. Trezell's piece is wrongly named, being in triple time, whereas a Rigaudon is a dance in common time. All these pieces are moderately easy. "A Collection of Elementary and Progressive Pieces," by A. Ehmann (Stanley Lucas, Weber and Co.), will be suited for quite young pupils; while Mr. Sydney Smith's duet Fantasia on the *Flying Dutchman* (Ashdown and Parry), without being very difficult, is showy and effective; though it must be confessed that Wagner is not a composer whose works adapt themselves well to ordinary drawing-room transcriptions.

Two transcriptions from Chopin's pianoforte works, for piano and violin by W. H. Grattann (Hart and Son), while skilfully done, illustrate the difficulty of arranging music so especially suited to the genius of the piano as that of Chopin for any other instrument. The two pieces which Mr. Grattann has chosen are the Prelude in D flat from Op. 28, and the Impromptu in G flat, Op. 51. Both are naturally transposed a semitone higher, to suit the violin. It may be fairly admitted that the Prelude in its new form is extremely effective; though much of its dreamy character is lost by transposing it to the bright key of D major. The Impromptu appears to be less satisfactory; the rapid quaver passages cannot produce on the violin an effect at all analogous to that obtained on the piano. The arranger's conscientiousness shows itself in this piece in a manner which cannot be too highly commended. At pages 6 and 7 he has added to Chopin's music a new melody for the violin. The effect is good; and he adds a note which completely relieves him from any charge of

tampering with the original, in which he says, "The violin part of the following twenty-seven bars has been added by the arranger, and may be omitted or played at pleasure." When the fact of an alteration or addition is, as here, frankly confessed, there can be no reasonable ground of complaint; nobody can be misled, and the arrangement stands or falls on its own merits.

The *Organist's Quarterly Journal*, Parts 35-38 (Novello and Co.), contains some very good pieces, and a considerable proportion of rubbish. Among the best of the compositions are those by Mr. Frederic Archer, Mr. Henry Smart, and Dr. Garrett; an "Andante Moderato" in Part 37, by the last-named gentleman, is especially well written.

"Six Transcriptions for the Organ," by George Shinn (Novello and Co.), are apparently designed for players of very limited capacity, and as a whole are not badly done. A protest must, nevertheless, be entered against the barbarous treatment of the slow movement of Beethoven's O minor symphony. Not only is it transposed and abridged, both of which operations may perhaps be excusable, if not justifiable, in a collection of this kind; but the arranger has added full harmony to the opening passage, and—what is still worse—harmonised it incorrectly! If he will look at the 110th bar of the movement, he will see what the proper chords would have been, supposing it necessary to add chords at all—which it most emphatically was not.

"Six Original Pieces, composed expressly for the Estey Organ," by E. C. Essex (Hodge and Essex), though of no great value from a musical point of view, are well-adapted to their purpose, as the stops are carefully marked throughout, and the resources of the instrument are shown off to advantage.

EBENEZER PROUT.

THE Max-Bruch concert at the Crystal Palace, on Saturday last, suffered by reason of the faulty arrangement of the programme. It was an error of judgment to place the most important work in a lengthy selection in a position where it could not expect to meet with due attention from the already satiated audience. The *Frithiof* cantata may be heard under more advantageous circumstances on some future occasion, and it may be as well to postpone detailed remarks until such time. The form of the work is singular. Herr Bruch has selected from Tegner's poem passages which he deemed fitting for musical treatment, but not with any apparent intention to form a connected story; and the want of coherence in the words tells with adverse effect on the music, which in itself is essentially undramatic. The orchestration is interesting, but in the voice parts there is an insufficiency of life and colour. Some excerpts might be cited to the contrary, but the general effect is that of sombre monotony. The Max-Bruch selection comprised, in addition to the cantata, a scene from *Arminius*, Op. 43, sung by Herr Henschel, and the violin concerto in G minor, Op. 26, magnificently played by Señor Sarasate. The Spanish violinist afterwards played a charming trifle entitled *Zigeunerweisen* of his own composition, in which his skill in the employment of the harmonics was little short of marvellous. Mdlle. Friedländer, Mr. Shakespeare, and Herr Henschel were the soloists in *Frithiof*, and the choruses were sung by the male-voice section of the Crystal Palace choir, in conjunction with the German Liederkreis.

MDLLE. OPEDA, a Spanish vocalist, made a highly favourable debut on Monday evening at the Royal Italian Opera in the character of Lucretia Borgia. The opera had not been given for five years in consequence of the difficulty in obtaining a soprano capable of sustaining this and kindred tragic parts. Mdlle. Opeda may be expected in some measure to fill up the void. Her voice is rich, full, and flexible, and her appearance is much in her favour. Without manifesting extraordinary powers as an actress, she went through the part with care and self-possession. Next Saturday she

will appear as Valentine in *Les Huguenots*. The result will enable us to estimate more decisively the position she should occupy in her profession.

THE morning performance of *Don Giovanni* on Wednesday, at Her Majesty's Theatre, showed too clearly the gaps recently made in Mr. Mapleson's ranks. Mdle. Mathilde Wilde is scarcely a satisfactory representative of Donna Anna in place of Titiens; nor can Mdle. Alwina Valleria, useful artiste as she is, be accepted as an agreeable substitute for Mdme. Christine Nilsson as Elvira. On the other hand, Mdle. Minnie Hauk is charming as Zerlina. The music does not test her vocal capabilities too severely, and she acts with appropriate *naïveté*. Signor Rota is too lugubrious as the Don, but he sings the airs artistically. Signor Marini should learn to moderate the tones of his robust voice in such a part as Don Ottavio. His version of "Il mio tesoro" was too boisterous. The opera went smoothly, but the scenery in one or two instances was inappropriate.

At the Philharmonic Concert, on Wednesday, M. Wieniawski introduced for the first time a violin concerto in D minor of his own composition. The form of the work is irregular, and its musical value is small, except as a *bravura* piece for the solo instrument. Mr. Alfred Jaell is not heard to such advantage in a concerto as in pieces without orchestral accompaniment; but though he lacks the breadth of style requisite to give due effect to such a work as Beethoven's concerto in E flat, his exquisite touch enabled him to give the softer passages with much charm. The orchestra was heard in Mr. Cusin's overture *Les Travailleurs de la Mer*, Haydn's symphony in D, No. 7, of the Saloman set, and four movements from Mendelssohn's music to *A Midsummer Night's Dream*. Miss Emma Thursby, in two songs by Mozart and Handel, fully sustained the excellent impression she had created at the previous concert.

HAYDN's lovely trio in E flat (No. 23), one of the finest of his thirty-one, was the opening piece at Mr. Hallé's sixth recital, yesterday week, at St. James's Hall. On the same afternoon Mr. Hallé gave a very fine performance of Beethoven's sonata in C minor, Op. 111. Rubinstein's sonata, Op. 98, for piano and violin, and Saint-Saëns' clever trio in F, Op. 18, completed the programme.

THE last Subscription Concert of Mr. Henry Leslie's choir for the present season was announced to take place on Thursday evening. The programme contained as its most important numbers Samuel Wesley's grand motett for a double choir, "In exitu Israel," which has long been a favourite piece with Mr. Leslie's chorus; R. L. Pearsall's part-song, "Sir Patrick Spens"—a remarkable specimen of part-writing, being in ten real parts—and Mendelssohn's "Hear my prayer," besides a selection of madrigals and part-songs.

THE current number of the *Revue et Gazette Musicale* contains a detailed account of the inaugural concerts given at the Trocadéro in connexion with the Paris Exhibition. The large concert-hall has been constructed on a new plan, the result of elaborate calculations as to the reflection of sounds. It being acknowledged that the laws of the reflection of sound were the same as those which governed the reflection of light, a model of the proposed hall was made on a very reduced scale, and a series of experiments was conducted in it with a lamp and reflectors, in order to ascertain what form of building was most adapted to distribute the sounds equally, and to avoid echoes. The *Revue* says that the calculations have probably been correct, that the sounds as they first reach the ear are of perfect purity and sufficient volume, but that there is, unfortunately, so much reverberation (probably arising from the great size of the hall, which seats nearly 5,000 people), that rapid movements become indistinct. The smaller hall, designed for chamber music, is said to be perfect in its acoustic properties. It is announced that some

modifications have already been rendered necessary in the official programmes of the concerts, mentioned recently in these columns. Two of the foreign orchestras which were expected in Paris—that of Madrid, and that of the Apollo Theatre, at Rome—will be prevented from appearing; the cause in both cases being the illness of their respective conductors.

M. HASSELMANS has resigned the directorship of the Conservatoire at Marseilles, and will be very probably placed at the head of the new Conservatoire about to be established at Rouen. M. Hasselmans will be remembered as having been the conductor of a series of performances of French opera, given in 1875 at the Gaiety Theatre.

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TABLE OF CONTENTS.

	PAGE
THE DUKE OF WELLINGTON'S DESPATCHES, Vol. VII., by E. J. PAYNE	521
THE POSTHUMOUS POEMS OF PHILOTHEE O'NEEDY, by E. W. GOOSE	523
HURFFER ON THE TROUBADOURS, by THEO. MARZIALI	523
WHITE-MELVILLE'S RIDING RECOLLECTIONS, by J. INNES MINCHIN	524
TRILAWNY'S RECORDS OF SHELLEY, BYRON, AND THE AUTHOR, by W. M. ROSSSETTI	524
GUASTI'S LETTERS OF A FLORENTINE LADY TO HER SONS IN EXILE, by the Rev. M. CRIGHTON	525
NEW NOVELS, by GEO. SAINTSBURY	526
CURRENT LITERATURE	527
NOTES AND NEWS	528
NOTES OF TRAVEL	529
MAGAZINES AND REVIEWS	530
FLORENCE LETTER, by MDME. VILLARI	530
SELECTED BOOKS	531
CORRESPONDENCE:—	
Two MS. Missals, by the Rev. F. E. WATSON; A Protest, by the Rev. Sir George W. Cox, Bart.; Lever's "Wucraft," by Prof. T. S. BAYNES	532
APPOINTMENTS FOR NEXT WEEK	532
BAGOT ON ACCIDENTS IN MINES, by W. GALLOWAY	533
THE NEW EDITION OF BOEHMINGER'S <i>SAKSHIT</i> CHRESTOMATHE, by Prof. MAX MÜLLER	534
SCIENCE NOTES (ASTROLOGY; CHEMISTRY AND MINERALOGY; PHILOLOGY)	535
MEETINGS OF SOCIETIES	537
SMITH'S BRITISH MEZZOTINTO PORTRAITS, by T. H. WARD	537
THE INTERNATIONAL EXHIBITION, II., by Mrs. MARK PATTISON	538
THE ROYAL ACADEMY EXHIBITION, IV., by W. M. ROSSSETTI	540
THE FURNITURE EXHIBITION AT BETHNAL GREEN, by COSMO MONKHOUSE	541
NOTES ON ART AND ARCHAEOLOGY	541
NEW MUSICAL PUBLICATIONS, by ESKENEER PEBOUT	543
MUSIC NOTES, NEW PUBLICATIONS	543-44

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LITERATURE.

Through the Dark Continent, or the Sources of the Nile, around the Great Lakes of Equatorial Africa, and Down the Livingstone River to the Atlantic Ocean. By Henry M. Stanley. In Two Volumes. (London: Sampson Low & Co., 1878.)

At this time last year Mr. Stanley was still running the gauntlet of the unknown rapids and savage tribes of the great river Congo, and scarcely five months have elapsed since he set foot again in England, yet here, in testimony to his extraordinary working powers, we have before us, in two broad-backed volumes, the narrative of his latest three years of African travel; three years in which he has added more to our knowledge of the continent than has been accomplished by the united efforts of many explorers in any similar period since Burton and Livingstone began the advance on the great Lake Region.

Most of us are familiar, through Mr. Stanley's letters, with the general outline of his march across Africa, and with the three great problems of its geography which he set out to solve—the question of the doubted unity of the Victoria Nyanza, the problem of the outlet of Tanganika, and that of the destination of the great river Lualaba discovered by Livingstone in the heart of the continent. How these problems have been triumphantly solved, in spite of obstacles which would have turned any other than such an iron will from the task, is related in the volumes before us. Leaving the Zanzibar coast in November, 1874, Mr. Stanley began his march to the interior, his large following of 356 souls spreading over half a mile of the now well-known highway westward to the lake region. As far as the borders of Unyamwezi his route lay near the line which has already been described by Burton, Speke, and Cameron, as well as by Mr. Stanley himself in a former work. This part of his journey has been sketched rapidly in the present narrative, which begins in detail where the old route was left and a new path was struck out northward from it directly towards the Victoria Nyanza. Soon after entering the unknown region occurred the first of those fierce conflicts with native tribes which become so frequent in the latter part of the story; and before the shores of the great lake had been seen, a review of the expedition showed that its numbers had been reduced by war, desertion, and disease by more than a third. The new route, however, brought to light the Shimeeyu river, the most southerly

tributary of the Victoria Lake, and thus one of the farthest head-streams of the Nile. Next follows the circumnavigation of the Nyanza, a feat which we may better appreciate if we remember that the width of the vast lake each way exceeds that of our North Sea between the coasts of Lincoln and Holland. Speke and Grant had only seen its western and northern shores at separate points, and before Mr. Stanley's voyage round it, reports of traders from the east coast and native information gathered by Livingstone had inclined geographers at home to the belief that it was not one great expanse, but a cluster of five or more smaller lakes, and in this dissected form it had begun to appear on the maps of the continent. Now the views of its discoverers have been splendidly and most remarkably confirmed, for the Nyanza proves to have very nearly the same wide outline as that which Speke drew for it on his chart.

We must leave it to the readers of his book to follow Mr. Stanley in his stirring narrative of this adventurous voyage, and to form their own conclusions on the much-debated "affair of Bambirah island," merely remarking that the full account here given puts a very different complexion on the story.

A long stay in Uganda has enabled Mr. Stanley to give us by far the most minute account we yet possess of this wonderfully fertile kingdom of Central Africa, which stretches round the northern shores of the Victoria Lake, and to study the character of its ruler, King Mtesa, who is probably destined to play an important part in the development of this region of the continent. The picture here given of him reminds us of that which was drawn of King Theodore of Abyssinia: a strange mixture of noble and savage qualities, which led Mr. Stanley at one time to view him as "an intelligent and distinguished prince who, if aided by virtuous philanthropists, will do more for Central Africa than fifty years of gospel-teaching unaided by such authority can do; . . . a prince well worthy of the most hearty sympathies that Europe can give him," and, at another page, to "dub him a jealous, vindictive, choleric old pagan, despite his fine features and smooth tongue." A large section of the first volume is given to this account of Uganda, its countries and districts, population and products, and to its history, which shows it to be a monarchy of no small antiquity, its line of rulers being connected far back with Kintu, a mythical priest or patriarch from the north.

From Uganda, accompanied by an army of Mtesa's troops, Stanley marched westward, intending to explore the lakes which lie on that side of the Victoria Nyanza, but after crossing through hostile Unyoro, and reaching the cliff shores of a great lake which he calls the Muta Nzige—the same name as the native one of the Albert Nyanza—his Waganda followers proved faithless to their trust, and he was forced to retire without launching his boat. Till his return to England Mr. Stanley believed that at this point, close to the Equator, he had reached a southern gulf of the Albert Nyanza; but the recent explorations of that basin by the Egyptian Staff have shown its comparatively

small dimensions, and that more than a degree of latitude separates it from the lake on whose shores Mr. Stanley stood. Here, then, an altogether new lake has been made known, and with it a new question of African geography arises for future explorers to unravel. Does the Muta Nzige overflow to the Victoria Lake by the Kagera river? if so, it is a higher reservoir of the Nile than the Victoria itself. Or does it drain to the Albert Nyanza or to the Congo?

Mr. Stanley now turned to the second of the great problems he had set himself to solve, and marching south through the country of the gentle king Rumanika, with whom Speke's memory is still cherished, reached the well-known lake port of Ujiji, and launched out to circumnavigate the Tanganika in search of an outlet. We have now three independent sketch surveys of the Tanganika Lake discovered by Burton in 1858—those of Livingstone, made during his wanderings round its shores; of Cameron; and now of Stanley—and it is curious to compare these. In broad outline they agree, but in detail, as might be anticipated, they differ materially. Mr. Stanley's sketch survey agrees more closely with that of Livingstone than that of Cameron; but we should prefer the last, as the work of a skilled surveyor, to either of the others. Where Cameron shows an almost even coast-line Mr. Stanley's chart almost invariably presents a deeply indented one; where the former shows an open bay, the latter marks a deep inlet, and the same contrast is evident in comparing Mr. Stanley's sketch of the Victoria Lake with the portion of its shores drawn by Speke and Grant. In itself the Tanganika is a geographical puzzle; for, though its waters are fresh, it has no outlet to the sea. Everywhere along its coasts Mr. Stanley found evidences of its rising in recent times: three palm-trees, which stood in the market-place of Ujiji at the time of his visit in 1871, for example, are now about 100 feet in the lake; and yet there are unmistakeable signs all round the southern shores of the water having stood at a higher level than at present. Mr. Stanley suggests an ingenious and very interesting explanation of this problem, by pointing out that the southern half of the Tanganika may have formed at one time a separate lake, at a higher elevation than the present one, overflowing to the westward by the Lukuga creek which Cameron discovered, and which lies in the only depression of the lake shores. Two approaching capes still seem to mark the northern limit of this supposed former lake, which, in consequence of some natural catastrophe, seems to have burst into the basin which now forms the northern half of the Tanganika, lowering the general level of the united lake basins very considerably. The two basins thus formed into one are again gradually being filled up to near the level of the first, so that the Lukuga is about to begin again to perform its old function of carrying off the surplus waters of Tanganika westward to the Congo.

Now there remained the question of the great river in the west. And soon after every corner of Tanganika had been searched, a rapid journey brought Mr.

Stanley to the Arab station of Nyangwe on the Lualaba. This was the farthest northward point of Livingstone's journeys, and here also Cameron was compelled to turn away from the great river, for the Arabs refused to sell him canoes for a voyage which they believed would lead him to certain death. Beyond this point they themselves will not venture, though the cannibal land beyond teems with coveted ivory.

When Mungo Park had reached the upper Niger a second time, and had resolved to follow it to the sea, believing that it would lead him to the Congo, for its delta mouth in the Bight of Benin was then unsuspected, he wrote home to Lord Camden:—

"I shall set sail to the coast with the fixed resolution to discover the termination of the Niger or perish in the attempt; . . . though all the Europeans who are with me should die, and though I were myself half dead, I would still persevere; and if I could not succeed in the object of my journey, I would at least die in the Niger."

In the same spirit Stanley, at Nyangwe, resolved to go on and to follow the great river whithersoever it might lead him. Park passed down into the then unknown Niger, and his fate is to this day a matter of some uncertainty. Had Stanley also disappeared from view, no one can tell how long his destiny might have remained hidden; for though the mouth of the Congo has been known and visited by Europeans since the fifteenth century, its lower cataracts form such a barrier in the way of communication upward, that the knowledge of the existence even of Europeans has not penetrated to any considerable distance inland from the west, and few would have been hardy enough to venture after him down its tide. Fortunately Mr. Stanley has lived to tell us the story of his voyage down the Livingstone to the Western Sea—a story of adventure and hair-breadth escapes which has no parallel in the history of modern exploration. He has also unveiled a great waterway in the interior of Africa which, its rapids once passed, will doubtless be as regularly navigated in future by European vessels as the Niger now is.

As a whole the volumes before us are written in a far higher tone than Mr. Stanley's former works, while retaining all their vigour. The perusal of them leaves us in doubt whether to admire more the indomitable will of the leader, his power of resource and the influence by which he made men and heroes of his followers during their three years of training under him; or the diligence of the observer in amassing such a store of varied information about the lands through which he passed in the midst of circumstances so arduous. This material it appears is not by any means exhausted in these volumes, which are to be followed by another in which the hydrography, ethnology, and natural history of Central Africa are to be more fully discussed.

K. JOHNSTON.

Carthage and the Carthaginians. By R. Bosworth Smith. (London: Longmans & Co., 1878.)

THE title of the work before us may cause perhaps a feeling of surprise that a subject

of such interest has not already found a separate treatment in an English dress. It is true, indeed, that what we know of Carthage is drawn mainly from the story of the Punic wars, and as such forms a part of the chronicles of Rome reproduced in some of the most striking chapters of Arnold and of Mommsen. But the fragmentary notices that may be gleaned of other periods, the details of colonial enterprise or constitutional life, the accounts of the great epoch of the Mercenary war, fall into their fitting place only in a work in which Carthage and her great generals form the true centre. The history itself is full of such strange vicissitudes and dramatic incidents that in the duller narrative it can hardly fail to move the reader. In the author's hands it is not likely to lose any of its natural attractions, for his clear and vigorous style should make it popular with younger students, while there are traces enough of learning and of critical enquiry to give a solid value to the work.

He has, of course, often occasion to correct the partisan bias and distortions of the Roman writers; but he does not allow his sympathies to carry him to any extreme positions in favour of the race whose fortunes he describes, and after dwelling impartially upon the brighter and the darker shades of character he admits that

"A universal Carthaginian empire could have done for the world, as far as we can see, nothing comparable to that which the Roman universal empire did for it. It would not have melted down national antipathies; it would not have given a common literature or language; it would not have prepared the way for a higher civilisation and an infinitely purer religion. Still less would it have built up that majestic fabric of law which forms the basis of the legislation of all the States of modern Europe and America."

Yet in emphatic language he regrets the loss involved in the survival of the fittest, for

"The worst excesses of the Romans, the perfidy and the brutality of their wars in Spain, their grinding and oppressive system of taxation, the destruction of Corinth, 'the eye of Greece,' their civil wars themselves, might have been mitigated or postponed . . . by the salutary knowledge that they had powerful rivals on the other side of the Mediterranean who would not allow them to be judge and jury, counsel, criminal, and executioner all in one."

It is not so easy to agree with the writer when he says that "the Phoenician was so little disposed to understand, or to assimilate himself to, his surroundings." Not only does his uniform success in trade in every quarter imply a flexible and elastic genius; but the existence of the Libyphoenicians in Africa, and of the mixed race which grew under like conditions in the South of Spain, points to some readiness of fusion with more backward peoples; while in the later days of Greece we find Phoenician students and professors playing a prominent part in the chief centres of Hellenic culture. Nor is it easy, again, to understand the author's reasons for regarding the Phoenicians without hesitation as of Semitic stock, while he at the same time identifies them with the Canaanites of Scripture. Nor if the Phoenicians were indeed Semitic, superposed upon an earlier race of Ham, is it likely that they pushed onward to the west so far, "many

centuries before the Greeks had set foot in Asia Minor . . . or had settled down in secure possession of their own territories," for Egyptian records seem to point to the widespread influence of Greek peoples in the Mediterranean at a very early age.

The first Punic War has had scant justice done to it commonly by modern writers, though the narrative of Polybius is clear and full. Mr. Bosworth Smith has devoted ample attention to the period, and has vividly described the changing fortunes of the struggle. In dealing with the second war the difficulties of his task were greater, as the subjects of controversy are numerous, and we may see, but cannot certainly correct, the inaccuracies caused by the national prejudices or party spirit of the Roman writers. But he has shown a balanced judgment in dealing with these points, and without pedantry or parade of learning describes, often in a few cautious sentences, the plan of a campaign or the character of an action which has been for ages matter of debate, and on which much must be read, though little may be said upon each point. It is possible that in dealing with Flaminius his sympathies may have outstripped his caution, for it may be doubted whether there is evidence enough for saying confidently that "he was the worthiest and least self-seeking Roman of his time;" or, indeed, any evidence at all for calling him "a patrician" who "preferred the interests of the citizens at large to those of his own order." As a self-made man, indeed, he fought stoutly for the welfare of the class from which he sprang, and forced on a reluctant Government a partial remedy for the economic evils of his age. He rose probably as Censor above the narrow jealousies of rival factions, and possibly, though there is very scanty proof, endeared himself to the provincials by honest courses, and strove indirectly by the Lex Claudia to protect them against the speculations of the ruling classes. But he was wanting in good faith in his dealings with the Gauls, was rash and unskilful as a general. We are not warranted in saying much of a character of which we know but little, or in assuming that he must have been entirely generous and unselfish because he won the people's love while the nobles hated and maligned him.

It may be possible to find occasional slips, as when Hannibal is made to march along the right bank of the Po and cross over to the left after the battle of the Ticinus; or to hesitate as to the merits of Livy's description of the battlefield of Trasymene; or as to the skilful handling, at an earlier time, of the Roman armies in Etruria, which had just met with a heavy blow before they had the good fortune to cut off the retreating Gauls near Telamon with the fresh legions which met them on their way. But there is no doubt that the author has given us a very readable and useful book, and we ought to recognise the vividness of its historical pictures, the pathos with which the lingering agony of the last death-struggle is described, and the interest of the concluding pages, written almost among the ruins of old Carthage, and fresh with the memories of recent travel.

W. WOLFE CAPES.

An Inland Voyage. By Robert Louis Stevenson. (London: C. Kegan Paul & Co., 1878.)

MR. STEVENSON belongs to a class of writers which has never been numerous, and which is now singularly small in proportion to the enormous literary production of the day. We live in a time when minds are jaded by mere quantity in everything, and ask, in consequence, when they ask for anything at all, for some new stimulant strong enough to awaken their deadened powers of perception. One of the principal publishers in London said to me not very long ago, that, in his opinion, the English public was completely *blasé* by this time, quite incapable of any enthusiastic delight in literature, and in the highest degree difficult to move. In such a condition of the public mind, what is to become of an author whose principal quality is delicacy of perception? He is like some flower with a very faint but very exquisite odour in a room already perfumed with strong essences. I wonder how many people there are in England who know that Robert Louis Stevenson is, in his own way (and he is wise enough to write simply in his own way), one of the most perfect writers living, one of the very few who may yet do something that will become classical? It is just the writers of this small class who are most exposed to the neglect of vulgar people, and even to the contempt of those who are at the same time coarse and energetic. Mr. Stevenson it is true, does not tell the story of his inland voyage in what may be called the athletic manner: he does not tell us how strong his muscles were after a thirty miles' paddle, and now boldly he dashed at a rapid, for, though the book is a narrative of a canoe voyage, the canoeing occupies a subordinate place in the narrative; but may there not be as much real manliness in the complete absence of pretension as in any amount of self-glorification? This absence of pretension is one of the great charms of Mr. Stevenson's manner whenever he has to talk about himself. His candour is often most pleasantly humorous. The note is struck in the Preface:—

"To say truth, I had no sooner finished reading his little book in proof, than I was seized upon by a distressing apprehension. It occurred to me that I might not only be the first to read these pages *but the last as well*."

"To the friend who accompanied me I owe many thanks already—indeed, I wish I owed him nothing else; but at this moment I feel towards him an almost exaggerated tenderness. *He, at last, will become my reader—if it were only to follow his own travels alongside of mine.*"

The travels narrated begin in Belgium, from Antwerp to Boom. Mr. Stevenson and his friend arrived at Antwerp from England with their two canoes, the *Oigarette* and the *Arethusa*. The day was bright but squally, and when the canoes were launched in the broad river the navigators hoisted sail. Mr. Stevenson frankly informs us that it was the first time he had ever been in a canoe under sail, and supposes it was almost as trying a venture into the regions of the unknown as to publish a first book or to marry. He confesses that he had always aged the sheet in a sailing-boat, for which he

deserves severe censure—which is hereby inflicted—and says that in five minutes he had done the same in the canoe. I may suggest to canoeists who do this that it would be only prudent to have the string in question of vulcanised india-rubber, which would yield in a squall. Like true Englishmen, the companions were both good sailors and bad cooks. Here is a specimen of their absurd incompetence in cookery:—

"Half-way between Willebroek and Villevorde, in a beautiful reach of canal like a squire's avenue, we went ashore to lunch. There were two eggs, a junk of bread, and a bottle of wine on board the *Arethusa*, and two eggs and an Etna cooking-apparatus on board the *Oigarette*. The master of the latter boat smashed one of the eggs in the course of disembarkation; but, observing pleasantly that it might still be cooked *à la papier*, he dropped it into the Etna, in its covering of Flemish newspaper. We landed in a blink of fine weather; but we had not been two minutes ashore before the wind freshened into half a gale, and the rain began to patter on our shoulders. We sat as close about the Etna as we could; the spirits burned with great ostentation; the grass caught flame every minute or two, and had to be trodden out; and before long there were several burnt fingers of the party. But the solid quantity of cookery accomplished was out of proportion with so much display; and when we desisted, after two applications of the fire, the sound egg was little more than loo-warm; and as for *à la papier*, it was a cold and sordid fricassée of printer's ink and broken egg-shell."

After this experiment our travellers never tried cookery again, but relied entirely on the meals to be procured in the hosteleries on the way. Their cooking apparatus was shut up in the locker of the *Oigarette*, and remained there during the rest of the voyage. The great difficulty about doing canoe voyages in comfort is that you must either load your little craft unpleasantly or else be dependent on the inns, which in out-of-the-way places on the banks of Continental rivers frequently offer the most wretched accommodation. Besides, however bad the bedrooms may be, you cannot always have them within several miles of the spot where you happen to be caught in the rain or belated. Here is an example:—

"At the same place, the rain began again. It fell in straight, parallel lines; and the surface of the canal was thrown up into an infinity of little crystal fountains. There were no beds to be had in the neighbourhood. Nothing for it but to lay the sails aside and address ourselves to steady paddling in the rain."

Just at the end of the same page from which this extract is quoted, Mr. Stevenson speaks of "a hooded cart which trotted shabbily along the tow-path." I am inclined to think, after a good deal of experience in independent travelling, that the hooded cart, ingeniously arranged, would afford much more real independence than a canoe, because the travellers could sleep in it on a pinch, and take many comforts with them. At the same time, I admit that there is a pleasure in being on a river which can never be equalled on a road.

Near Brussels the voyagers were kindly treated by the members of a boating club, who were in trade during the day, but in the long summer evenings found time to attend to boating. Mr. Stevenson treats us on this occasion to a bit of his philosophy:—

"We are all employed in commerce during the

day; but in the evening, *voyez-vous, nous sommes sérieux.*"

"These were the words. They were all employed over the frivolous mercantile concerns of Belgium during the day; but in the evening they found some hours for the serious concerns of life. I may have a wrong idea of wisdom; but I think that was a very wise remark. People connected with literature and philosophy are busy all their days in getting rid of second-hand notions and false standards. It is their profession, in the sweat of their brows, by dogged thinking, to recover their old fresh view of life, and distinguish what they really and originally like, from what they have only learned to tolerate perforce. And these Royal Nautical Sportsmen had the distinction still quite legible in their hearts. They had still those clear perceptions of what is nice and nasty; what is interesting and what is dull, which envious old gentlemen refer to as illusions. The nightmare illusion of middle age, the bear's hug of custom gradually squeezing the life out of a man's soul had not yet begun for those happy star'd young Belgians. They still knew that the interest they took in their business was a trifling affair compared to their spontaneous, long-suffering affection for nautical sports. *To know what you prefer, instead of humbly saying Amen to what the world tells you you ought to prefer, is to have kept your soul alive.*"

These good Belgians treated the English travellers as brethren, taking their wet clothes to be dried, and assuming such fraternal treatment to be quite a matter of course, saying "Oh! *entre frères!*" In any boat-house in England we should find the same." On this touching expression of simple belief in English cordiality at first sight, Mr. Stevenson quietly remarks in a parenthesis, "I cordially hope they might." These nautical young Belgians were as nice young fellows, says Mr. Stevenson, "as a man would wish to see, but they were a trifle too young, and a thought too nautical for us." He and his companion did not wish to disgrace their native land by exhibiting inferior talents on the water; so they had recourse to flight. "It seemed ungrateful, but we tried to make that good on a card loaded with sincere compliments."

It appears that Mr. Stevenson, when in foreign parts, can never persuade people that he is a Briton. He has actually been cast into prison, an experience which he seems to remember with some bitterness, and he is taken for a spy or a pedlar. "It is a great thing," he says, "believe me, to present a good normal type of the nation you belong to." Unfortunately for Mr. Stevenson, he is, "somehow or other, a marked man for the official eye. He is a born British subject, yet he has never succeeded in persuading a single official of his nationality." His travelling companion, though admitted to be a Briton, was looked upon with suspicion as a Briton of doubtful purposes. He was nearly arrested on a charge of drawing the fortifications, "a feat of which he was hopelessly incapable."

Mr. Stevenson's book is full of sententious observations on the thoughts and feelings of humanity, often really new, and always at least wearing that aspect of novelty which an idea has when it has been coined afresh.

"It is an odd thing," he says, "how happily two people, if there are two, can live in a place where they have no acquaintance. *I think the spectacle of a whole life in which you have no part paralyses personal desire.* You are content to become a mere spectator. The baker stands in his

door; the colonel with his three medals goes by to the *café* at night; the troops drum and trumpet and man the ramparts, as bold as so many lions. *It would task language to say how placidly you behold all this.*"

Yes, people can live happily in a strange place, "if there are two;" but when you are quite alone the situation is less agreeable, and you do not look quite so placidly on the spectacle of life. The sensation of being alone in a small town is simply unbearable, and after a few hours you begin to look at everybody to see whether you cannot find some human being to talk to. Travelling on horseback mitigates the evil, because your beast serves as an introduction to the ostler and you get into friendly relations with him. When at Maubeuge Mr. Stevenson became acquainted with the driver of the omnibus.

"One person in Maubeuge, however, showed me something more than his outside. That was the driver of the hotel omnibus: a mean enough looking little man, as well as I can remember; but with a spark of something human in his soul. He had heard of our little journey, and came to me at once in envious sympathy. How he longed to travel! he told me. How he longed to be somewhere else, and to see the round world before he went into the grave! 'Here I am,' said he. 'I drive to the station. Well, and then I drive back again to the hotel. And so on every day and all the week round. My God, is that life?' I could not say I thought it was—for him. He pressed me to tell him where I had been and where I hoped to go; and as he listened I declare the fellow sighed. Might not this have been a brave African traveller, or gone to the Indies after Drake? But it is an evil age for the gipsily-inclined among men. He who can sit squarest on a three-legged stool, he it is who has the wealth and glory."

This is a curious instance of the contradiction between desire and situation, but sometimes the life of an omnibus-driver is mentally more harmonious. Certainly one of the happiest men I know is an omnibus-driver who goes from a small hotel to a French railway station. One day I felt curious to ascertain how often he had done the little journey. He supplied the materials for my calculation, which a little arithmetic soon brought to the following result. He had driven to that station twenty-three thousand three hundred and sixty times; and during all the years of his service he had not known such a thing as a complete night's rest, for he served both night trains and day trains. He enjoys perfect health, has a splendid appetite, with abundant opportunities for satisfying it; he has saved 1,200*l.*, and married a woman who is a good wife to him and has brought him 800*l.* more. He has never had to learn the Latin grammar, or any grammar; he has never puzzled his brain with mathematics, and he has never

"reasoned high

Of providence, foreknowledge, will, and fate,
Fixed fate, free will, foreknowledge absolute."

Mr. Stevenson and his friend, being English gentlemen, did not quite like to be taken for pedlars, which they were rather frequently, and he remarks:—"But manners and bearing have not a wider currency than bank-notes. You have only to go far enough out of your beat, and all your accomplished airs will go for nothing. These Hainaulters could see no difference between us and the average pedlar." Mr. Stevenson is within the truth.

Manners have not nearly so wide a currency as bank-notes. Gentlemen are really only known to their own class, the other classes judge simply by the display of wealth in what they consider a fashionable style.

The misfortune of such travelling as Mr. Stevenson's excursion is that, although the traveller sees a country externally, and comes into contact with a good many people of the humbler classes, he seldom passes an hour with the really cultivated inhabitants of a place who could tell him more about it than his chance associates in the inn. It is a pity that there is not some system of freemasonry among intelligent and cultivated people all over Europe by which a man on his travels might at once find himself in society suitable for his own intellectual needs. In every French town there are two or three houses—often half-a-dozen—where a man like Mr. Stevenson would be received with delight and treated with unbounded kindness if the people only knew who and what he was; and it is vexatious to think that he and his friend were sometimes treated positively with contumely, as at La Fère, when most probably in the very same place there were intelligent people, suffering from the isolation of provincial life, who would have received him as a patriarch might receive an angel. Mr. Stevenson and his friend were on one occasion taken possession of in this way by an intelligent *juge de paix*, who had the wit to see that in catching them he caught the materials for a pleasant evening. The *juge de paix* gave them a good supper, good wine, and some legal society. Both the canoeists were legal gentlemen, so the captain of the *Cigarette* expounded the English Poor-Laws, and Mr. Stevenson spoke learnedly on the Scotch Law of Illegitimacy, which appears to be his forte. This pleasant evening was remembered with painful regret afterwards at La Fère, where the voyagers arrived drenched and miserable at a comfortable inn, to be repulsed with contemptuous insult.

"The carriage entry was lighted up, not by intention, but from the mere superfluity of fire and candle in the house. A rattle of many dishes came to our ears; we sighted a great field of tablecloth; the kitchen glowed like a forge and smelt like a garden of things to eat.

"Into this, the inmost shrine and physiological heart of a hostelry, with all its furnaces in action and all its dressers charged with viands, you are now to suppose us making our triumphal entry. It seemed to me crowded with the snowy caps of the cookmen, who all turned round from their saucepans and looked at us with surprise. There was no doubt about the landlady, however; there she was, heading her army, a flushed, angry woman, full of affairs. Her I asked politely—too politely, thinks the *Cigarette*—if we could have beds: she surveying us coldly from head to foot.

"You will find beds in the suburb," she remarked. "We are too busy for the like of you."

"If we could make an entrance, change our clothes, and order a bottle of wine, I felt sure we could put things right; so said I, 'If we cannot sleep, we may at least dine'—and was for depositing my bag.

"What a terrible convulsion of nature was that which followed in the landlady's face! She made a run at us, and stamped her foot.

"Out with you—out of the door!" she screeched. "*Sortez! sortez! sortez par la porte!*"

The two Englishmen submitted, and went elsewhere to a poor lodging, but they ought

to have acted very differently. They ought to have gone at once to the *Commissaire de Police* and returned to the hotel accompanied by a *sergent de ville*, who would have compelled the woman to treat them properly and give them bed and board. An inn, in France, is a public-house, and everyone has a right to its entertainment who can prove his ability to pay for it.

Here, though reluctantly, I must take leave of Mr. Stevenson and his book. It is as full of delicate entertainment as the inn at La Fère, and it turns nobody away.

P. G. HAMERTON.

Primitive Property. Translated from the French of E. de Laveleye, by G. B. L. Marriott, B.A., LL.B. (London: Macmillan & Co., 1878.)

THE history of property, says M. de Laveleye, has yet to be written. The admission comes with a good grace from one who has himself contributed so much to fill up this great blank in our knowledge. Sir Henry Maine's work on *Ancient Law* opened a new era in the enquiry; and Blackstone's crude chapter on the origin of property is at present chiefly valuable as a curious *farrago* of pseudo-historical guesses at truth, and as a conspicuous warning of the danger of such rash speculations. The present work is written in a very different spirit, and, as Mr. Cliffe Leslie says in his interesting Introduction, "forms one of the most brilliant examples in literature of the application of the comparative method to historical investigation." In ages and countries most remote from each other, the author finds sometimes scattered traces, sometimes elaborately-developed types, of those forms of what he calls "natural communism" which he concludes were once universal. His historical enquiries are, indeed, subsidiary to a more immediately practical purpose, that of advocating economical principles which many who fully recognise the interest and value of his antiquarian researches will be slow to admit. On the present occasion we shall confine ourselves to the latter. Nor shall we do more than mention that many parts of the subject, already well known to us through the writings of Sir Henry Maine and others, are here expounded and illustrated afresh—the German *mark*, the Swiss *allmende*, the Celtic land-system in Ireland, the Anglo-Indian revenue-settlements, and the long story of agrarian change in Rome, and of an equally prolonged and, in the author's opinion, ominous revolution in England. The following remarks are intended rather to show how, by the careful analysis of communities hitherto less minutely described, and where the materials are adequate for such a description, the author has strongly corroborated the conclusions already arrived at by his predecessors in the same field.

M. de Laveleye does not refer to the speculations of the so-called pre-historic school. Nor does he dwell on the expansion of the patriarchal family into the sept or the tribe. But, assuming the existence of the larger aggregates as a collection of normal family groups, he announces, at

starting, what he prominently represents to be "the universally similar evolution of property in land." His general view may be thus briefly stated, without entering upon certain difficulties which it presents.

During what may be called the hunting-stage of existence there is no thought of appropriating the soil. In the purely pastoral period the tribe claims, and contends for, an exclusive right to its grazing-grounds. Even agriculture, in its incipient and migratory application, is compatible with community of property in the soil, and even of labour on the part of the tribesmen. Later, the nomad habits are renounced: the tribe or sept is disintegrated into village communities, each of which collectively owns its separate domain, and uses the pastures and the forest in common; but assigns to particular families the temporary occupation of lots of arable land, subject to resumption and redistribution by the village authorities. This process becomes gradually more infrequent, and at last ceases; and co-operative family groups permanently appropriate the parcels which were formerly only their transitory lots. "Finally, individual hereditary property appears." But it is still subject to restrictions which recall and attest the older system of collective ownership. Only in a relatively very advanced state of society does the individual become the absolute owner of land.

Cultivation and proprietary right in the soil are developed concomitantly. The rude beginnings of agriculture consist in sowing grain on patches of the tribal domain, previously prepared by burning the vegetation; and, the crop gathered, the land has rest for many years, other portions being annually selected for this rough-and-ready manipulation. A great advance is made when a definite part of the territory is permanently devoted to agriculture, and subdivided into three portions, for a rotation of crops, each portion being alternately sown with autumn or with spring grain, or lying fallow. Further progress is indicated in the improvement of stock, the application of its manure, the hedging of the still common fields, which contain the "parcels," and the construction of roads and ditches. Higher farming follows; and "the full improved value of the land" becomes a legal and commercial common-place. Admitting that separate ownership and better culture have been thus historically associated, our author still maintains that the connexion is not indispensable.

A rather formidable objection to the universality of the view thus sketched is presented by the first aspect of classical history. M. Fustel de Coulanges roundly denies that private property was a novelty either in Greece or Italy, and neither the tribe nor the village appears to him in the capacity of collective proprietor, as M. de Laveleye assumes. Authentic history, in the classical world, certainly opens at a comparatively advanced stage of social development; and quiritary dominion and the validity already assigned to testamentary disposition make the Rome of the Twelve Tables, from our present point of view, a very modern society. But M. de Laveleye, here following especially M. Viollet, discerns many traces of the more archaic institutions which

he has delineated in so many other quarters. Thus the poetical traditions of the Golden Age imply that the land, like the air, was a common possession, and yielded her increase freely to all. Philosophers commemorate the equality of enjoyment or distribution of the land in early times; and historians attest that quite late in the classical period there were outlying Greek settlements which still retained the custom of partition. Mommsen has shown that the early community of land, except in the case of the *heredium*, the garden-plot, curtilage, or *Indicé* "compound," is revealed in the very words *pecunia*, *peculium* and *familia*; wealth, both great and small, consisting in cattle and slaves, not in broad acres. Again, "the origin of individual property is nearly always referred to an original division, effected on the footing of equality, which makes us suppose that before this distribution the soil was collective property." The common repasts of the Spartans and other ancient peoples, and many particulars in the plans ascribed to Lycurgus and other legislators, bear an obvious resemblance to the village or family usages of more modern times. The same may be said of the survival in ancient communities of customs denoting an original prohibition of the alienation of land to a stranger without the public consent, and of the long inalienability of the *heredium*, the family *plant*, and the fulcrum, so to speak, of communal exertion. In early Roman history, however, the *gens* rather than the village is the joint proprietor, as the *gens*, long before the maturity of Roman Law, had become a sort of shadowy background to the agnatic family.

M. de Laveleye's first illustration of the village communal system is also one which has been recently made familiar to English readers by Mr. Mackenzie Wallace—viz., the Russian *mir*, the counterpart of the German *mark*. An institution kindred to the *mir* is found in Java. There, too, are villages, with an elective headman and a council of elders, common land, and more or less frequent distribution of lots. The characteristic cultivation is that of rice. This, requiring extensive irrigation-works, is favourable to co-operative labour. Common property is the result of such combined industry. Private property, however, prevails to a certain extent, and, as in Russia, mostly originates in the reclamation of waste lands. But in many districts it reverts to the community after a time, as a matter of course; and the failure of heirs, of sustained cultivation, or of the render of State dues, causes a similar lapse. As in Russia, there are landless labourers, who, however, are to a certain extent provided for on repartition. By general custom the possession of a yoke of oxen entitles the owner to a lot. The village is, as in Russia, jointly responsible to the State for the prescribed dues, both of produce and of labour. There has been the same difficulty as in India in determining who is the absolute owner of the soil. Of late the State has granted long leases with temporary exemption from land-tax; a plan which the author strongly commends. Reasons similar to those urged in favour of the *mir* are given in behalf of this communal

system; but the inordinately rapid increase of population inclines many to advocate its abolition, from which, however, native opinion seems most averse. While Java was in English hands, Sir Stamford Raffles projected a sort of *ryotwar* settlement, to the exclusion of the claims of the "Regents," the Javanese Zemindars. The Dutch Government seems to shirk a formal utterance on the moot point of "eminent dominion," content to reap the fair fruits of institutions congenial to the people and their surroundings.*

The family community, which forms the proprietary unit of the Russian *mir*, and with which recent researches have so much familiarised us elsewhere, exists in a very complete form among the Southern Slavs. M. de Laveleye describes it minutely and enthusiastically from personal inspection. He attributes its preservation to Turkish conquest and the need of union against Moslem tyranny. The family association is not so strict as in Russia. The authority of the elective *gospodar*, or chief and representative of the *zadruga*, is more limited than that of the corresponding Russian personage; and private property exists, though on a small scale.

M. de Laveleye sees many excellences in these relics of archaic life. Emigration, he says, and the tendency of such institutions to postpone marriage, have hitherto checked the growth of population. (Has political oppression not contributed to the same end?) Yet he admits that they are doomed. For they cannot survive the decay of family feeling. And the growing spirit of personal independence is hostile to the *status* restrictions of the younger members of the group.

The existence of co-operative family communities over the greater part of France during the Middle Ages is clearly established by M. de Laveleye, chiefly on the evidence of Customaries, and the commentators upon them. In feudal days both peasants and lords found their account in the maintenance of such associations. The lord was more sure of his dues, the vassals were better able to render them, and in easier circumstances generally, than under a system of individual villenage. But the increasing impatience of the family bond, perhaps the discordant sentiments generated by the Reformation, and later the influence of the Revolution and the *Code Civil*, have made such communities as that of the Gaults, in the department of Nièvre, exceptional phenomena. The elder M. Dupin visited it about 1840. The family has existed from an unknown date, its archives going back into the Middle

* As we write, an instance of a village community in France of comparatively late formation, and not noticed in the work before us, has been recently described. Charles VII., "le roi de Bourges," it appears, settled the Scottish Guard, under their commander, John Stewart, the Constable d'Aubigny, at St. Martin d'Auxiny, near that city, granting to them the neighbouring forest, and "special privileges, which were continued until the Revolution." Their descendants now number 3,000, and "as a community have maintained their nationality to the present day, the members always marrying among themselves. . . . They devote themselves to the culture of fruit. Each male possesses a small plot of ground." We quote from the *Times* of April 2. But it is to be hoped that we shall have a fuller account of this interesting colony.

Ages. It occupied a hamlet, with a large common hall in the principal house, owning collectively land, whose limits French thrift had extended, cattle and moveables, and a growing purse. Males only were considered proprietors; but, as elsewhere, the daughters received portions on marriage. There was private property, and the dowry of women who intermarried with the Gault men was not carried to the common account. But to the joint property there was no succession, properly so called, the right of survivorship operating, on the death of a member, in favour of the rest. A more detailed description is inserted of similar institutions examined by Legrand d'Aussy, in Auvergne, on the eve of the Revolution. It may be added that in each case there was a "master" of the family, and a "mistress," but that in France the latter was not generally allowed to be the wife of the former.

Mr. Marriott's translation is carefully executed, clear, and generally idiomatic, although Gallicisms are occasionally rather too perceptible. SIDNEY JAMES OWEN.

NEW NOVELS.

On the Banks of the Delaware. A Tale. By the Author of "The Château de Vésinet." In Two Volumes. (London: Chapman & Hall, 1878.)

Viva. By Mrs. Forrester, Author of "Mignon," &c. In Three Volumes. (London: Hurst & Blackett, 1878.)

Post Hiems Ver. By Ada Montague. (London: Harrison & Sons, 1878.)

Sophie Crewe. A Novel. In Three Volumes. (London: J. & R. Maxwell, 1878.)

Bonnie Leslie. By Mrs. Herbert Martin. (London: Griffith & Farran, 1878.)

We are glad to welcome a new work by the author of the *Château de Vésinet*. In the new story, as in the former one, the plot mainly hinges on war and religion. In the *Château de Vésinet* we had the Crimean war and the French Protestants; this time we have American Quakers and the Franco-German war. *On the Banks of the Delaware* is marked by a pleasant style and accurate account of events, characteristic of the writer. Every chapter is well worth reading. Some are exceptionally clever—for instance, the ninth of the first volume, which is headed "Chemical Affinities." The heroine is a well-conceived character, well brought out; and of the minor personages old Abe Townsend and the Abbé d'Allouville are worth particular notice. We must venture to remark on one little drawback to the general excellence of the book. It is scarcely in good taste, when the date of the story is so clearly fixed, to describe Her Majesty's Consul at Philadelphia as little better than a fugitive bankrupt, afraid to return to the States; and it would have been very strange if he and his family could have been starving in Paris in 1871 unknown to and uncared for by the gentleman who, as it is stated, "took the place of both consul and ambassador" during that time.

Viva is an unoriginal novel with a very original binding. On the latter is printed, in gold letters, the warning "Be sure your

sin will find you out." The story certainly shows how the heroine falls into sin, and how that sin finds her out; but, having found her out, the sin seems to give her a very easy time of it, and relegates her to a comfortable life under the fostering care of a loving uncle, and almost entirely free from those pricks of conscience which are generally supposed to annoy the after-life of the evil-doer. The principal male personage—we had almost written hero—has an equally tranquil existence after he leaves the troubled atmosphere into which Mrs. Forrester introduces him. *Viva* will doubtless have many readers—good English, well-drawn characters and a "society" tone will generally ensure a good circulation—but the moral tone of the book is scarcely all that could be desired. The best part, to our mind, is that relating to the fortunes of Otho Desmond and Osyth and Riette Sartoris.

In spite of its dreadfully ungrammatical title, which, repeated as it is at the top of every page, has a most irritating effect, *Post Hiems Ver* is by no means an uninteresting story. We do not think that we could better show our approbation of this volume than by recommending it as an antidote to *Viva*. In Miss Montague's tale the truth of Mrs. Forrester's motto is thoroughly exemplified. We might remind the authoress that the stopping of a runaway horse has more than once before in the annals of fiction brought on a declaration of love. May we presume humbly to warn her against making a house on fire or a mad bull the turning incident in her next book?

"*Sophie Crewe*: a new novel by a new writer: dramatic in plot, domestic in incident, full of interest and fascination." We quote a publishers' advertisement, which we cannot directly gainsay. If an overwhelming hurricane of incidents makes a novel dramatic, *Sophie Crewe* is decidedly dramatic in plot; domestic is an epithet which admits of a very wide interpretation; and the author may well rely on the aforesaid wealth of incident to lend interest and fascination to the story of Sophie, the little waif picked up by a railway guard after an accident, and surnamed Crewe after the station near which the disaster took place. But, *pace* the publishers' advertisement, *Sophie Crewe* is unsatisfactory. The dialogue is dull, the descriptive parts are untrue to nature, and the general effect of the book is exhausting. The most noticeable of the *dramatis personae* is the "dramatic" villain—a clergyman of the name of Meek, who would have been more aptly named "Sly." We cannot help thinking that this character is overdrawn in its intense and profound baseness. Messrs. Mudie, however, will no doubt receive a good many orders for this book, which may rank in the second class as three-volumed novels of the day go.

There is no praise too high for Mrs. Martin's delightful story. It is quite refreshing to turn away from sensationalism and more pretentious works to the natural strain and healthy tone of *Bonnie Leslie*. We were afraid at one point in the story that the "lady-help" was to fall a victim to romantic precedent, and become the wife of the heir of the house; but Mrs. Martin steers clear of such a haven for her heroine,

and gives her instead to a clever husband, with whom she finds a congenial home. Our best wishes go with her.

T. W. CRAWLEY.

Prose and Verse, Humorous, Satirical, and Sentimental, by Thomas Moore; with Suppressed Passages from the Memoirs of Lord Byron. Chiefly from the Author's Manuscript, and all hitherto inedited and uncollected. With Notes and Introduction by Richard Herne Shepherd. (London: Chatto & Windus, 1878.)

THE ordinary British reader of the present day is not exactly enthusiastic about Thomas Moore: we say nothing about the feelings of the Irish reader. The volume before us, of some 450 pages, is proper to a public of enthusiasts: in other words, there is very little in it which anyone would think of reading for its own sake, or unless he were prompted by preconceived liking, of more than common intensity, for the author and his already known performances. It is a volume of scraps and leavings: productions on which the writer could not possibly have staked his reputation—the great majority of which, indeed, he would to all appearance have advisedly consigned to oblivion—and which can only be fished up and put into goodly type on the assumption that whatever was done by Moore—whether "humorous, satirical, or sentimental," whether bad, indifferent, or by some lucky chance good—must be graced by the hand from which it came, and dear to a public to whom that hand is precious. If that assumption fails, the *raison d'être* of this volume, or of nine-tenths of it, is gone.

There is one phrase in the title which the reviewer is bound to reduce to its proper dimensions. This volume does not contain any "suppressed passages from the Memoirs of Lord Byron"—i.e. (for the phrase could not properly mean anything else) passages written by Byron in those Memoirs which he gave to Moore, and which Moore connived at destroying. Were there any such passages, they could, of course, only come into this volume, which professes to be the handiwork of Moore, by a sort of editorial laxity or irregularity, but one no doubt which the reader would be more than willing to condone. But, in fact, there are none such, and the phrase in the title is culpably loose and *ad captandum*. What the volume really does contain are rightly designated in the table of contents as "Notes for Moore's *Life of Lord Byron*:" a very different thing indeed; as different as the relative values of Byron and Moore, or of Byron's autobiography and Moore's biography. Such as they are, however, these notes are by far the most important and interesting item in the volume: indeed, though not of supereminent value, they make the book worthy of preservation by literary enquirers—which, on other grounds, it can but barely claim to be.

A considerable portion of the volume comes from Moore's MSS., commonplace books, &c. It includes his very first printed verses; contributions to the *Edinburgh Review*, extending over twenty years of his life; the comic opera, *M.P., or the Bluestock-*

ing, which had hitherto been left (save as regards a few interspersed lyrics) to its natural fate, death and burial; some party-squibs in verse; a *Letter to the Roman Catholics of Dublin*; a fragmentary tale, *The Chapter of the Blanket*; and a few letters, chiefly to Leigh Hunt. The first printed verses are named "To Zelia, on her charging the author with writing too much on love;" and they reveal but too clearly (if, indeed, we are justified in speaking with any seriousness of the verses of a boy of thirteen) the essential tenuity and artificiality of Moore's inspiration—the purport being that his love-verses are after all nothing but make-believe, Cupid having pledged himself that Moore's muse, or in other words Moore himself, should never be veritably in love. One can hardly imagine a more stupid apology, or a confession of demerit at once more complete and more coxcombically unconscious. These verses come from the *Anthologia Hibernica* for October, 1793. Four other "Juvenile Pieces" are given, poorly versified, and of no literary value. Among the "Satirical and Humorous Poems" the "Ode to St. Patrick" (March, 1813) is neat; the so-called "Police Reports" (referring to some dispute between the American and French nations), fair enough; these are, perhaps, the best out of the total of thirteen specimens. Of the articles contributed to the *Edinburgh Review*, that on "Private Theatricals" is at the present day the most readable.

The letters addressed to Leigh Hunt, ten in number, ranging from 1811 to 1821, are all marked by apparent cordiality, and even *empressement*; compare their tone with that in which Moore wrote about Hunt after the appearance of the book by the latter concerning Lord Byron, or with the feeling shown in the letters which he sent to Byron regarding the project, in or about 1821, for Hunt's co-operating in the *Liberal* magazine. Here is a pretty piece of flattery:—

"The poem to which you were good enough to direct my attention interested me extremely. There is nothing so delightful as those alternate sinkings and risings, both of feeling and style, which you have exhibited in those verses; and you cannot think how gracefully it becomes the high philosophy of your mind to saunter now and then among the flowers of Poetry. Do indulge her with a few more walks, I beseech you."

There is also a letter addressed to Mrs. Shelley, in 1839, on receipt of the collected edition of Shelley's poems. Its tone is complimentary; but it does not contain any expression of admiration of the poems individually.

The notes regarding Byron were no doubt to a large extent worked up into Moore's biography of the poet; but they contain several particulars which one reads with satisfaction here at first hand; among them are a page and a-half of reminiscences furnished by Mrs. Musters (the beautiful Miss Chaworth). Byron, it seems, then hardly beyond boyhood,

"used to pass his time chiefly in riding with Miss C. and her cousin; or in sitting doing nothing, pulling his handkerchief; or in firing at a door which opens on the terrace, and which still (Mrs. M. says) has the marks of his bullets. By the by, Miss Pigot told me that whenever he had

nothing else to say, he would always say 1, 2, 3, 4, 5, 6, 7, 8, 9, 10."

I add a few other items, culled at random:—

"Hobhouse's account of the storm in which B. and Shelley were so nearly lost on the Lake [of Geneva in 1816] . . . B. insisting that he would endeavour to save Shelley, and Shelley refusing. . . . S. as brave as a lion, H. says."

"Mrs. Shelley tells me she heard a heedless girl once say to him [Byron], 'I think you have a little of the Scotch accent.' 'Good God, I hope not! I am sure I haven't. I'd rather the whole damned country were sunk in the ocean. I the Scotch accent!'"

"His mother had his nativity cast when he was very young. Mrs. B. wished to pass for a single woman; but the fortune-teller told her she was married, and had a son who was lame; that he would be in danger of being poisoned before he came of age, and would be twice married, his second wife to be a foreigner."

"Lady Byron, he said, was a great person among the Socinians. Had had many disputes with her upon religion; but on comparing all points together, found that her religion was very much the same with his own. Praised Shelley highly. [This was after Shelley's death, when Byron was in Greece.] . . . 'I am nearly reconciled to St. Paul, for he says there is no difference between the Jews and the Greeks; and I am exactly of the same opinion, for the characters of both are equally vile.'"

"He used to say Trelawny was an excellent fellow, till his *Lara* and *Corsair* spoiled him by his attempting to imitate them."

This last phrase might seem to bewray some confusion of mind on the part of the person who retailed Byron's observation. Byron only knew Trelawny after the roving sea-life of the latter was over; and if the poet jocularly compared him to *Lara* and the *Corsair*, this comparison may have applied to the antecedent sea-life more appositely than to any change in Trelawny's demeanour at a later date. W. M. ROSSSETTI.

CURRENT THEOLOGY.

Ritual of the Altar: the Order of the Holy Communion, with Introits, Collects, Epistles, Graduals, Gospels, Offertories, Secrets, Communion and Post-Communions throughout the Year; according to the Use of the Church of England; together with Rubrical Directions, Secret Prayers, Ritual Music, and the General Rubrics Illustrated. Edited by the Rev. Orby Shipley, M.A. Second Edition, Revised and Enlarged. (Longmans.) This large and handsome volume is a choice specimen of the printing of the Ohiswick Press in black and red. The musical notation is exhibited with beautiful distinctness, and the general appearance of the volume is all that could be desired. Those who are familiar with other efforts of the editor will scarcely be misled by the words "according to the Use of the Church of England" (which stand on the title-page) into the error of supposing that this book bears even a colourable resemblance to the parts of the Prayer Book of the Church of England which relate to the administration of the Holy Communion. It is true that, with a few omissions, all these parts of the Anglican Liturgy are included in these pages, but with such large additions and intercalations of prayers (many of them, too, meant to be said, not *secret*, but audibly), rubrics, &c., from the unreformed service-books that for an English Churchman to find the familiar words of his own office is like looking for an acquaintance in a motley crowd. Mr. Shipley is very considerate in supplying even our bishops with prayers to be said when "vesting for mass." For ourselves we trust that when an Anglican Bishop

says prayers when "putting on his gloves" he will prefer the original Latin to Mr. Shipley's indifferent translation: first, because the allusion to the very disreputable transaction described in Genesis will be the better obscured from the bystanders; and, secondly, because the closeness of the reference to the Bishop's fine "kids" is almost lost in Mr. Shipley's "skins of the goats," while it is charmingly transparent in the words "*quemadmodum Jacob, dilectus tuus, pelliculis haedorum operis manibus,*" &c. In one of the preceding prayers we find the words "*Ure igne sancti Spiritus renes nostros et cor nostrum,*" &c., absurdly rendered "*Enkindle our reins and our heart,*" &c.; the metaphor being that of the assaying of metals, as may be seen by a glance at the Latin Psalter (xxv., 2), from which the words are borrowed. From a liturgiolist's point of view the book is a worthless mixture of the Uses of Rome, England, Sarum, and Shipley. We must not omit to notice a specialty of the volume in the numerous engravings illustrating the postures, manual acts, &c., of the celebrant and his assistants. This seems to us the most valuable part of Mr. Shipley's work. Henceforth any young curate who does not know how to cross his thumbs (the right over the left) and fold his hands with accuracy, will have only himself to blame.

The Explanation of the Apocalypse. By Venerable Bede. Translated by the Rev. Edw. Marshall, M.A., F.S.A., formerly Fellow of Corpus Christi College, Oxford. (James Parker and Co.) We cannot see much advantage in presenting this commentary to "English readers." But as the translator thinks otherwise, more care should have been taken to warn the "English reader" against accepting Bede's interpretations of Hebrew names. In common with those of Augustine and Ambrose and others of the Western Fathers, Bede's Hebrew etymologies are often such as would make Fürst or Gesenius shudder. Simeon, "heard of sorrow," and Jezebel, "issue of blood," deserve a note as much as Gog, "a roof," and Magog, "from a roof." Bede really knew something of Hebrew; but comparative philology, the chief guide in modern efforts of this kind, was then unborn. In dealing with the Apocalypse, mystical interpretations seem more legitimate than in dealing with the books of Samuel. But Bede's greatness is not seen in any part of his Biblical exegesis.

Eternal Hope. Five Sermons preached in Westminster Abbey, November and December, 1877. By the Rev. F. W. Farrar, D.D., F.R.S., Canon of Westminster, Chaplain in Ordinary to the Queen, &c. (Macmillan and Co.) These sermons do not claim to present any scientific treatment of Eschatology; they are merely popular addresses intended as a loud protest against the prevailing belief among Protestants as to the nature of the punishments of the future life. In the Preface Canon Farrar indicates his own dogmatic standpoint. In opposition to the doctrine of "Annihilationism" (or, as its modern Christian supporters prefer to style it, "the doctrine of conditional immortality"), on the one hand, and "Universalism" on the other, Canon Farrar only ventures to entertain the "hope" that all may be finally restored. In an apologetic Preface we are informed that the sermons were not originally intended for publication. And it is only fair that large allowance should be made by the reader who studies the book in cold blood for a style of fervid oratory that cannot fail to seem to him frequently over-coloured and exaggerated, and at times confused and perhaps almost hysterical. After forcing one's way with the crowd at the Abbey, and when affected by the contagious enthusiasm that the good voice and striking presence of the preacher never fails to evoke, we should probably regard the sermons in a different way, and as they were intended to be regarded. Though even with these advantages of circumstance it may be questioned whether the effect of the superabundant

ornament would not be felt as tawdry. To the scientific student of theology the only matter of much interest in the volume is the letter of Prof. Plumptre (*Excursus I.*) on the teaching of Bishop Butler, as suggested by the remarkable passage in the *Analogy* (part i., chap. 3): "Virtue, to borrow the Christian allusion, is militant here, and various untoward accidents contribute to its being often overborne; but it may combat with greater advantage hereafter," &c. It is singular, however, that so careful a student of the *Analogy* as Dr. Plumptre should not have recognised, or at least considered, what had been long ago pointed out by the most acute of all the commentators on Butler, Prof. (now Bishop) Fitzgerald, that "this is an instance of Butler's care to avoid assuming more than his premises will warrant. Butler is here arguing on the foot of reason alone; and as he had before observed that mere reason could not show that probation would terminate with this life, so he speaks here of the supposition (consistent with such a state of knowledge) of its passing through some state or states of militancy hereafter."

Human Life and its Conditions: Sermons preached before the University of Oxford in 1876-1878, with three Ordination Sermons. By R. W. Church, M.A., D.O.L., Dean of St. Paul's, Honorary Fellow of Oriel College, Oxford. (Macmillan and Co.) As different from Canon Farrar's volume as can well be conceived is that now before us. Defective in those features of rhetorical art which are essential to great success (even for a *concio ad clerum*) when a large crowd of listeners is addressed, the sermons of the Dean of St. Paul's will be appreciated more justly after a quiet perusal. They never aim at oratorical display, nor attain any high flight of passionate utterance, yet we are sensible throughout of an earnest though controlled enthusiasm; and every phrase and turn of expression possesses the charm that always attends the genuine outcome of careful and well-defined thought. It appears that it is by mere accident that Canon Farrar and Dean Church have both given us sermons on the text "Are there few that be saved?" To everyone who loves accurate thinking, and is repelled by loose statements wider than knowledge warrants, Dean Church contrasts throughout most favourably with Dr. Farrar. *Apropos* of Dr. Farrar's subject-matter, it is interesting to find the following passage in one of Dean Church's discourses (the fine sermon on "Responsibility for our Belief"):—"I should be disloyal to Him whom I believe in and worship as the Lord of Truth if I doubted that such seeking [earnest and honest seeking] would at last find Him. Even if it do not find Him here—man's destiny stops not at the grave, and many, we may be sure, will know Him there who did not know Him here." Those whose lives are spent in labouring at intellectual rather than practical problems, and who at all practice introspection, cannot fail to be struck with the singular fidelity with which Dean Church describes the subtle temptations and spiritual dangers to which they are peculiarly exposed. Often would it save from foolish courses some men of earnest and single-hearted purpose to keep well before them the distinction so ably sketched (pp. 84, *sq.*) between "following truth" and "yielding to the immediate pressure of an argument;" while the moral dangers special to those who hold fast received beliefs and opinions, and again to those who aim at change—"whether it is a question of change in religion or philosophy, of a Reform Bill or a Budget, of a new trade or a new mechanical invention"—are depicted (pp. 72, *sq.*) with a skill that almost reminds one of Dr. J. H. Newman.

The Life of the Right Rev. Alexander Jolly, D.D., Bishop of Moray. By the Rev. W. Walker, M.A. (Edinburgh: David Douglas.) The subject of this biography was born in 1756 and died in 1838. The period intervening between these two dates saw many changes in the external history of the

disestablished Episcopal Church in Scotland. The Act of 1748 had virtually proscribed the public worship of Non-juring Episcopalians. Dr. Jolly's early religious education was conducted by a clergyman of his native place, who had undergone six months' imprisonment for the statutable offence of officiating in the presence of more than four persons at a time. In the account of the first half of Bishop Jolly's life we get some curious and interesting glimpses of the condition of the Episcopal Church in Scotland during the time of persecution and depression. There can, indeed, be no question that the conduct of the Government was highly efficacious in breaking and crushing the opposition to Presbyterianism, which in the north-east of Scotland, and more particularly in Aberdeen, did not at first occupy the dominant position which it had held in the south-west and south. Those whose notions of bishops are drawn from the prelates of the English Establishment, with their "palaces" and their seats in the House of Peers, may be pleased to see a sketch of the domestic life of a bishop of the sister Church in the early part of this century. The learned Bishop Jolly lived all alone with his books in a large two-storeyed house in the little town of Fraserburgh. He kept no servant, but had what few occasional services were necessary performed by a poor woman who lived a little way down the street. He rose at four o'clock, spent the early hours of the day in devotion, made his own breakfast, and then set himself down to his beloved folios. At dinner-hour a woman was seen coming down the street "with a very small pot in her hand with a wooden cover on it, and something else beneath her apron, which was the whole preparation for the Bishop's dinner." Jolly's studies were chiefly in patristic theology; but he was also much attached to the works of the leading Anglican divines, especially of the Caroline divines. We have no doubt whatever that Mr. Walker is right in considering that the anecdote told of Jolly by Dean Stanley in his *Lectures on the Church of Scotland*, is only an illustration of the dry humour which now and then brightened his usually solemn utterances. "When he was asked," says Dean Stanley, "at the beginning of the stir occasioned by the Oxford Tracts, what he thought of the Reformation, he said 'he had not come down so far in his regular course of ecclesiastical history.'" The "venerable, primitive, and apostolic bishop" (to adopt words applied to him by the late Dean Hook) had a singular power of winning the affectionate esteem of those who knew him; and his simple, unworldly life, and constant piety and self-devotion will make the reader of this brief and interesting memoir henceforward refuse to Bishop Wilson, of Sodor and Man, the title of "the last of the Saints."

The Thirty-nine Articles of the Church of England: a Historical and Speculative Exposition. By the Rev. Joseph Miller, B.D., Curate of Holy Trinity, Darwen. Vol. I. (Hodder and Stoughton.) System is a good thing in any expository work; and we rather like the plan of grouping together the Articles that treat of a general common subject, so far as it confines itself to merely bringing into prominence the divisions into which this formulary of the English Church naturally falls. But the Thirty-nine Articles do not readily yield themselves as a basis for a systematic treatment of dogmatic theology. The definite and somewhat narrow apologetic purpose which they were originally intended to serve did not suggest a complete confession of faith, or general declaration of Christian doctrine. As an illustration of the difficulties of the mode of treatment adopted by Mr. Miller we may notice that Article III., of "The Descent into Hell," and Article IV., "Of the Resurrection of Christ," are grouped under the heading *Eschatology*, while Article XXII., "Of Purgatory," which most naturally would come under that heading, is referred to what Mr. Miller calls "Ecclesiology." And this last ridiculous word (with its smooth breathing), neither Greek

nor English, together with these other horrors, "Armatology," "Stoicheiology," "Prognoseology," and "Prothesiology," makes us gravely question whether this "terminology, adapted," we are assured, "to the present stage of theological progress"—a terminology which, it is hoped, "will perhaps invest the subject with increased interest"—is really worth importing into England. Whether through inadvertence or design Article XIII. does not, so far as we have been able to discover, appear in any group. Surely there ought to be no difficulty in making a long name for it, even if it have to stand all by itself. The accentuation, &c., of the printed Greek in this volume is of a blundering kind; and who is "St. Origen"? We freely acknowledge the powers of the great Alexandrian theologian whom Mr. Miller takes upon him to canonise; but neither Mr. Miller nor any other man is competent to venture the prodigious statement that the *De Principiis* of "this prince of thinkers" "has given rise to more thought in the theological world than any other or all other treatises in Divinity put together." We wish we were able to speak more favourably of a work that aims at and almost succeeds in making interesting a subject left by the best-known of the ordinary text-books in the depths of dulness. This first volume deals only with the first five Articles.

Appendix to the Queen's Printers' Aids to the Student of the Holy Bible or Teacher's Assistant. (Eyre and Spottiswoode.) The Queen's printers have gone the right way to produce a valuable book. They have selected for treatment important subjects, and then entrusted them to the hands of always trustworthy and sometimes even eminent specialists. Thus we have admirable papers on the "Ethnology of the Bible," by Mr. A. H. Sayce; on the "Poetry of the Bible," by Mr. T. K. Cheyne; on "The Plants of the Bible," by Sir J. Hooker; on "The Animals of the Bible," by Canon Tristram; and on the "Money and Weights of the Bible," by Mr. F. W. Madden; and if Dr. Steiner's "Music of the Bible" seem less satisfactory, the extreme uncertainty that must always attend any treatment of this obscure and difficult subject may be regarded as apology sufficient. In addition to the articles named above, this Appendix contains a Chronological Summary of Bible History, and a series of short papers on Jewish Sects and Orders.

Through Rome On: a Memoir of Christian and Extra-Christian Experience. By Nathaniel Ramsay Waters. (New York: Somerby; London: Trübner.) Mr. Oapes's little book, *To Rome and Back*, has suggested the title of this work, which is an interesting and evidently veracious account of the religious history of the writer. Mr. Waters passed from Anglicanism, in which faith he had been brought up, to the Church of Rome, and after eight years' "belief and practice of Catholicism," and a short sojourn in the Theism of Theodore Parker and F. W. Newman, arrived at his present Agnostic position. Mr. Waters's testimony to the value of the confessional is curious. "I am bound to acknowledge," he says, "that the influence of the confessional was in my case salutary. It tempered and restrained the warmth of a youthful constitution; it purged motives of their selfishness; it inculcated modesty and self-denial; it made sin more and more hateful to me, and virtue more and more amiable and attractive. It taught me to know myself." And with equal candour he admits, with sorrow, how after he had given up Catholicism he fell for a while into a licentious way of life. Indeed, we think it must be the animation imparted by this eager ardour of truthfulness which lends interest to a picture of intellectual powers that seem to us somewhat thin and but little capable of appreciating the great complexity of the problem—of recognising the variety and involution of moments that have to be resolved before the solutions which Mr. Waters announces so unhesitatingly can be accepted.

NOTES AND NEWS.

MR. EDWARD ARBER, the editor of *English Reprints, the Transcript of the Stationers' Registers, the Garner, &c.*, has been appointed assistant to the Professor of English Literature (Prof. Henry Morley) at University College, London. Mr. Arber is an old pupil of Prof. Morley's, and it was at the latter's evening classes at King's College that Mr. Arber received the impulse that has made him reproduce the texts of so many of our Tudor and Stuart writers.

MR. JOHN RUSSELL SMITH has, after a labour of some years, just issued his large catalogue of Topographical Tracts and Prints, comprising no less than 1,200 pages, the result of nearly forty years' collecting.

A NEW novel, entitled *Wood Anemone*, by Mrs. Randolph, author of *Gentianella, Wild Hyacinth, &c.*, will shortly be published by Messrs. Hurst and Blackett in three volumes.

A FRENCH translation of Lord Acton's two lectures on Liberty has been published with a Preface by M. de Laveleye, under the title of *Histoire de la Liberté dans l'Antiquité et le Christianisme* (Bruxelles: Muquardt).

MR. F. C. PRICE, facsimilist to the British Museum, who recently executed some exquisite reproductions from the press of Caxton, proposes to edit subscription copies of an important heraldic MS. prepared in 1616 by John Withie, the arms-painter, entitled—

"The names and Armes of them that hath bene Aldermen of the towne of Aldersgate since the tyme of King Henry 6. beginninge at the 30 yere of his Right birth this present yere of our Lord 1616. Which names and Armes were collected out of records 1616. N. M."

London traders were then, to a large extent, the connexions of gentilitious English houses; and the document will, accordingly, have a peculiar value. It will also bear on the Heraldic Visitations of London.

THE following are some of the more important articles promised in the eighth volume of the new edition of the *Encyclopædia Britannica*, which is announced as nearly ready:—"Electricity," by Prof. Ohrystal; "Elizabeth," by the late Mr. Carruthers; "Embryology," by Dr. Allen Thomson; "Emigration" and "Exchange," by Mr. R. Somers; "Emperor," by Prof. Bryce; "Enamel," by Mr. Rader; "Encaustic Tiles," by Mr. A. Maw; "Encyclopædia," by Mr. P. A. Lyons; "Energy" and "Evaporation," by Mr. W. Garnett; "England"—the History, by Mr. Freeman and Mr. S. R. Gardiner, and Geography and Statistics by Mr. F. Martin; "Church of England," by Mr. Perry; "English Bible," by Mr. Blunt; "English Language," by Dr. J. A. H. Murray; "English Literature," by Mr. T. Arnold; "Engraving," by Mr. Hamerton; "Ennius," by Prof. Sellar; "Ephesians," by Prof. Milligan; "Epictetus," by Mr. W. Wallace; "Episcopacy" and "Eucharist," by Canon Venables; "Equation," by Prof. Cayley; "Erasmus," by Mr. Pattison; "Eschatology," by Mr. A. S. Aglen; "Esther," by Mr. Cheyne; "Ether," by Prof. Clerk Maxwell; "Ethics," by Mr. H. Sidgwick; "Ethnography," by Mr. E. Reclus; "Etna," by Mr. Rodwell; "Etruria," by Mr. A. S. Murray and Dr. W. Deecke; "Euboea," by Mr. Tozer; "Euphrates," by Sir H. Rawlinson; "Euripides," by Prof. Jebb; "Europe," by Mr. H. A. Webster; "Eusebius," by Principal Tulloch; "Eve," by Prof. Robertson Smith; "Evidence," "Factory Acts," &c., by Mr. Edmund Robertson; "Evolution," by Prof. Huxley and Mr. Sully; "Examinations," by Mr. H. Latham; "Explosives," by Major Wardell; "Eye," by Prof. McKendrick; "Ezekiel" and "Ezra," by Mr. Sutherland Black;

"Fable," by Mr. F. Storr; and "Fairies," by Mr. W. Hepworth.

MESSRS. RIVINGTON have in the press, forming volumes of their "English School Classics," Southey's *Life of Nelson*, by W. E. Mullins, M.A., Assistant-Master at Marlborough College; and in preparation, Scott's *Rokeby*, edited by R. W. Taylor, M.A., Head-Master of Kelly College, Tavistock.

THE Rev. C. J. Ball is preparing for publication a *Merchant Taylors' Hebrew Gradual*, containing elementary exercises, a selection of readings with notes and references to his *Merchant Taylors' Hebrew Grammar*, and a cento of extracts from Hebrew prose and poetry. Various Jewish sources have been drawn upon for the work, such as the *Pirke 'Abboth*, the Jewish Prayer-book and Hebrew translations of such works as *Faust* and *Paradise Lost*.

MR. THOMAS DUNMAN, Lecturer on Physiology at the Birkbeck Institution, and Physical Science Lecturer at the Working Men's College, has compiled a *Glossary of Biological, Anatomical, and Physiological Terms*, which will shortly be published in a small volume by Messrs. Griffith and Farran.

JOAQUIN MILLER is about to publish, in London, a new volume of poems, to be called *Songs of Far Away Lands*. The volume will be one of some magnitude, and is dedicated to Lord Houghton.

ALEXANDRA COLLEGE, Dublin, the college for women and girls which has had such a great educational success, requires to raise 2,470*l.* for its new College Hall for lectures and vocal music, and other improvements. At present, only 770*l.* has been subscribed. Donations should be sent to Mrs. Jellicoe, the Lady Superintendent, at the college.

AT a meeting of the committee of the Index Society held on Tuesday the 18th inst., several points connected with the printing of the Royalist Confiscation Acts (which are now at press) were discussed. In order to facilitate reference to the long list of names contained in these Acts the printed page has been divided into four portions, marked respectively by the letters *a, b, c, d*, in the left-hand margin. An appropriate device for the Society, designed by Mr. Fenton, was submitted and ordered to be engraved; and an Index to Municipal Corporation Offices taken from the Report of the Commissioners for England and Wales for 1835 was accepted for publication. A Local Index of Engravings, to be arranged according to Counties; a List of References to neglected Biography; and Indexes to Hutchins's *History of Dorset* and Ruskin's *Modern Painters* were suggested.

DR. GROSART, who has just finished printing the text of Chester's *Love's Martyr*, and Dr. Brinsley Nicholson, who has been criticising it, have both arrived independently at the conclusion that in Shakspeare's poem of the *Phoenix and Turtle*, Queen Elizabeth is the phoenix, and Essex the turtle-dove. Though the text of the work has just been issued, Dr. Grosart's Introduction, Notes, and Illustrations to it will not be ready till August.

IT is proposed, with the leave of the President and Fellows of Corpus Christi College, Oxford, to publish the Irish MS. Missal in their library. This missal, which is one of the only four Irish missals in existence, none of which have been hitherto published, was written c. A.D. 1200. It was described in the ACADEMY, on December 15, 1877, by Mr. Warren; on January 12, 1878, by Mr. Bradshaw; on March 12, 1878, by Mr. Gilbert, by whom photo-zincograph facsimiles of some of its pages are now being prepared, under the direction of the Master of the Rolls, for the second volume of *National Manuscripts of Ireland*. The text, reproduced *verbatim*, will be edited with Introduction and notes by the Rev. F. E. Warren, B.D., Fellow of St. John's College, Oxford, in accordance with a general ex-

pression of the desirability of its publication, on the occasion of its exhibition by Mr. Warren before the Society of Antiquaries at Burlington House, on May 16, 1878, provided that not less than 200 subscribers can be procured beforehand. The price of the volume will not exceed half-a-guinea. It is requested that intending subscribers will send their names to the Rev. F. E. Warren, care of Messrs. Pickering and Co., 196 Piccadilly, W.

MESSRS. MARCUS WARD AND Co. are preparing for publication a biographical series to be called the "New Plutarch." The leading features of the series will be that each biography will be that of a man of action, in himself interesting and remarkable, whose career covers and illustrates some important period or episode in history. The volumes at present arranged are the Life of Victor Emanuel, by Edward Dicey; Judas Maccabeus, by Lieut. O. R. Conder, R.E.; Haroun Alraschid, by Prof. E. H. Palmer; the last Emperor of Constantinople, by the Rev. W. J. Brodribb; Coligny, by Walter Besant; Richelieu, by W. H. Pollock; Abraham Lincoln, by Charles J. Leland; Sir Richard Whittington, by James Rice; Harold Fairhair, by Eirik Magnússon; and Hannibal, by Samuel Lee. The editors of the series, which will commence in October and be continued at regular intervals, are the Rev. W. J. Brodribb and Mr. Walter Besant.

THE interest taken in local antiquities in Lancashire and Cheshire has led to the projection of another printing club. This is to be known as the Record Society. It will differ in some respects from the Chetham Society, and will aim at supplying raw material for the local historian rather than the more elaborate work undertaken by the existing association. That it does not arise from any feeling of antagonism is evidenced by the fact that Mr. James Crossley, F.S.A., President of the Chetham and Spenser Societies, has consented to be the first president of the new club. Canon Raines is vice-president, and the council includes Messrs. J. Orston, H. Fishwick, H. H. Howorth, G. E. Cokayne, Colonel Chester, Thos. Hughes, W. A. Abram, J. P. Rylands, and J. P. Earwaker, who is acting as hon. secretary. The documents with which the society will deal include *inquisitiones post mortem*, wills and inventories, subsidy rolls, manor court rolls and guild rolls, family deeds and papers, records of the Duchy Court of Lancaster, Cheshire plea rolls and recognisances, and clerical rolls of various kinds. It is, perhaps, to be regretted that the Chetham Society has not elected to do this work, but as there is no chance of such a consummation we gladly welcome the new labourers in the field. Additional evidence of the popularity of archaeology in the two counties named is afforded by the number and excellence of the departments of local notes and queries in various newspapers. Preston, Warrington, and Manchester, and other places have adopted this plan, and in some cases the matter has received greater permanence by being reprinted in book form. This is, or is to be, the case with the antiquarian columns of the *Manchester Guardian*, *Manchester Courier*, *Manchester City News*, and *Leigh Chronicle*.

THE new volume of the Papers of the Manchester Literary Club has just been issued. It has illustrations from original drawings by R. G. Somerset, William Meredith, Christopher Blacklock, Walter Tomlinson, and Elias Bancroft. The contents include contributions on "Lancashire Mathematicians," by Morgan Brierley; "Tennyson's *Palace of Art*," by the Rev. W. A. O'Connor; "Six Half-Centuries of Epitaphs," by R. M. Newton; "Baptismal Names in Lancashire and Yorkshire," by the Rev. O. W. Bardsley; "Canon Parkinson: a Biographical Sketch," by John Evans; "Geist," by Henry Franks; "The Provincial Mind," by George J. Holyoake; "*Hamlet*," by the Rev. W. A. O'Connor; "Armstrong and George Fox," by Walter Tomlinson; "John

Owens," by Joseph C. Lockhart; "A Trip to Lewis," by Arthur O'Neill; "Christmas in Wales," by J. Mortimer; "Dryden as Lyrist," by G. Milner. It will be seen that the club, while not unmindful of the general field of literary criticism and research, rightly devotes much time and attention to papers on local matters. Among the latter we may indicate the remarks of Mr. Bardsley on the baptismal names of Lancashire and Yorkshire, in which the strong influence exerted by Puritanism is very evident. Eight out of ten names in remote villages are still taken from the Bible, including even Pharaoh, Tamar, and Er. Archimedes Muff is a curiously discordant appellation. Titles are sometimes given, as Sir Isaac Newton; while Earl, Marquis, Squire, Lord, and Major, are frequent. Mr. Evans' sketch reminds us that he is engaged upon a new edition of *The Old Church Clock*, in which Canon Parkinson has dealt in a very pleasant manner with the story of "Wonderful" Walker, the Minister of Seathwaite Chapel, and the subject of one of Wordsworth's sonnets. Mr. Brierley's paper is an important contribution to our knowledge of a very remarkable class of men who pursued mathematical studies under circumstances of great disadvantage.

DR. HERMANN BREYMAN, of Munich, has published (München: Ackermann) a lecture recently delivered by him in that town in aid of the Diez Memorial Fund, which contains an excellent account of the life and works of the founder of Romanic philology.

THE *Landbote* of Winterthur, the daily journal which was edited by the late F. A. Lange, the author of the *History of Materialism*, announces that a prize has been offered by the Swiss Verein für proportionale Vertretung for the best essay on the "Representation of Minorities." It may be written either in French or German, and must contain about twenty-four pages in pamphlet-octavo size. Brevity will be regarded with special favour by the judges. The general aim of the essay is to enlighten persons who have hitherto been strangers to the idea of proportional representation; it must set forth in clear and concise form the injustice and disadvantage of the existing electoral system, and the justness and fairness of the proportional participation of the entirety of the electors of a commune, an electoral district, or a State in all public concerns. It should also indicate the practicability of a representation of minorities, and suggest the simplest and most appropriate method of carrying out a just and fair election.

THE Bucharest correspondent of the *Bund*, who is a Roumanian, mentions with natural pride that the most popular of the living national poets of Roumania, Alexandri, distanced all his competitors at the late Congress of the Latin Nationalities at Montpellier, and was unanimously adjudged the first prize. He states that the principal works of Alexandri have already been well translated into German by the reigning princess, Elizabeth, and that some of his poems have been rendered into other modern languages.

FRIEDRICH BODENSTEDT, the author of *Mirza Schaffy*, is engaged upon a translation of *Omar Khayyam*.

WE learn from the *Publishers' Weekly* that the firm of Greenwood, of New York, have arranged to bring out an American reprint of the *Saturday Review* within twelve days of its issue in England.

MR. NEWMARCH's elaborate paper "On the Progress of the Foreign Trade of the United Kingdom since 1856, with especial reference to the effects produced by the Protectionist Tariffs of other Countries," in the *Journal of the Statistical Society* for June is a treatise of much statistical and economic value. The immense growth of the foreign trade of the kingdom, in the face of the obstructions of foreign tariffs, is only one of

several important results the causes of which it investigates. There is a collateral enquiry, however, without which the real significance of the growth of British foreign trade may be much misunderstood, and which we venture to commend to Mr. Newmarch's consideration—namely, how far, since the abolition of protection, has foreign trade only taken the place of home trade, and how far is it, on the other hand, a substantial addition to the total trade of the kingdom? Mr. Newmarch satisfactorily accounts, as other writers have done, for a considerable normal excess in the imports of the United Kingdom over exports. But he does not explain the abnormal amount of the excess in the last three years of commercial depression. On the effects of the gold discoveries on prices Mr. Newmarch concludes that the course of events has amply vindicated the opinion he expressed in 1853 against the doctrine of depreciation. There are many persons who, looking to the altered prices of meat, butter, and other animal food, and the rise of money wages, especially in remote parts of the country, will not assent to Mr. Newmarch's conclusion. But the principal omission, in both his view and that of his opponents, such as the late Prof. Cairnes, is the neglect to take into account the much greater rise of prices in many parts of the Continent, which were formerly considered "cheap" places, but are now "dear" places. It was abroad, not in this country, that the new gold mines had their greatest effect.

THE *Deutsche Rundschau* for June, beside continuations, has two excellent articles. One is by Prof. Vogel on the "Present Achievements of Photography," in which the writer traces the history of photography, its various difficulties, its steps in advance, and the new purposes to which it has been from time to time applied: he points out that immense progress may be expected during the next generation from an art which in its infancy has made such rapid strides. Herr Fiedler writes an extremely suggestive paper on the "History of Architecture." He regards the legitimate development of architecture as broken through by the Gothic, which, though deserving admiration from its earnestness of purpose, was still a deviation from the path along which art had to travel. The Romanesque architecture of the eleventh and twelfth centuries supplied the beginnings of a new architectural principle, and Herr Fiedler holds that progress is only to be made by recurrence to the point where legitimate tradition ceased. Modern architecture, he truly observes, is either laboriously imitative, or its novelties consist only of arbitrary combinations of old forms without any guiding principle of beauty. Prof. Weber, of Berlin, publishes a number of letters of the Körner family written from Dresden between the years 1804–1815; they are of considerable interest for the literary history of that period in Germany.

THE *Nuova Antologia* for June 1 has an article by Signor Finali on Luigi Carlo Farini, which is a valuable contribution to the modern history of Italy. Signor Toschi gives the first instalment of an article which would certainly create much controversy if it were published in English, on the "Physiology of the Painters of the Fourteenth Century." He examines the current theory among art critics of the school of Rio and Taine, that the charm of the early Italian painters is due to the deep earnestness of their religious impressions. Against this Signor Toschi contends that the fourteenth century was not remarkable for deep religious feeling or simplicity and purity of life; that its most distinguished painters are recorded to have enjoyed life in a very unascetic manner; that some of the most pure and ethereal pictures in the history of art have been painted by men of doubtful lives and characters; and that the types of face and figure produced by many painters of undoubted piety and earnestness have been rather coarse and sensual. After this destructive criticism Signor Toschi proceeds to discuss the peculiarities of the Giottesque painting, and he refers

the boldness of design and simplicity which characterise it to the fact that it was not founded on studies from nature at all, but was the result of a progressive development of the old Byzantine types, which were improved upon by increased capacity of observation; it consequently displays the play of unfettered fancy, and is free from the difficulties which study and learning necessarily bring.

THE *Rivista Europea* has a lively historical article by Signor Lore on Marie Antoinette and Cardinal Rohan; the writer has, however, nothing new to bring forward. Prof. Barbaglia publishes a lecture on Paracelsus delivered before the University of Pisa; he points out the important discoveries made by Paracelsus, and claims him as the founder of medical chemistry.

MESSRS. M. H. GILL AND SON will publish in a few days a *Compendium of Irish Biography*, by Alfred Webb.

THE most noteworthy original articles in the later numbers of the *Revista Contemporanea* are, in that for February 28, a vehement denunciation of the Austrian dynasty in Spain, by Pompeyo Gener; and, under the title "The Philosophy of Aristocracy," P. Estasen has a most ingenious application of the doctrines of Darwin to justify the existence of aristocracies in society. March 15: P. Nanot-Renart praises rather too indiscriminately the historical works of M. Thiers, and Revilla gives a critical estimate of Perez Gald's, whom he declares to be the first of living Spanish novelists, and a follower of English rather than of French models, of irreproachable morality, and fit reading *pueris virginibusque*. His most recent production, *Marianela*, is also favourably noticed by the same critic in the number for April 30. Among the contents of March 30 are two articles about Columbus: the first, by G. Llana, points out some errors and omissions in Washington Irving's and other biographies; the second, by Rodriguez Ferrer, argues, in spite of recent pretended discoveries, that his bones really rest in Havanna, and not in San Domingo. There is also a remarkable unsigned article on the present crisis, "Inglaterra en Oriente," to which we invite special attention; a delicate little love-poem, "Eclipse," by M. del Palacio should not be overlooked. In the two numbers for April the series of chapters on "La Biblioteca de Autores Españoles" is brought to a close. The first gives a list of all Spanish authors deemed worthy of a place in such a collection; the latter suggests an appendix of Luso-Castellan and Catalan writers. The whole series of these articles forms a most useful guide to Spanish literature. Other contributions touch on subjects of the day; but the articles on "El Ateneo de Madrid," from the pen of M. de Labra, give an account of an institution of the greatest importance for the recent literary and scientific history of Spain.

OBITUARY.

SIR THOMAS DUFFUS HARDY.

THE death of the Deputy Keeper of Public Records, which took place on Saturday last after a short illness, has occasioned a blank which cannot be easily filled. His loss will be lamented not only in his own office, where he was a popular chief and colleague, but by a large circle of English and Continental scholars who looked up to him as an authority almost without peer in his special department of learning. He was the son of Major Hardy, an officer in the Artillery, and was born at Port Royal in 1804. At the age of fifteen he obtained a junior clerkship in the Record Office at the Tower, of which his relative Mr. Henry Petrie was Record-Keeper, and thence worked his way upward to the highest official rank. His earliest publication was a contribution to the *Excerpta Historica* issued by S. Bentley in 1831. Under the Record Commission he was employed as editor of the *Clause Rolls* (from 1204

to 1227) published in 1833 and 1844; of the *Patent Rolls* of the reign of John, published in 1835; of the *Norman Rolls* (1200-1205 and 1417-1418), and the *Oblata and Fine Rolls* of the reign of John, both published in the same year; of the *Charter Rolls* of John, published in 1837; the *Liberate Rolls* of the same reign, published in 1844; and the *Modus Tenendi Parliamentum*, published in 1846. These works are not only models of careful editing, but the introductions prefixed to them contain an amount of lucid information concerning the technical phraseology and palaeographical character of the records to which they relate that has given them an enduring value. The Itinerary of King John appended to the Introduction to the *Patent Rolls* is a noteworthy example of the editor's painstaking accuracy.

Upon the death of Mr. Petrie, the compilation of the *Monumenta Historica Britannica*, which that gentleman, in conjunction with the Rev. J. Sharpe, had undertaken to edit for the Government, but left unfinished, was entrusted to Mr. Hardy; and he wrote the Introduction to the work, which appeared in 1848. For the English Historical Society he edited the *Chronicle of William of Malmesbury* (2 vols.) in 1840. He also issued a Catalogue of the Lords Chancellors, Masters of the Rolls, and other officers of Chancery, in 1848, and edited and continued the *Fasti* of Le Neve in 1864.

Mr. Hardy was a leading witness before the Parliamentary Committee for investigating the state of the Public Records in 1836, and took part in the pamphlet controversies that preceded the dissolution of the Record Commission. Under the new scheme put in operation by the Public Record Office Act of 1 & 2 Victoria, he was appointed Assistant-Keeper of the Branch Record Office at the Tower, and filled that post until the consolidation of the Record Offices in 1858. In 1861 he was appointed to the Deputy Keepership, vacant by the death of Sir Francis Palgrave. His régime was marked by great activity and enterprise. He gave a wider scope to the plan proposed in 1855 of calendaring the *State Papers*, and vigorously prosecuted the publication of the *Ancient Chronicles and Memorials of the United Kingdom*, which had been commenced in 1857. To the success of this last work he largely contributed by compiling the "Descriptive Catalogue of Materials for the History of Great Britain and Ireland," which he undertook in 1862. This compilation, of which three volumes have appeared and a fourth was in progress at the time of his death, is a monument of patient scholarship, upon which alone he might have been content to rest his fame. He also edited for the same series the *Register of Richard de Kellawe, Bishop of Durham 1311-1316*, in four volumes (1873-1878). To the series of *State Papers* he contributed a syllabus of the documents in Rymer's *Foedera* relating to English history. Of this work two volumes have been published and the third is in the press. Among his minor contributions to historical knowledge may be named his Reports upon the Peveril and Durham Records, the Carte and Carew Papers, and the documents in the archives and libraries of Venice.

The publication of *Domesday Book* and other records in photozincographic facsimile, which has widely circulated a knowledge of their character and interest, was also due in great measure to the Deputy Keeper's energy. He was mainly instrumental in procuring the abolition of fees for searches at the Record Office, which has made that department deservedly popular with the general public. Historians and men of letters have still more reason to thank him for having suggested the formation of the Historical Commission in 1869, which has thrown open unsuspected treasures of the highest value.

A public recognition of his reputation and services was made in 1869, when, at the recommendation of Mr. Gladstone, the honour of

knighthood was conferred upon him by Her Majesty, and in the following year, when the University of Oxford granted him the degree of D.C.L.

Outside his peculiar department of historical archaeology Sir Thomas Hardy's works are of less note. The biography of the late Lord Langdale, which he published in 1852, was written in performance of his obligations as a friend and literary executor. A pamphlet which he issued in 1860 upon the controversy relative to the "Old Collector's" Shakspeare requires merely passing mention. His more recent Reports upon the version of the Athanasian Creed contained in the Utrecht Psalter are better known, but it may be doubted whether the decided opinion which he pronounced upon the question in dispute is entitled to as much weight as that of the eminent manuscript authorities which were arrayed against him.

The unfailing readiness which Sir Thomas showed to communicate the vast stores of his knowledge to all scholars who solicited his aid, and his urbane courtesy of manner, made him a general favourite. As the chief of a large public department, he had a difficult part to play, for which his studious habits to some extent disqualified him, and he was perhaps unduly sensitive to the petty annoyances which any obscure person, if sufficiently noisy and pertinacious, has the power of inflicting upon a man of highly-wrought nervous temperament. As a colleague, he was genial and sympathetic, especially to the younger members of his staff. His strong affections occasionally led him astray, and an impulsive temper betrayed him into hasty acts and words which sometimes provoked animosity, but he was always ready to make an *amende* or to accept overtures of reconciliation, and his essentially generous and kindly nature could not be misapprehended by those who knew him well.

HENRY G. HEWLETT.

WILLIAM CULLEN BRYANT, who died last week in his 84th year from the effects of an accident, was one of the most distinguished of American men of letters, and his long, consistent and dignified career might be selected as typical and exemplary by those who believe that the course of things in the New World is an anticipation of what the Old World is coming to. He was the son of an able and popular physician, and paid his father's profession the compliment of a dissertation on homoeopathy. He received the ordinary sensible, if meagre, New England education, which few well-regulated minds undergo without acquiring a slightly pragmatist bias. We need not think that this bias corresponded to his temperament. He was as precocious a versifier as Pope, and his poetical reputation was established by the volume that he published at the age of twenty-seven—fifty-seven years ago. At that time America was only just beginning to have a literature, and this told two ways: sanity, decision, maturity, elegance, commanded a reputation among all who cared for pure literature for its own sake much more rapidly and surely than they can do where literary training and literary interests are widely diffused; but the literary career was visibly connected with "poverty and scorn." Bryant tried honestly to give up poetry, and succeeded in becoming a practical journalist. For more than half-a-century he was on the editorial staff of the *New York Evening Post*, one of the few American journals which can be read with pleasure by an educated Englishman, and which had the distinction of inspiring men of business with confidence. He never quite ceased to write poetry; at the time of the Civil War he brought out two new volumes; in his old age he translated Homer. He may be said in this case to be the precursor of Prof. Longfellow and Prof. Lowell and Bayard Taylor, who all made poetry a stepping-stone to a position in the world without discarding it when the position was attained. He anticipated another tendency which

has been growing stronger for some time in recent verse: almost all his subjects are taken from actual and contemporary life. What is peculiar about him is that they are conceived in an entirely rational way; he is quite innocent of romanticism, he has no vague feelings of nameless exaltation to make him hunt the wide world over for objects to transfigure. Most poets when they come down to modern life think it incumbent upon them to prove that it is much more wonderful than the past was supposed to be. His style is remarkably clear, simple, and finished; occasionally, perhaps, a little bald—a fault which he shares with all the Greeks but the greatest, and with Cowper as well as with less unaffected writers of the eighteenth century. As long ago as 1848 Prof. Lowell, in his *Fable for Critics*, had compared him to Cowper, whom he certainly resembles in the seriousness, refinement, and sincerity with which he handles common themes, intending to rebuke the American fashion of styling him the American Wordsworth; but there is a distinct affinity in Bryant to the didactic side of Wordsworth's mind, and his sublimities are rather like reflections of the sublimities of the *Excursion*. One traces the reflection as clearly in the later poems as in the earlier; while the *Agas* is almost the only poem which shows signs of the influence of Byron, being in truth little more than an echo, very spirited and musical, of the stately historical sentiment of *Childe Harold*. Of course it would be absurd to rank Bryant with Wordsworth, but he is something more than a copy on a small scale of one side of a great poet. He sees that what is the whole of life to Wordsworth is only a part of his life and of the life of the world. And his preoccupation with death and with the transitoriness of life gives him an originality of his own. Some of his best poems were written in old age, on the departure of youth, which he does not regret, having within him a hope full of immortality. The *Cloud by the Way* might be read after Mr. Rossetti's *Cloud Confine*, and would hold its own. *Waiting by the Gate* might gain by being read after Miss Procter's *Golden Gate*; and the *Dried-up Fountain* is more musical as well as more natural than the poem where the author of *Thyrsis* explains that art is too often perfected after inspiration has departed. If one had to choose between losing *Thyrsis*, or *Obermann*, or even *Tristram and Yseult* or *Zohrab* and *Rustum*, and losing all that Mr. Bryant has written, it is probable that the public, which supposes itself cultivated, would elect without hesitation to sacrifice Mr. Bryant; while the public at large would elect to save him. But his date and his nationality save him from being classed with English minor poets: they are always straining at the unattainable or else sinking back in conscious depression: whereas the sober dignity natural to Bryant was sustained by the consciousness that all his life he was one of the first poets of his age and country.

G. A. SIMCOX.

NOTES OF TRAVEL.

THE International African Association at Brussels have received a telegram from M. Wautier, the lately appointed leader of the Belgian expedition, announcing the arrival of M. Dutrieux at Zanzibar, and stating that the porters required for the journey have been collected at Saadani, where M. Cambier is superintending the preparations. MM. Wautier and Dutrieux were to join him there on June 1, and it was proposed to start for the interior about June 7. The caravan will comprise about 350 persons in all.

MR. RICHARD FREWEN has just returned to England from South Africa; and we regret to learn that he was unable to carry out his plan of making a journey across the unexplored country between the Zambesi and Lake Bangweolo, to which allusion was made in the ACADEMY of April 13.

UNDER the title of *Colonies Nationales dans l'Afrique Centrale sous la Protection de Postes Militaires*, M. Emile Reuter has published a brochure at Brussels (Dehou), in which he discusses the advantages likely to accrue to Belgium by the formation of industrial, commercial, and agricultural establishments in Central Africa, and the favourable influence they would have on the abolition of the slave trade. He maintains, however—and he quotes Col. Ohallé-Long, of the Egyptian Staff, in support of his opinion—that such national colonies cannot be successfully maintained without the support of a chain of military posts to protect the colonists from all chances of attack by the natives.

We understand that Commander V. L. Cameron, R.N., C.B., of African fame, is contemplating an Eastern expedition. Should he carry out his present plan, he will probably make his start from Iskenderun, at the north-east corner of the Mediterranean, and cross northern Syria to Kurdistan, whence he will make his way through Mesopotamia, Persia, and Beluchistan to Kurra-chee, but we believe his line of route is not yet definitely fixed.

MR. JAMES FERGUSON'S useful little *Geography of Northumberland*, to which we referred on January 12, has met with so much encouragement that the author has found it necessary to issue a second edition (Morpeth: G. Flint). This is improved by a map of the county and some few alterations suggested by the author's friends. We believe that it was the evident usefulness of little works of this nature which induced Sir W. O. Trevelyan to offer the prize for a model county geography, to which we referred on June 15.

Notes on Individual Equipment for the East (W. Mitchell and Co.) is the title of a useful brochure which Captain F. Fraser, R.E., of the War Office, has drawn up from personal experience for the benefit of soldiers suddenly ordered on foreign service, and of travellers who may wish to start at short notice on journeys of exploration in distant countries. Prefixed is a formidable list of necessities and luxuries for camping and exploring, and we are fain to confess that it is a matter for wonderment how any given article therein is to be found on an emergency.

SOME interesting information has been received from Samarkand respecting the territory of Karategin, formerly belonging to Kokan, but now ceded by Russia to Bokhara. Karategin, with the smaller districts of Darwaz, Wakhan, and Shighnan, borders on the plateau of the Pamir Steppe. Karategin, which is completely isolated in winter, and keeps up communication with the border countries only during summer, has never yet been trodden by the foot of a European. The customs and manner of life of its inhabitants are represented as of a highly primitive nature. They have no idea of measures of length or weight, have neither markets, caravanserais, nor any institutions of a public life. Theft is unknown among them. They carry on cattle-breeding, but little agriculture. Everything is common property. If the stores of one family are exhausted, it is a matter of course for the neighbours to dispense some of theirs.

MAGAZINES AND REVIEWS.

THE Chinese Encyclopædia lately purchased by the Trustees of the British Museum forms the theme of the opening article, by Mr. Mayers, of the current number of the *China Review*. The active part which Mr. Mayers took in acquiring this celebrated work has already been described in these columns, and in his present article he gives a sketch of its contents, as well as a brief account of the different compilations of the same kind which have preceded it. The untimely death of the writer, which we announced a short time since, is a melancholy commentary on the words "To be Continued" which are appended to the

article, and this reminds us how great is the loss inflicted by that event upon the editor of this as of other China periodicals. It is not easy to fill the pages of a monthly Review with valuable, and at the same time readable, material on Chinese matters, and the loss, therefore, of a contributor from whose pen flowed an almost constant stream of articles which were both valuable and readable will be seriously felt. Following Mr. Mayers, Dr. Legge continues his lectures, delivered at Oxford last year, on "Imperial Confucianism," and in the present paper explains from the fourth to the seventh of the Maxims of the Emperor K'ang-hsi. It was the doctrine of Confucius that the State should, in the first instance, ensure prosperity to the people, and that it should next provide them with the means of education, for he held that it was only when a people was both prosperous and educated that right principles might be expected to prevail. Following out this association of ideas, the Emperor K'ang-hsi, in the Maxims we are considering, begins by advocating the importance of (4) Industry, and (5) Thrift, as means of obtaining prosperity, and then dwells on the importance of (6) Intellectual training, the result of which should be that (7) the correct doctrine should be exalted to the exclusion of such "strange principles" as Buddhism, Taoism, Christianity, &c. Several articles of less importance are continued from preceding numbers, and the present closes as usual with "Notes and Queries," two of the most interesting notes being from the pen of Mr. Mayers.

THE *Indian Antiquary* for May, 1878, brings the remaining plates for volume v., and a goodly show they make, amply justifying the support which has been accorded to this valuable journal. It has already published so many of the post-Buddhistic grants that the dynastic lists of mediæval Indian history can be entirely rearranged, and the series of inscriptions, when completed, will be the most trustworthy source for a history of the obscure period between the fall of Buddhism and the advent of the Muhammadans. We have also in this number a further instalment of Mr. Walhouse's archaeological notes, some new remarks by Mr. Sinclair on the well-known Buddhist and Jain remains in Bijapur, papers on Rājmañi philology by Mr. Swinton, and on Polyandry by Dr. Stupnagel, and the usual short reviews and miscellaneous notes on antiquarian subjects.

Belgravia for June is a good number. It opens with a new novel by Wilkie Collins, called "The Haunted House," which will evidently unfold a plot of the thickest entanglement. But the two most attractive papers are that entitled "The Great Tropical Fallacy," and an examination of Dickens's half-told tale "The Mystery of Edwin Drood." The former of these is signed J. Arbuthnot Wilson, in which name we seem to trace a *nom de plume* of one not unknown in magazine literature. Whoever the author may be, he defends his position with great ingenuity and wealth of expression. We are not altogether convinced, but we feel that the paradox could not have found a stronger advocate. The less said about the poetry of *Belgravia* the better.

PARIS LETTER.

Paris: June 10, 1878.

Ste.-Beuve was a true son of Voltaire, whose centenary France has just celebrated. The second volume of the *Correspondance de Ste.-Beuve* (Lévy) altogether confirms our estimate of the first. It shows the same often morbid susceptibility which seems inherent in very delicate literary organisations, and also the same simple goodness, the same passion for what is just, and above all for what is true. All that consists of mere phrases, all charlatanism and affectation, he attacks relentlessly. When he wishes to arrive at the truth on some point of historical detail, he spares neither time nor trouble, as is apparent in the

innumerable letters and notes which he wrote to M. Chantelauze on the subject of Cardinal de Retz. A mind so just and penetrating could not confound with the pursuit of truth the affectations of contemporary realists, but Ste.-Beuve was able to recognise the merit of certain among them. A letter of his to M. Zola in 1868, after the publication of *Thérèse Raquin*, will remain one of the best criticisms on this powerful and unequal novelist, whose exaggerated realism sinks every moment into the fantastic, "qui peint de tête, et non d'après nature." He ends with a remarkable prediction:—

"Vous avez bravé dans cette œuvre et le public et aussi la critique. Ne vous étonnez pas de certaines colères; . . . de tels conflits se terminent quand un auteur de talent le veut bien, par un autre ouvrage, également hardi, mais un peu détendu, où le public et la critique croient voir une concession à leur gré, et tout finit par un de ces traités de paix qui consacrent une réputation de plus."

M. Zola has waited for ten years before following this advice, and writing this work *un peu détendu*. He has in the meanwhile multiplied his works of a violent, exaggerated, and revolting character, and won, if not the admiration, at least the attention of the public by force of talent and scandal. His *Assommoir*, in particular, was for two months the subject of universal conversation, and no one could fail to recognise the rare qualities of writing and of observation which it displayed. But at last he decided to write a novel which he himself calls "une œuvre de dami-teinte"—*Une Page d'Amour* (Charpentier). He has not wholly renounced his favourite methods, description à outrance and the abuse of physiology. Even in this book, which is comparatively pure and lofty in tone, and in which the majority of the characters are not, as in his earlier novels, madmen, rogues, or idiots, there are still some needlessly gross or revolting passages. The subject is very simple; a still young and beautiful widow, Hélène Grandjean, lives alone with Jeanne, her little daughter of eleven, a child of a passionate and nervous nature, who loves her with a jealous and morbid love. Hélène is devoted heart and soul to her daughter, but she falls in love unconsciously with a physician who has saved little Jeanne's life. The latter thinks herself neglected, falls ill from pure jealousy, and at last dies without a smile for her despairing mother. This development of unconscious jealousy in an impressionable child is analysed with striking vigour; and the involuntary impulse which renders Hélène's noblest sentiments subservient to her fall is described with no less talent. The novel may be divided into a certain number of scenes which are almost all remarkable for the variety and brilliance of their colouring. The scenes of Jeanne's illness, the reception of M^{me}. Deberle, the children's ball, Jeanne's funeral, Hélène's visit to the cemetery, are pictures admirable in truthfulness, and in observation which is profound, witty or even poetical. But the two finest passages in the book are the scene in which Hélène, seated at her window with the old Abbé Jouve, confesses to him her still innocent love; and that in which Jeanne, left alone by her mother during a storm, gazes on Paris drenched with the rain, and feels herself devoured by jealousy which is the more cruel as it is the more unreasoning. The landscape of Paris as seen from the Trocadéro accompanies every incident of the novel. It is an ever-changing background: it is seen in spring and in autumn, in sunshine and in rain: and though these descriptions are excessive, and become monotonous in the long run, they give great reality to the novel by localising it with precision. M. Zola may call himself a realist, but no one has more completely subordinated nature to art. He composes his novel in a series of tableaux where everything is combined for the central effect. We do not find in him the disorder, the complexity of nature—that unfinished and incomplete element in human

things which Turguëneff renders with so much realism. With him everything has well-defined outlines, and he often daubs on his colours. His art is massive and weighty, but it is potent and profound. He sometimes attains to extraordinary poetical effects, and in his last novel he has shown sobriety and an elevation to which he had not accustomed us. If M. Zola is not spoilt by his spirit of system and by a vanity which endures no criticism, he will take rank among our great modern novelists, not far from Balzac and above Flaubert. His enemy is that spirit of system which assumes the form of charlatanism. When he gives us the genealogical tree of the Rougon-Macquart family, and declares that all the personages of his eight novels already published, and of the twelve which he promises us, have their character and their destiny predetermined by the laws of heredity, physiologists can but smile as linguists used to do when he declared that he had worked as a philologist in *L'Assommoir*.

The worst of exaggerated writers like M. Zola is that they have imitators who throw their defects into relief, and show the fatal results to which their influence may lead. M. Ricouard is one of these clumsy disciples. M. Zola's laurels have evidently interfered with his repose, and he has written a book, *Claire Aubertin* (Ollendorf), which was insured a few days' *succès de scandale* by its alternative title of *Vices Parisiens*. Thanks to a few flattering reviews, we were induced to believe for a brief space that a rival to M. Zola had arisen. But those who were led by curiosity to buy the book were sadly disappointed. A vulgar story such as those which figure in our police columns; adventures distressingly flat and commonplace, related in bad newspaper-style; neither invention, nor observation, nor wit—such were the characteristics of a book which ran through two editions in a week. If anyone wants realism, let him read the pretty collection of M. Heusy's Belgian novels (Librairie Générale): *Scènes de la Vie Cruelle*, little sketches of the sufferings of lower-class life, described in a sober and nervous style, and in which, beneath the patience of the genre-painter, you feel his keen emotion and his love for the unfortunate subjects of his brush. M. Heusy's *début* seems to promise us a painter and a novelist. I must mention, too, M. Pouvillon's *Nouvelles réalistes* (Lemerre), which have nothing realistic save the name, but it appears that realism is in fashion, and that it must be used as a label to promote the ready sale of wares of the kind. M. Pouvillon is not a member of the school of Courbet, but of that of Daudet, minus emotion. He is a lover of the picturesque, of Nature, of precise and trifling details regarded from the point of view of a painter and a poet. Daudet in his tales brings Provence before us. M. Pouvillon gives us a picture of Languedoc, with the precision of a native, but with the art and subtlety of a literary man who knows his language to perfection. He has imparted to his style a pleasant savour of the soil; but he never falls into *patois*, and always remains essentially French. His *début* is, like that of M. Heusy, full of promise.

M. Zola is not only a dangerous model, he is also a master whose advice would be fatal to those who sought to follow it. Nothing can be more unreasonable than the theories put forth by him in the dramatic *feuilleton* of the *Bien Public*, or in the literary correspondence which he contributes to a Russian Review. Because he began life himself as an under-clerk at Messrs. Hachette's, where his abilities were considered commonplace, and formed himself by writing in the papers, he maintains that a regular course of study is useless, and that journalism is the best school of style. At this rate a man might become a good painter by making caricatures and drawings for the illustrated papers. We hold, for our part, that the study of the great masters, and above all of the early great masters, remains the best school for painters as

well as for writers; and therefore we warmly approve the reforms which are introducing into our *lycées* the study of the sixteenth century, and even of the masterpieces of the Middle Ages. An excellent manual has just appeared of sixteenth-century literature—MM. Darmesteter and Hatzfeld's *Le Sixième Siècle* (Delagrave). This literary partnership between a philologist of high rank, to whom we are indebted for two excellent studies on *La Formation des mots composés* and *La Formation des mots nouveaux en Français* (Vieweg), and of a highly cultivated man of letters has proved very successful. In a volume of almost 700 pages we find essential ideas on the literary history of the sixteenth century; a remarkably concise study of the language of the sixteenth century; a vocabulary and syntax; and selected specimens in prose and verse. The selection has been made with due regard not only to the literary merit of the various specimens, but also to the ideas expressed in them, so as to give a sketch of the theories and the passions by which that great age was animated. The only *lacuna* that we have discovered in this admirable volume is the absence of a chapter dealing specially with metre. Ronsard and his school were great innovators in this respect. Our modern poets are their pupils, and have revived all their metres, which had been forgotten for two centuries. It would have been interesting to determine precisely what they received from the fourteenth and fifteenth centuries, and what was of their own invention. One of the most carefully executed and most original parts of MM. Darmesteter and Hatzfeld's volume is that dealing with the stage. They have clearly pointed out the two currents which were then contending for the mastery: the mediæval tradition of the mysteries, farces, and moralities, still in possession of popular favour, and the classical and Italian influence which, supported by the literary classes, by the Court, by good society and the Parliaments, finally triumphed in the seventeenth century. To complete the information derived from this work, the reader must turn to M. Sepet's two books on the mediæval drama—*Le Drame chrétien au Moyen-Âge* and *Les Prophètes du Christ* (Didier). There he will see how from a partially dramatised liturgy issued little by little a religious dramatic literature which for several centuries supplied in France the popular need of the emotions of the theatre. The tragical events in which Jewish history abounds, the scenes of the New Testament and even the parables, such as that of the Wise and Foolish Virgins, furnish material for numberless performances, to which the painting of popular manners contributes an element always living, contemporary and varied. M. Sepet, who is an earnest Catholic, and as such a fervent admirer of the Middle Ages, mistakenly believes that, had it not been for the Renaissance movement, a drama at once religious and national would have proceeded from the mediæval stage, and that France in the seventeenth century, instead of having a Corneille and a Racine, would have had two Shakespeares. He does not see, in the first place, that the religious element in the mediæval drama was not susceptible of development. The drama can only subsist on human passions, while dogma and sacred history have an absolute and immutable character which deprives the dramatic author of the liberty which is to him the breath of life. The only portion of the mysteries which was susceptible of development was their human side, their popular or purely historical scenes. This very historical and popular element was in England the starting-point of the Shakspearean drama. But is the Renaissance to be accused of arresting this development? By no means. The Renaissance movement was as powerful in England as it was in France. But in France it acted on minds in which good sense, the love of order and of rule, prevailed over the poetical and dramatic sense—minds better fitted for psychological, philosophical and moral analysis than for passionate and living synthesis. Even in

the Middle Ages, the French mysteries are much more reasonable, more measured, more regular than the English mysteries; the religious and dogmatic element plays a much more important part. This natural tendency of the French spirit to well-ordered simplicity, to psychological development, was strengthened by the predominant influence on our literature exerted by the Court and good society, while in England the theatre preserved its popular character. The French genius is essentially Latin, the English spirit essentially Germanic—here is the true reason for the different development of the two dramas. M. Jusserand, in a brightly-written book which shows considerable research, *Le Théâtre Anglais jusqu'aux prédécesseurs immédiats de Shakspeare* (Hachette), has given an excellent summary of the various elements which formed the Shakspearean drama, and has clearly shown how the Renaissance movement acted on that drama without altering its popular and national character. M. Sepet, again, always falls into the error of comparing the mediæval with the Greek drama. He forgets that in Greece religion was national, or even local, and the poets modified it as they pleased. The Christian religion is no more French than it is English or German; and its dogmatic and immutable character renders it but ill-fitted to furnish material for dramatic creations.

While M. Jusserand was studying the origin of the Shakspearean drama, M. de Griay was beginning an important study on *La Comédie en Angleterre* (Didier) immediately after Shakspeare, to be followed by a second volume on *English Comedy in the Eighteenth Century*. M. A. Büchner, too, has given us a very interesting pamphlet on *Hamlet*, in which he traces the origin of the drama.

Not only English literature, but likewise English history, is at the present moment attracting the attention of students in France. M. Wiesener has just published a large volume on *La Jeunesse d'Elizabeth* (Hachette). This book will possess deep interest for Englishmen as well as Frenchmen; for it is based on manuscript and printed sources, and is more complete than any previous work on the subject. It rectifies on many points not only Mr. Froude's impassioned narrative, but also the careful researches of Miss Strickland. Although M. Wiesener, one of the first defenders of Mary Stuart, is deeply hostile to Elizabeth, he has made great efforts to be impartial, and his book shows us, in all its grandeur, the imposing figure of her whom

"L'Europe a mise au rang de ses grands hommes."

But at the same time he shows in its true light the conduct of Mary Tudor towards her sister; he corrects many errors regarding Elizabeth's captivity at Woodstock, and especially regarding Elizabeth's relations with Philip II. He entirely demolishes the two romances long current as to Mary Tudor's alleged passion for Courtenay, and Philip II.'s equally imaginary passion for Elizabeth.

G. MONOD.

P.S.—Allow me to recommend to those who wish to form an accurate idea of the present state of French politics a book by M. Oh. Bigot, entitled *La Fin de l'Anarchie* (Charpentier). It is perhaps a little too optimistic; but as a whole it is strictly true. It is the work of a wise and impartial mind, as well as of a highly-cultivated writer.

SELECTED BOOKS.

General Literature.

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MILLER, S. H. *The Fenland, Past and Present*. Longmans. 81s. 6d.
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DAUDET, E. *La Terre blanche*. Paris: Quantin. 5 fr.
 ERNOUF, le Baron. *Maret, duc de Bassano*. Paris: Charpentier.
 EXCHEQUER ROLLS of Scotland. Vol. I. 1264-1359. Ed. J. Stuart and G. Burnett. Scottish Record Publications. 10s.
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 CLAUS, C. *Ueb. Halbstemma Tergestinum N. Sp., nebst Bemerkungen ü. den feineren der Physophoriden*. Wien: Hölzer. 8 M. 80 Pf.
 DAVIS, J. W., and F. A. LEES. *West Yorkshire: an Account of its Geology, Physical Geography, Climatology, and Botany*. Reeve. 21s.
 PRITCHARD, C. *Astronomical Observations made at the University Observatory, Oxford*. No. I. Oxford: Clarendon Press. 3s. 6d.
 SELENKE, E. *Zoologische Studien. I. Befruchtung des Eies v. Toxopneustes variegatus*. Leipzig: Engelmann. 4 M.
 VORSCHEIM, H. *Ueb. Organbildung im Pflanzenreich*. 1. Thl. Bonn: Cohen. 7 M.

Philology, &c.

ERMAN, A. *Die Pluralbildung d. Aegyptischen*. Leipzig: Engelmann. 6 M.
 FIRDOUSI, *Le livre des rois*. Traduit par J. Mohl, publié par M. de Mohl. T. 7 (Fin). Paris: Reinwald.
 KVIČALA, J. *Vergil-Studien, nebst e. Collation der Prager Handschrift*. Prag: Tempky. 4 M.
 SCHLUESSER. *Die Licitil Crassal der römischen Kaiserzeit*. Berlin: Weidmann. 1 M.
 SCRIPTURAL TEXTS from the Buddhist Canon, commonly known as *Dhammapada*. Trans. S. Seal. Trübner. 7s. 6d.

CORRESPONDENCE.

THE TREASURE OF MYCENAE.

Westbury-on-Trym: June 15, 1878.

In view of Prof. Forchhammer's theory respecting the Asiatic origin of the Mycenaean treasure, I venture to call your attention to a resemblance, which is at least curious, between the costume of certain female Rutennu depicted in the wall-paintings of various tombs at Thebes and the costumes of the female figures engraved on the famous golden signet discovered at Mycenae in the tomb south of the Agora.

The female captives of the Egyptian wall-paintings (see cut No. 342, p. 391, and cut No. 353, p. 416, vol. i., Wilkinson's *Ancient Egyptians*, Edition 1871) wear a robe which consists of three skirts of different lengths, so presenting the appearance of a dress with three deep flounces. This dress is confined at the waist by a girdle and at the throat by a collar; and is sometimes shown with loose sleeves, sometimes with sleeves fastened at the wrist, and sometimes with a kind of cape. From the back of the head-dress hangs a pendant ornament like a cord and tassel.

Of the six female figures engraved on the Mycenaean signet (see cut No. 530, p. 354, Schliemann's *Mycenae and Tiryns*; Murray, 1878) three wear robes closely resembling the above; two of these robes being made apparently in five skirts or flounces, and one in three flounces. Pendant ornaments, described by Dr. Schliemann as "tresses," hang in like manner from the back of their head-dresses. Three of the women wear necklaces or collars; two seem to wear loose sleeves; the sleeves of another are distinctly shown to fasten at the wrist; and the dresses of all appear to be girdled at the waist. It is impossible to place these illustrations side by side, or to compare the descriptions of them by Sir G. Wilkinson on the one hand and Dr. Schliemann on the other, and not to be struck by the close identity subsisting between the costumes of the female Rutennu and the unknown females of the Mycenaean gem.

It has been said that if Prof. Forchhammer's

explanation be correct, and the treasure of Mycenae formed in truth part of the booty allotted to the Mycenaean after the victory of Plataea, these antiquities might represent not only Persian, but possibly Assyrian, Babylonian, and Bactrian art. Now, the correspondence between the costumes of the Rutennu and the costumes depicted on the signet would square perfectly well with this supposition; for the land of Rutennu, Upper and Lower, comprised Phoenicia, Palestine, the Hauran, Mesopotamia, and, in fact, all Syria as defined by Strabo; and Mesopotamia belonged successively to the Assyrian, Egyptian, Babylonian, Persian, Macedonian, Syro-Grecian, Parthian, and later Persian empires.

AMELIA B. EDWARDS.

"ROUGH AND READY."

Lexington, Va., U.S.A.: May 25, 1878.

A passage in *Beowulf* (ed. Heyne, iii., 122) throws a curious light on the familiar collocation *rough and ready*. The passage, which is describing Grendel's visit to Hrothgar's broad-pinnacled castle, reads thus:—

grim and graedig
 reob and rēðe,
 brittig pegna."

"Viht unhaelo
 gearo sōua vās,
 and on raeste genam

May not this passage show that there is a confusion between our two words *ready*? The Swedish *rådas* means to fear, adj. *rädd*, fearful, as in the phrase *Bli icke rädd*, be not afraid; Danish *raede*, scarecrow, and *raed*, frightened, timorous. The other word is also Norse (see Oliphant, *Standard English*, p. 90), and means always *prepared*. *Reob* and *rēðe*, rough and ready, would then mean *rough and fearful*, which is the only meaning the context will allow. The tendency of alliterative duplicates is to perpetuate themselves (cf. *might and main*, and the non-alliterative *let and hindrance*, *mail-bag*, *pea-jacket*, *down-hill*, *cock-boat*, and others) long after the meaning of one of them has faded. The change or obscuration in meaning would in this phrase be no more singular than that undergone by Caedmon's and Chaucer's *Ord and ends* (see Bouterwek's *Caedmon*, 3680, &c.), popularly corrupted from *beginning and end* to *odds and ends*. Numerous examples of *rēðe* are given in Bosworth, Bouterwek, Heyne's *Beowulf*, and Mr. Sweet's recent *Anglo-Saxon Grammar*. I find no recent examples in Mr. Skeat's admirable *Specimens*, nor any reference to this etymology.

Mr. Skeat may be interested to learn that his and Dr. Morris's joint labours have given a great impetus to the historical study of English in America.

JAMES A. HARRISON.

THE RELIGION OF SHAKSPERE.

8 St. George's Square, N.W.: June 13, 1878.

My statement in the ACADEMY of June 8, that Shakspeare, in the intense feelings expressed in his *Sonnets*, "uttered not one word of a life hereafter, or the ordinary consolations or resources here of so-called religious folk," was made from memory only, and under the strong impression that he never hinted at seeking, in his troubles, relief from prayer, or consolation from the thought that in a future world he and his friend Will would meet, and all clouds between them be cleared away. Having since read through the *Sonnets* again, I find that my impression above stated was right, but that Shakspeare does speak very much more clearly about Doomsday and immortality than I had recollected. Though there are in sonnets xiii., 12, xxx., 6, &c., phrases like "Death's eternal cold," "Death's dateless night," yet in lv., 10-14, Shakspeare says to his friend:

"... Your praise shall still find room,
 Even in the eyes of all posterity.
 That wear this world out to the ending doom,
 So till the judgment that yourself arise,
 You live in this, and dwell in lovers' eyes."

Again in cxvi., l. 11-12, he says:—

"Love alters not with [time's] brief hours and weeks,
 But bears it out even to the edge of doom."

In lxxiv., l. 7-8, the following words may fairly bear a wider meaning than is there given them when Shakspeare speaks of his own death and his friend's surviving him:—

"The earth can have but earth, which is his due;
 My spirit is thine, the better part of me."

In cx., l. 13-14, he says to his friend:—

"Then give me welcome, next my heaven the best,
 Even to thy pure and most most loving breast."

But the clearest expression of Shakspeare's belief is in that noble sonnet of remonstrance with himself, or the spirit of his dark mistress, that is found in the set addressed to her:—

CXLVI.

"Poor soul, the centre of my sinful earth,
 [Hemm'd by] those rebel powers that thee array,
 Why dost thou pine within, and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend?
 Shall worms, inheritors of this excess,
 Eat up thy charge? Is this thy body's end?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more:
 So shalt thou feed on death, that feeds on men,
 And, death once dead, there's no more dying then."

This, and the passages above quoted, justify the orthodox in claiming that, at the time Shakspeare wrote them, he held, or accepted, the doctrines of a coming judgment and the immortality of the soul. That his later belief was less definite, and is represented by Prospero's, I still hold; but I am very sorry that my bad memory failed to do justice to his earlier creed when I spoke on Mr. Hargrove's able paper.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 24.—8.30 P.M. Geographical.
 TUESDAY, June 25.—3 P.M. Statistical: Anniversary.
 8 P.M. Anthropological Institute: "Ethnology of the Islands of the Pacific," by the Rev. S. J. Whitmee; "Palaeolithic Implements from the Gravel of N.E. London," by Worthington G. Smith; "Some Archaic Structures in Dorsetshire and Somersetshire," by A. L. Lewis; "On a New Method of finding the Cephalic Index," by G. M. Atkinson.
 WEDNESDAY, June 26.—4 P.M. Society of Arts: Anniversary.
 THURSDAY, June 27.—8.30 P.M.—Antiquaries.
 FRIDAY, June 28.—8 P.M. Quckett: "On the Influence of Diffraction in microscopic Vision," by Frank Crisp.

SCIENCE.

Catulli Veronensis liber: iterum recognovit, apparatus criticum, prolegomena, appendices addidit R. Ellis. (Oxford: Clarendon Press, 1878.)

THE great and apparently still increasing interest in Catullus is due to well-defined causes. A better appreciation of the beauties both in form and thought to be found in his poems, the almost romantic history of the text, the allurements for the scholar's critical powers of a field till lately comparatively neglected, the probabilities of further rewards of investigation, have all contributed to this result. And editions such as these of Mr. Ellis create as well as satisfy the student's interest.

The first edition of the text appeared in 1867, after eight years' work on the subject: a Commentary was published in 1876, which is now followed by a second edition of the former work. In bulk and plan the present volume presents little change; in detail there are some alterations. A new Preface severely criticises the edition of Catullus by Bährens, defends the orthography of the text, and estimates again the value of the Oxford MS. (O) and its relation to others. In the Prolegomena some

aragraphs on this last point have been rewritten, the first discovery, though not publication, of a proof that Catullus was read in the thirteenth century is vindicated by Mr. Bywater, and a description is given of what is undoubtedly the (re-discovered) Codex Cujacianus. The Apparatus Criticus is also substantially the same as before, except that the last-named MS. has been collated throughout, not so much for its intrinsic importance as to convince those who have hitherto acquiesced in Scaliger's high estimation of it. Corrections have also been made in the record of the readings of O. Unfortunately, the Prolegomena and part of the text were printed off as early as 1875, and Bährens's text and Mr. Munro's *Criticisms and Elucidations* (1878) were too late to have their effect on the notes of that part of the book, except by the use of Addenda. For the first time a most satisfactory facsimile of a page of O is made public, and a verbal index to the poems is added.

There are many points which make Mr. Ellis's work by far the best critical edition of his author that has yet appeared. That no pains are spared to give the reader the fullest materials for his judgment, even where he may differ from the editor, is obvious to the general reader; a thorough revision is necessary before justice can be done to the immense reading, the power of grasping and grouping facts, the minuteness of attention, and subtlety of appreciation, which distinguish the present text and the commentary. A long period of work on a single author can hardly pass without solid and good result, but it may narrow or warp the judgment; while Mr. Ellis has studied Catullus from almost every point of view, and from none without throwing new light on the subject.

The doubts which at present disturb students of Catullus are almost entirely concerned with criticism and not interpretation: such are, what is the prænomen of the poet? what are the real value and relative positions of the MSS. O and G (the Sangermanensis)? how far are the others independent of these? It may be worth while to consider Mr. Ellis's views on these points. The history of our MSS. is well-known: a *Florilegium Carminum Latinorum* of the ninth or tenth century at Paris contains the sixty-second ode of Catullus (Codex Thuanæus, T); in the middle of the tenth century Rotherius, Bishop of Verona, used a codex of Catullus now lost: from that time till the thirteenth century there are no certain traces of a MS. being known. A celebrated epigram commemorates the re-discovery and transference to Verona, probably early in the fourteenth century, of a copy also now lost (Codex Veronensis), from which all our existing copies except T are derived, and the supposed readings of which Mr. Ellis prints in red ink in his Apparatus Criticus. Yet, strangely, our earliest MS. (G) is dated 1375, while the next in date (O) was perhaps not written before 1400. A large number of fifteenth-century copies exist, generally much interpolated, among which D and a few others seem to rise above the rest in value.

The question of the prænomen of the

poet will, perhaps, not long be in dispute. Mr. Ellis, but Mr. Ellis alone among living scholars who have studied Catullus, supports Quintus. The sole authorities for it are a passage in Pliny, where Mr. Ellis himself shares the general opinion that it should be omitted, and four MSS. of some weight: no one, however, supposes these to have found it in their Veronese archetype, and they may have derived it from Pliny: the emendation in lxvii., 12, is not so certain as to be evidence. For Caius are a passage in Suetonius quoted by Jerome where the name is written at length, and one in Apuleius—both direct, clear and unshaken testimony. It may be noted, also, that very few Quinti Valerii will be found in Italy before the Empire,* while Caii and Publii Valerii abound.

The next point is more difficult: the position of L. Müller, who in his edition of 1870 and reprint of 1874 will not mention the Oxford codex or the other new MSS. collated by Mr. Ellis, is of course now untenable: but is Bährens right in placing O and G as the only independent copies of the archetype? The superiority of the two to all others is now acknowledged, but this fact has only in this second edition been clearly stated by Mr. Ellis. So far as the printed evidence goes, the *vera antiquitas* of O, so separable from questions of the date of transcription, was not before fully recognised. The changes in the "stemmata codicum" (Proleg., p. xli. in the first edition, p. xxxv. in the second) abundantly show this, though even in the last the isolated character of G is hardly conceded. Mr. Ellis has the great honour of having first made public a collation of O, and having assigned a high position to it: but what we know from recent numbers of the ACADEMY to have been his private opinion from the first—viz., that it has changed the position of Catullian criticism—would not have exposed him to the charge "codicem arrogantius venditari" (cf. Praef., p. vi.), even if it had at once been as boldly expressed as it was rightly conceived. Unfortunately also, the collation was not perfect. Enough has been said on this point by Bährens, who exaggerates what was in itself serious; but we must strongly deprecate the use of such language as "impudentissime mentitur" (Praef., p. xi.) from an English scholar to a fellow-worker in classical studies. What is of primary importance for the literary world is that between the English and German editors the MS. is thoroughly collated at last, though many of the corrections have to be supplied from pp. 358-360 of Mr. Ellis's edition, having been discovered too late for insertion in their proper place.

The question follows—and it is the hardest to answer satisfactorily—of what value are the fifteenth-century MSS.? It is disappointing to find that textual criticism cannot at present thoroughly solve the problem. We have the means of restoring nearly every word of the Veronese archetype; we know that all existing MSS. except T are derived from it; we have T itself to give

* For instance, in Smith's *Dictionary of Biography* there are but two, both in the third century B.C.: in the Berlin *Corpus Inscriptionum*, vol. i., there are none.

evidence to an earlier state of an important part of the text; lastly, we can lay our fingers on the Italian interpolations. Yet, even thus hedged about with evidence, scholars seem unable to discriminate thoroughly the relations of the majority of copies. The most natural course of events appears in this case to be also the truest, though opposed to the general opinion. The known references to Catullus in the fourteenth century point to rarity of the MSS., but still to a spirit of enquiry about him, due in great measure, no doubt, to Petrarch. In such circumstances it is hard to believe that no copy was made of the Veronese codex until 1375, when G was written: indeed, Mr. Ellis has made it probable that neither G nor O was transcribed directly from their archetype, but from different apographs of it. In the fifteenth century numerous copies were made, no doubt from all available existing codices. We should expect, then, a remarkable similarity in the genuine readings of the mass of MSS., since they all came from a copy itself a century before unique. Yet since no codex is ever precisely like another, within a limited range there would be a few well-marked differences. This seems to be the actual case: beside O and G, from the dead level of similarity certain readings in the Datanus, in the Hamburgensis, in the Bononiensis (D, H, B) and less notably in some others, stand out as peculiar. Most of the examples in the Proleg., p. xxix., may be taken as good instances of this; the short hundredth poem alone will supply several. Mr. Ellis's judgment on these points, founded on extensive study of the minor copies, seems to us entirely worthy of confidence.

A few notes and corrections may occupy the rest of the space allowed to this article. In Proleg., pp. i. and xlvi., an argument is based on a supposed omission of lxii., 30, in T, for which there seems to be no authority: on p. xxiv., the space of five lines in O before lxi. may well be due to the wish of the scribe to begin a long and important poem and division of the poems on a new page: on p. xxxvii., *uidimus* is for *uidebimus*, see p. xlvii.: on p. lxi., confusion is caused by one A being omitted and one which should be in red being printed in black. In the Text, p. 6, in the margin of an Aldine edition a new reading is plausibly suggested for ii., 8, *Corde ut tam grauis acquiescat ardor*: on p. 18, O reads *cum*, not as Ellis *cui*: on p. 21 before xi. there is no space in O, and on p. 168 before lxviii. there is: on p. 87, the Cod. Laudensis has the reading in lxi., 40, which Lachmann suggested: on p. 102, the conjecture of Mr. Mowat in lxii., 6, *consurgere* (see p. 330), is the reading of Cod. Bodl. Canon. Lat. 33, and apparently also of H: on p. 108, in lxii., 73, two different readings are ascribed to O, the latter of which seems to be wrong: on p. 109, in lxiii., 5, the reading *iletas* clearly comes from the following line *relicta sensit*, as D, a, P show: on p. 157, in lxvi., 41, the conjecture *quid ... adiurarim* is found in Cod. Bodl. Canon. Lat. 34, which also has lxviii., 47, marks a lacuna after lxviii., 143, and seems to have been before Alex. Guarinus when he was preparing his edition. The Index, though useful, is on the old

strictly alphabetical plan, and not quite complete; another to the first lines of the poems would have been useful to the student. The misprints in the book are few and seldom important, and the style of the printing most creditable to the Clarendon Press.

The points on which we have ventured to disagree with Mr. Ellis should not be allowed to obscure the solid merits of the book. Appendices such as the learned and laborious ones on the strophic system of Catullus's odes, and on the orthography of certain words, are of a class not too common in England, and worthy to rank with the best work of Germany. F. MADAN.

SCIENCE NOTES.

ANTHROPOLOGY.

Skulls from New Guinea.—It occasionally happens that the two halves of the frontal bone in the human skull, instead of uniting in infancy, remain separated throughout life. This abnormality is known to craniologists as *metopism*. A metopic skull shows therefore a seam or joint running down the middle of the forehead, which joint is termed the *medio-frontal* or *metopic suture*. In studying the large collection of Papuan skulls in the Museum at Florence, M. E. Regalia has found that 4.3 per cent. are metopic. The results of his interesting studies are published in the last number of the *Archivio per l'Antropologia e l'Etnologia*. The collection under examination contains 200 Papuan crania, of which nine exhibit metopism, namely, eight adults (one female and seven males) and one skull of a boy. In the collection of 135 skulls from New Guinea, in the Dresden Museum, Dr. Mayer has found only three metopic forms. Some of the cranial characters which have been generally observed in correlation with metopism are not exhibited by the Papuan skulls. The persistence of the frontal suture has been attributed to hypertrophy of the frontal lobes of the brain, or to hydrocephaly. By some anthropologists it has been regarded as indicative of man's origin from the lower animals, and it is said to be more frequent in ancient than in modern races. Other anthropologists have taken an opposite view, and although it can hardly be denied that the possession of two frontal bones instead of one is an animal characteristic, have held that the fusion of the two in the human subject is prevented by the development of the anterior portion of the brain, and that it is more common in the higher than in the lower races. Among European peoples cases are said to be more frequent than among Negroes. Metopism has, however, been observed in individuals of very low intelligence, and even in idiots. In the same number of Prof. Mantegazza's valuable journal we find another paper on Papuan skulls, both memoirs representing work done in the National Museum of Anthropology at Florence. In this communication Dr. Paolo Riccardi gives the results of his studies with reference to the presence of intermaxillary bones and other cranial anomalies. Wormian bones, those small ossifications which are developed between the larger bones, are very common in these Papuan crania, but their occurrence does not support the view held by some anthropologists that they are most numerous in brachycephalic crania. In fact, out of sixty-nine adult New Guinea skulls in which Wormian bones occur sixty were decidedly dolichocephalic. Neither does his investigation confirm the opinion that the presence of such ossicles is a mark of cranial superiority, by increasing the size of the brain cavity.

Finnish-Ugrian Antiquities.—Some time ago we called attention to the appearance of the first part of M. Aspelin's great work on this subject. We have recently received the second and third parts,

in Finnish and in French, illustrated by upwards of 800 woodcuts (Helsingfors: G. W. Edlund; Paris: C. Klincksieck). Although the interest of much of the work is necessarily local, there are many chapters which bear upon general questions of interest to archaeologists in all parts of the world. For example, the specimens figured and described from the cemetery of Ananino deserve special attention, since they exhibit a gradual transition from the use of bronze to that of iron. This necropolis is situated on the left bank of the River Kama, in the Government of Viatka, and its exploration, which at present has been only very partial, has brought to light forty-six human skeletons, associated with numerous bones of horses, and with a large number of relics of human workmanship. These relics include bronze celts, spear-heads and arrow-heads, in both bronze and iron, and various iron weapons of types which are characteristic of the bronze age. Indeed, it appears that on the banks of the Kama civilisation advanced, with gradual and interrupted step, from the age of bronze, across the iron period, to historical times. The character of the ornamentation on some of the bronze ornaments may lead to the assignation of an approximate date for their manufacture. Archaeologists will not fail to compare the cemetery of Ananino with that of Hällestatt, in the Salzkammergut, where the researches of M. Ramsauer showed beyond doubt that a transition might be traced from the bronze-using to the iron-using period.

Superstitions attaching to Stone Implements.—When the recollection of the stone age passed away, men looked with superstitious veneration on the unknown objects which they occasionally found on the surface of the soil, or turned up in ploughing and digging. These superstitions have been diligently collected by M. E. Cartailhac, the editor of the well-known *Matériaux pour l'Histoire de l'Homme*, and have recently been published, together with much other valuable information about stone implements, in a work entitled *L'Age de la Pierre dans les Souvenirs et les Superstitions populaires* (Paris: Reinwald). No belief has been more widely spread than that which assigns a celestial origin to these worked stones. Almost everywhere the peasantry still speak of them by names equivalent to our "thunderbolt." That their origin is human, few admit; that it is superhuman, they readily believe. And having thus an extra-terrestrial origin, it is only natural that they should be venerated, as was the case in the ancient worship of the hatchet. In the north of England, at the present day, a stone hammer may occasionally be found in the cattle-trough to purify the water and prevent disease. Flint arrow-heads have been found mounted in bronze or silver or gold setting, evidently to be worn as talismans; and occasionally stone implements are discovered with mystic characters engraved upon them, as in the well-known case of the polished jade celt, or *ceraunia*, in the Christy Collection, inscribed with a Gnostic formula in Greek. M. Cartailhac has collected a large number of instances in which stone objects have been found in deposits indicating their comparatively recent burial; but he shows that in most cases they are clearly not of contemporaneous origin. Either they have been derived from more ancient deposits, as in the soil used for the construction of burial mounds; or they have been preserved as amulets and have been deposited with the dead on account of their sacred character or their magical virtues.

The Evolution of Morality, being a History of the Development of Moral Culture. By C. Staniland Wake. In Two Volumes. (Trübner and Co.) Most students of anthropology look with favour upon any attempt to extend to the sphere of morals that doctrine of evolution which has been applied of late years with such signal success to the study of material nature. Mr. Wake, moreover, is well known to anthropologists from his connexion with several of the metropolitan

societies devoted to the study of Man. Originally connected with the Anthropological Society of London, he became a prominent officer of the Institute which was formed by the union of the two old societies; and he afterwards associated himself with the London Anthropological Society—a small body which seceded from the Institute; while recently he has been active, we believe, in a local society at Hull. The author's familiarity with ethnological details has stood him in good stead in his present enquiry, and has given him a great advantage over the ordinary student of ethics. This is especially seen in that part of the work where, in tracing the development of the moral faculty, he examines the phenomena presented by the more uncivilised races of mankind. It is, of course, only fair to assume that as we descend in the scale of humanity we shall approach closer and closer to the condition of *primæval man*; though it may be questioned whether the ideas of the lowest existing races reproduce, with anything like exactitude, those of the earliest members of the human family. Mr. Herbert Spencer, in referring to the genesis of the moral sentiments, has said that in the past experience of the human race smiles and gentle tones have habitually accompanied pleasurable feelings, while pain has been associated with knit brows, set teeth, and grating voice. "Much deeper down than the history of the human race must we go to find the beginnings of these connexions." Mr. Wake, in seeking these beginnings, goes lower down than even the level of the lowest mammal, and does not despise the lessons to be learnt from creatures of such humble organisation as the spider. Among the lowest animals there are two actions which are the most ready to call forth expressions of anger: one of these is interference with the food which the creature has obtained; and the other, interference with the female to which it has become attached. And the moral ideas of people who have reached only a slight degree of culture are, in like manner, closely connected with the rights of property—these possessory rights themselves being traceable to the instinct of self-preservation. In tracing the lines of moral development Mr. Wake reviews the principal systems of religion—Hinduism, Buddhism, Mithraism, Christianity, and Positivism.

The Dawn of History: an Introduction to Prehistoric Study. Edited by O. F. Keary. (Moxley and Smith.) This little book by Mr. Keary and the Misses Keary is an attempt to bring together a general account of the new acquisitions of knowledge as to prehistoric man, the science of language, and the growth of civilisation. It only aims at being a popular introduction, and, being very pleasantly written, will no doubt arouse the interest of a large circle of readers who have never had these subjects presented in a form so suited to their needs and their previous education. We naturally compare the book with Clodd's succinct little *Childhood of the World*. The present volume contains far more matter, and that well put, though Mr. Clodd worked out his principles all round in a way that Mr. Keary has not compassed. Indeed, a defect in the present book is that its points of departure are so unevenly taken as sometimes to give wrong impressions. Thus, the first chapter recognises the early Drift-men as savages, and so starts man's career with savage life. But other chapters begin quite in a different place, as those on "Religion" and "The Other World," which hardly know of anything more rudimentary than the beliefs of the civilised Egyptians and Aryans. Mr. Clodd's disregard of orthodox ideas told somewhat against his general popularity. Mr. Keary will attract many parents and guardians whom Mr. Clodd would have frightened. The principle laid down at page 110 will suit not only some of our own theologians, but also those of the Buddhists and Parsis, that we must, "making up our minds only on such points as appear to be decided by revelation,

accept on others the results of present researches as still imperfect and liable to be modified," &c. In the first chapter a suggestion is made which we do not remember to have seen before, that the drawings of reindeer, mammoths, &c., by the ancient Cave-men may have been intended, like many modern savage pictures of animals, to act magically on the creatures themselves, that the hunter may come up with and slay them.

BOTANY.

The Clydesdale Flora.—An *In Memoriam* edition of Roger Hennedy's *Clydesdale Flora* has been published. In spite of the fact that this is the fourth edition, the book has been little known south of the Border, and its great value to Scotch students of botany has been comparatively unknown outside the class which used it. It was undertaken by Prof. Hennedy simply as a field-book for his students in the Andersonian University, and the result was a flora (on the model of Babington's *Manual of British Botany*) which, in point of acknowledged accuracy, ranks with our best local floras, and is of far greater use than the most. The rich vegetation of the Clydesdale has naturally been the subject of much research, and Prof. Hennedy's book undoubtedly owes much to Sir William J. Hooker and Dr. Walker-Arnot's work, but the laborious task of collecting much additional matter and bringing the whole up to contemporary standards has been Prof. Hennedy's alone. The difficulties he met with in this work, and in his earlier study of botany, are recounted in a biographical sketch by his friend Mr. William Simpson, the well-known artist. We get in it (beside a most interesting biography) a glimpse of the earnest character of his work. The volume now issued is clearly printed and in a handy form for a field-book. It contains an Appendix by Mr. R. H. Paterson (Prof. Hennedy's successor), about which we can only say it had been much better omitted. It professes to give a number of additions to the Clydesdale flora, but when we come to examine the localities of some they are found to be quite beyond the limits of Clydesdale. Added to this, we find a young plant of *Pteris aquilina* (the common brake fern) described as a new species under the name of *Pteris gracile*, Paterson. Such additions are scarcely worthy of the memory of Roger Hennedy.

Splenic Fever.—Dr. Ossar Ewart has lately been conducting investigations into the life-history of *Bacillus anthracis*, the cause of the splenic fever. The starting-point in his cultivation was made at the condition in which the *Bacilli* were found in the spleen of a mouse which had just died of splenic fever induced by inoculation. At this stage the *Bacilli* are rod-shaped and motionless. In a few hours (the temperature being at 33° C.) a large number of these rods began to move actively in a wriggling manner. After continuing in this motile state for some time the rods either suddenly or gradually settled down again. After settling down they lengthened out into spore-bearing filaments, and a mouse inoculated with the spores thus obtained died forty-eight hours after of splenic fever, thus showing clearly that the experiment was accurate as regards this important phase being that of *Bacillus anthracis*. The spores are formed in a similar manner to the chlamydospores of *Mucor*. Koch and other observers describe these spores as germinating at once and reproducing the rods, but Dr. Ewart found this process often preceded by the division of the spore into four sporules, all of which closely adhere at first, but are ultimately freed and settle down in colonies. These sporules then germinate, and produce again the rods. The most important morphological conclusion at which Dr. Ewart arrives from these and other observations is that the *Micrococcus*, *Bacterium* and *Bacillus* forms, and the spore-bearing hyphae are simply phases of the same life-

history. His experiments have not only all the appearance of accuracy, but they have been confirmed in great part by competent observers. It would be very unwise to push the suggested analogy between *Bacillus* and *Mucor* too far, since the true *Mucor* is a member of the group of the most highly organised Fungi and *Bacillus* is a member of undoubtedly the lowest. The rest of the experiments are of more medical than botanical interest. The detailed account of these valuable experiments is to be found in the *Journal of Microscopical Science*.

Simple Lessons in Botany, with Questions for Examination, by G. T. Bettany, M.A., B.Sc. (Thomas Murby), are very simply and accurately written. It is a pity the woodcuts are so rough.

An illustrated (fourth) edition of *The Fern Paradise*, by Francis George Heath (Sampson Low and Co.), has just been published. Neither the illustrations nor the additional matter are equal to the rest of the book.

It is said that the Board of Works intends to plug with concrete the wounds of the old trees in Hyde Park.

The Microgonidium.—Dr. Arthur Minks has written in the *Flora* (May) an account of some astonishing lichenological observations. The systems of gonidia and of hyphae he names respectively the *Gonidema* and the *Gonohyphema*, and goes on to tell how in *Leptogium* the rôle of the *Gonohyphema* is to become ultimately transformed into *Gonidema*.

PHILOLOGY.

In the *Neue Jahrbücher* (vols. cxvii. and cxviii., part 3) O. Henze completes his favourable review of Christian Muft's *Chorische Technik des Sophokles*. Bergk continues his original and suggestive "Lese-früchte," which on this occasion contain notes on Thucydides and Herodotus; on a Ohian inscription of the Sullan era; on the Greek verb; and on Aristotle's *Poetics*. In the last-mentioned paper Bergk supports Bernays' *ἀνώνυμος ὁβρα* by arguments drawn from the usage of the Byzantines. Notes are contributed by Rauchenstein on the *Agamemnon*, by Hoffman on the usage of *opus* and *usus est*, on Caesar by E. Grammer, by Golisch on the *Antigone*, by Heydenreich on Cicero's *Aratea*, by Oberdick on the *Scriptores Historiae Augustae*, and by Schrader on Eutropius. G. Meyer reviews Zacher's treatise on Greek nouns in *-uos*; and E. Ludwig the second edition of Neue's *Formenlehre*. An account of the recent festivities at the philological seminary in Erlangen is given by H. Heerwagen. In the following number Ludwig has notes on Musaeus and the Sibylline oracles, Meiser on Boethius' translation of the *Περὶ Ἐρμηνείας*, Hasper on Cicero's *Philippics*, Prinz on the recently-discovered letter of Harpocration, Fleischer on the continuations of Caesar, Römer on the *Iliad*, Sprenger on the *Odysssey*, Eysenhardt on Vitruvius, and Heydenreich on the Scholia to Germanicus' *Aratea*. A valuable note on *vestibulum* is contributed by F. Weiss, and some interesting miscellanies by Hertz, who proposes to read *ροπίονibus* for the MS. *sopitionibus* in Petronius, 22. Wecklein has a favourable review of Prinz' edition of the *Medea*, and Schwabe of Ellis's commentary on Oatullus. In the educational section of the first of these numbers Metzger concludes his remarks on Biblical instruction in the Gymnasia, and Radtke his account of the Latin school at Goldberg. In the following number R. Menge has an interesting and sensible paper on the illustration of classical instruction in schools by drawings and models of ancient works of art. P. Didolf continues in both numbers his critical remarks on the resolutions of the Berlin orthographical conference. The next meeting of German scholars and schoolmasters is to be held at Gera from September 30 to October 3 of this year.

WE have before us four numbers of the *Zeitschrift für die Oesterreichischen Gymnasien*, beginning with January last, which, owing to some accident, have only reached us lately. In the January number Schenkl treats the seventh ode of the first book of Horace; Zingerle has an interesting paper on the way in which the Roman poets have treated the myth of the piling-up of Pelion, Ossa, and Olympus by the Titans; and Rohrmöser has notes on Xenophon's *Hellenica*. In the following number (March) Zingerle communicates a collation of the *Hercules Furens* from an Innsbruck MS. of the tragedian Seneca. The MS., which is assigned to the fifteenth century, appears to be of no special value. Bitschofsky begins some notes on Macrobius, which are continued in the May number. In the April number Cwilinski has notes on Thucydides, and Klimscha on Sallust. In the May number Carl Ziwsa ("Der ägyptische mythus im *Phaedrus* des Platon") contends that Plato's writings were intended as an introduction to his oral teaching, not *vice versa*. Zingerle has notes on Livy, and Gomperz an important and interesting paper on a lost work of Cleanthes *Περὶ στήλης τῆς Διογένης*. The word *στήλης* he proposes as an emendation in vol. Herc. viii., col. 13, v., 18, in place of Wachsmuth's *στροφῆς*. Among the numerous reviews in these numbers may be mentioned (in the January number) that of Schönbach on Müllenhoff's edition of the first volume of Lachmann's minor works; in the March number, that of Scherer on the recent literature of German grammar; in the April number, those of Zechmeister on Fäsi's *Iliad*, xiii., xviii., and of Scheindler on the new edition of Stein's Herodotus; in the May number, those of Rzach on Dindorf's *Scholia in Iliadem*, and of Hirschfeld on Schmidt's *De seviris Augustalibus*.

MEETINGS OF SOCIETIES.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Friday, June 7.)

G. T. CLARK, Esq., in the Chair. The Rev. W. J. Loftie read a paper on Meydoun, the "Haram el Kadab" or "false pyramid" of the Arabs. This remarkable building, bearing the oldest surviving local name in the world, was probably the monument of Sneferoo, the last king of the third dynasty. The series of sepulchral mounds containing tombs in brickwork were severally described. From one of these came the striking statues of Ra-hotep and Nefert now in the museum at Boulak, and probably the earliest known examples of portrait sculpture.—Mr. O. Morgan exhibited a beautiful and accurate model in silver of the first Eddystone Lighthouse, erected in 1696, by Winstanley, and destroyed in 1703, and read a paper on its construction and on those subsequently built by Rudyard in 1706, and by Smeaton in 1759 and 1774. Notes were given from Winstanley's narrative, who, over-confident in the stability of his lighthouse, perished therein in the great storm of 1703. The model, which appears to have been made in Plymouth, after a rare print, is seventeen inches high, and is valuable, not only as accurately representing a remarkable structure, but as an interesting example of provincial plate. The chairman spoke of the difficulties of Winstanley's achievement and the boldness of his work, and paid a high tribute to the great genius of Smeaton, as shown in the lasting character of his lighthouse, now standing since 1774. It was to be regretted that the work was in danger from the undermining of the rock by the action of the sea.—A paper by Mr. C. W. King, on an Antique Cameo, 2 inches by 1½ inch, representing a bear, and lately found at South Shields, was read. The author attributed this work to the early part of the third century, and considered that it represented, not the great white bear of the Polar kind, as the colour of the cameo might seem to imply, but his carnivorous and savage black brother, who then inhabited North Britain. It was this species of bear which the Romans carried to Italy to make sport in the arena. He did not think the Romans were acquainted with the Arctic bear, and the brown bear of the Alps was a vegetarian and timid, and useless in the arena. This was the only

cameo-bear known to Mr. King. It was no doubt used for fastening the great military cloak, possibly by some Gothic or Frankish "Ursus," in allusion to his name. Mr. Soden Smith spoke of the extreme interest and value of the work, and mentioned that large camei were used on battle standards and horse trappings. Prof. Bunnell Lewis thought it not unlikely that the Romans were acquainted with the Polar bear, quoting from *Juvenal* to that effect.—Mr. C. F. Penrose gave an account of the Roman Portico lately discovered in Lincoln, the architecture of which savoured of Doric; it was apparently the work of engineers and not architects.—Mr. W. T. Watkin sent some notes upon the same subject, and on an inscription lately found at Bath—apparently a portion of one discovered in 1790—on a hoard of coins just discovered at South Shields, and on some recent Roman discoveries at Templeborough.—Mr. O. Morgan also gave an account of an ancient vessel found near the mouth of the river Usk, and proved from the nature of the oak to be Danish.—Mr. E. James exhibited a Norwich cup and cover, an Elizabethan silver-mounted jug, and other examples of English plate.

PHYSICAL SOCIETY.—(Saturday, June 8.)

PROF. W. G. ADAMS, President, in the Chair. The Secretary read a paper by Prof. Hughes on the "Physical Action of the Microphone." That instrument renders it possible to introduce into an electrical circuit an electrical resistance which varies in exact accord with sonorous vibrations, so as to produce an undulatory current of electricity from a constant source, whose wave length, height, and form is an exact representation of the sonorous waves. Prof. Hughes has found that when an electrically-conducting matter in the form of powder, filings, or superposed surfaces, is put under a certain slight pressure, far less than that which would produce cohesion, and more than would allow it to be separated by sonorous vibrations, a remarkable state of things occurs, the electrical resistance being caused to vary by rearrangements as regards the form, number in contact, or pressure of the molecules. It is essential that the instrument be so arranged as regards pressure between the touching surfaces as to be adapted to the particular vibrations employed: thus a box suitable for a man's voice is not adapted to observe the tramp of a fly. But in all cases a perfect undulatory current can be secured throughout a certain range; and, when speaking to the instrument, a galvanometer should be interposed in the circuit, and the pressure between the surfaces gradually increased from a minimum until the needle remains stationary, when a maximum of loudness will be attained: beyond this point the sounds die out gradually until there is complete silence. Prof. Hughes then proceeded to consider the probable cause of the observed phenomena, taking as an illustration the very simplest form of instrument, two blocks held together by an insulated adjusting screw, the lower block being fixed to the board, by means of which it receives the sonorous vibrations. From numerous experiments he inclines to the belief that the whole block increases and diminishes in size at all points, both in the centre and at the sides, in accordance with the form of the sonorous wave, and that this increase in size varies the resistance by changing (1) the pressure at the surface of discontinuity, and (2) the extent of the molecular surfaces in contact. Of these changes he considers that the latter has the greatest effect, since some of his best results have been obtained by using two surfaces of solid gold, and not by such an elastic conductor as metallised silk, which would be most affected by the first-named change. Prof. Hughes is now mainly anxious to find some efficient insulator for sounds, as, until such is available, it will be impossible to isolate and study many objects which require investigation from this new point of view. Prof. Hughes himself then exhibited some of the remarkably simple appliances he has used in his investigations. A very small clock placed on a small drawing-board which carried a microphone was used to interrupt a current passing through a telephone, and the tick was immediately audible through the whole room. A very remarkable effect was then shown. The microphone attached to this board being still connected with the telephone which, being provided with a bell-mouth, enabled the audience to hear the sounds produced, a second telephone was introduced into the circuit and laid on the board, whence a continuous sound was at

once produced. This, Prof. Hughes explained, would last as long as the battery continued in action, and its explanation is as follows:—The act of placing the telephone on the board set up a vibration in the microphone; this passing through the bell-mouthed telephone set the second telephone in action, was returned to the board, and again passed through it to the microphone. Hence the action is self-supporting, and it solves in a most perfect manner the question of a relay for the human voice in telephony; for it becomes only necessary to provide such an arrangement at each station for a speech to be both received and transmitted to any number of succeeding stations. The system is perfectly duplex, for if two correspondents speak into microphones and use telephones for receiving, each can hear the other, but his own speech is inaudible, and if each sing a different note no chord is heard. Experimenting on deaf persons he finds that they can be made to hear the tick of a watch but not human speech, and his results have led him to conclude that we only hear ourselves speak through our bones, and not through our ears. Finally, Prof. Hughes illustrated Sir Henry Thompson's method of probing for shots, splinters, &c., by finding a very small shot in the midst of a piece of wash-leather.—Sir John Conroy, Bart., M.A., read a paper "On the Light Reflected by Potassium Permanganate." The colour of a surface, obtained by rubbing the crushed permanganate into a surface of ground glass with an agate burnisher, was found to vary with the nature of the light and its angle of incidence, and it further varied as the surface was immersed in benzene, bisulphide or tetrachloride of carbon. With light polarised perpendicular to the plane of incidence the dark bands in the reflected spectrum are far more distinct than when unpolarised or polarised perpendicularly to that plane.—Prof. S. P. Thompson exhibited and described a cheap and efficient form of optical bench. It is formed of two oak bars about two metres in length, clamped together as in a lathe-bed, and a number of slides, which carry various appliances, slide easily without shake, and can be fixed in any position by wedges. The several frames carrying the diffraction grating or edges, the eyepiece (with an engraved glass micrometer), &c., are so made, in wood, as to be adjustable in any plane; the instrument can also be employed for making photometric and other measurements, and the total cost does not exceed 3*l*.—The Secretary then read a paper by Prof. Ayrton, of the Imperial College of Tokio, Japan, "On the Electrical Properties of Beeswax and Lead Chloride."

LONDON MATHEMATICAL SOCIETY.—(Thursday, June 13.)

PROF. H. J. SMITH, F.R.S., V.-P., in the Chair. Dr. Hirst, F.R.S., communicated a paper by M. Halphen on "The Characteristics of Systems of Conics." Mr. J. J. Walker read a paper on "A Method in the Analysis of Plane Curves." This latter contained the development of a method of treating the intersections of a transversal with a plane curve which occurred to the author some years since. The method was applied to the discussion of the problem of the inflexion-tangential curve for the quartic, and the determination of the tangential point in terms of the coordinates of the corresponding point of inflexion. Mr. Tucker (hon. sec.) communicated the following papers:—"On the Calculus of Equivalent Statements."—II. Mr. Hugh McColl: "On the Decomposition of certain Numbers into Sums of two square Integers, by continued Fractions." Mr. S. Roberts, F.R.S. (the paper was connected with a note by Prof. Smith, "On the Theory of the Pellian Equation and of Binary Quadratic Forms" printed in the *Proceedings*): "On the Flexure of Spaces," Mr. C. J. Monro ("Flexure of a space of any number of dimensions is sufficiently defined by the condition that lines in it shall change curvature; pure flexure by the further condition that the shortest distance between every two points shall remain constant"). Conclusions arrived at were that plane space of three dimensions might be bent in plane space of four dimensions into forms analogous to developable surfaces; but that in general, space of three dimensions would not admit of pure flexure in space of four dimensions: on "A new Method of finding differential Resolvents of Algebraical Equations," Mr. R. Rawson. Questions were put by Prof. Cayley, F.R.S. ("Has a proof been given of the statement that in colouring the map of a country, divided into counties, only four colours are necessary to be

employed, so that no two adjacent counties should have the same colour?"); by Mr. Merrifield, F.R.S., on the uniform distribution of points in space; by Mr. Tucker, in connexion with a statement of Fermat (that $2^{2^m} + 1$ is a prime, proved to be wrong in one instance by Euler, and recently in a second case by a Russian clergyman).

ROYAL ASIATIC SOCIETY.—(Monday, June 17.)

SIR H. C. RAWLINSON, F.R.S., President, in the Chair. Mr. R. N. Cust read a paper "On the present State of Linguistic Research in India, and on the chief Living Anglo-Indian Scholars," in which he reviewed at great length all that had been done recently, and was still doing, for the promotion of Oriental literature, mentioning for each district under his survey, beginning from Bombay to the south-west to Bengal and Assam on the extreme east, all the grammars, dictionaries, or vocabularies with which he became acquainted, representing, probably, on the whole, not fewer than 180 dialects or languages. His object was to collect information as to the modern dialects and languages, rather than as to the Sanskrit; and, at the same time, to mention the names of every scholar of eminence in India and Europe, and the particular lines of study or which each one had been engaged, with the results thus obtained for the general history of Oriental languages.

FINE ART.

THE EXHIBITION OF WORKS IN BLACK AND WHITE.

THE exhibition at the Dudley Gallery, if not of the first importance, at least offers the attraction of a variety of interest; and, moreover, the level reached by much of the work exhibited is higher than that attained in last year's show. There is less of the undeniable feebleness which is the bane, we were about to say, of our minor exhibitions—but is it not also sufficiently visible at the Royal Academy? It is still, of course, open to question, as has been suggested elsewhere, and as we had occasion to urge last year in the first place, whether, in view of the comparative ignorance of the large public as to the achievements of the best masters of our own generation in the arts of Black and White, the Dudley Gallery would not do well to make a point of including in each of its "Black and White" exhibitions some of the capital achievements of our best living men, or of men not very long dead, so that the attention of a large public might the more easily be fixed on the great possibilities open to this seemingly limited art. The large public has never had too many opportunities of seeing the best work in chalk, in pencil, with the graver, with the etching-needle. That which is thrust somewhat prominently forward is by no means sure to be the worthiest; and it is only by sight of the worthiest that just ideas can be formed of the real capacity of the mediums and methods employed.

But, be that as it may, we have here an interesting exhibition for the student who brings to bear, so to say, upon the reading of this particular book an old and familiar knowledge of the language in which it is written—the literature to which it belongs. And even the visitor not very well acquainted with the conditions under which this work is done—with the limitations it must accept; the laws of selection and abstraction and translation to which it must conform—will find in the gallery much pleasant and interesting and simple work, and will find it of many kinds. We are sorry that the severe and determined economy of the Dudley Committee in utilising every inch of space not actually on the ceiling or on the floor should have permitted the intrusion of a good deal of work which would be too flatteringly described as *second-rate* work. For, though not so many as last year, there are still too many wavering designs, some simple, some ambitious in aim, which the committee would in the end have profited by excluding. In

he end, no one is the gainer by the exhibition of feebleness; and one has a right to ask of a committee what one has not a claim to exact of a dealer, a private speculator, that a good level shall be always, and not often, maintained in the work shown.

And first—as regards the drawings—it is greatly to be wished that a larger number of artists of high rank could be prevailed on to exhibit studies or actual work, such as those of *Atalanta's Race*, nanfully contributed by Mr. Poynter. In drawings in black and white, finish is not the important matter. The important matter is significance, and three strokes of the master in a good school are worth, both for pleasure and instruction, more than the most elaborate results of stipple and stump from the pupil in a bad school. It is the practice, we believe, of few first-rate men who draw in black and white to carry their work to the stage of laborious completion. Much work in black and white should frankly be accepted, as it has undoubtedly been executed, by way of skilled and significant preparation. With etchings, of course, the case is different. Etchings are done for their own sake, and must realise what amount of completion may be necessary to the just expression of the design of the artist. And that will be infinitely various, from the *Sir's Bridge* of Rembrandt to the *Abode* of Méryon.

Even in drawing, however, there are certain artists who find in black and white the most congenial medium for definite and final and even elaborate expression. Of these are Mr. Joseph Knight and M. Léon Lhermitte: the one, an artist of sentiment; the other, an artist chiefly occupied with pleasant contrasts and combinations of light and shade, with arrangements—in fine, with patterns in black and white. The pastoral sentiment of Mr. Knight—an affection not for the “elegant pastoral,” but the homely and simple in country life and landscape—finds excellent representation in his blackish-brown drawing, *O'er the Moor* (No. 56), a wide stretch of scantily-peopled country, with its few figures of shepherd and flock. M. Lhermitte has a most happy example of his adroit arrangement of light and shade in No. 51, *Mont St.-Père au Printemps*. These admirable drawings, albeit widely different in aim and execution, are alike in displaying a mannerism—a mannerism of course only to be perceived in presence of, or with remembrance of, many other works by the same hands. There is a drawing by Mr. Arthur Marsh which will rightly compel attention, so excellent is the accord between the sentiment of the figures and that of the landscape, and so vigorous is the expression of both. We are referring to the drawing of *The Beacon Light*: a dramatic and noteworthy scene—a picture of incident in which a capable artist has dealt with human character and feeling, not in trivial moods, but in moments of “passionate extreme.” Not strength of sentiment, but beauty of line, grouping, and feature are things hardly less successfully sought for in the work of an artist of whose previous performances we have no recollection—the *Waiting* of Mr. Lionel Smythe. The scene is the quay and the steps of the quay of a French fishing-port, and the incident is the return, or the expected return, of fishing-boats which bring back husband and lover and substantial gain. Where freedom and boldness can be looked for in the execution, as in the near masses of boat and water, freedom and boldness are found; but a finish almost too dainty has been bestowed on each attractive face under its kerchief or cap of white, and if the young women are really all so pretty in that port—of which the artist has concealed the name—it must be a pleasant place for the young men. But we should be disposed to doubt it. What, however, Mr. Smythe has presented with unflinching veracity are the attitudes of the waiting crowd. These are not the less picturesque because the forms are rough, and their roughness, as well as their more occasional gentleness, has been well presented. In its presentation, Jules Breton and

more recently his pupil, Billet, have taught a lesson which has hit hard the sentimentalities of emaculate gesture which were long prevalent in popular English art. An excellent little sea-piece (No. 111) is contributed by Mr. Frank Powell, an often justly-admired exhibitor in the gallery of the Old Water-Colour Society. Mr. T. Graham sends the drawing for the *Philosopher's Breakfast* (No. 466)—a stalwart and vigorous damsel with one leg lifted to the philosopher's doorstep, and the attenuated and weary philosopher at the opening door in act to receive his scanty portion. Truth of character and freedom of gesture are noticeable in this frank and masculine sketch. Mr. F. W. Lawson sends an agreeable and skilled blending of landscape and sentiment in the *Bargeman's Child* (No. 480), a large and noticeable drawing in which the child lies out amid such surroundings as recall the craft and daily ways of its father. Mr. Lawson's *First Parting*—a scene in a children's hospital—belongs to a more purely popular order of art, but its expression is strong enough to justify a subject that might easily fall into common sentimentality. Mr. H. S. Marks has a very humorous and finished drawing of birds in conclave. The expression, so intensely human—so much what we associate with the human expression of sagacity, caution, astuteness, and the like—cannot avoid caricature; but of its skill and liveliness there can be little question. Mr. Du Maurier sends several pen-and-ink sketches, one of which (No. 340) may fairly be singled out from the rest as an example of graceful design and arrangement. A charcoal study for a picture by Mr. W. G. Addison (No. 366) must be named as a faithful and wisely elaborate study of landscape, carefully carried out from the river reeds and water-lily leaves of the foreground to the weird alders of the middle distance and the faint foliage of trees on the hill-top. The subtlety of gradation in this landscape is especially to be noted. Among large drawings of the head, either portrait or idealised model, are to be named Mr. David Carr's *Morning* (No. 383)—a head of carefully treated distinction, though slight in workmanship—and Mr. Alfred Ward's red chalk portrait of Miss Carmichael (No. 316), which has much character and interest.

In etchings the exhibition is in many ways rich, but not rich in its display of the work of the most prominent artists. Mr. Edwin Edwards makes a large contribution with a whole series of landscape etchings and etchings of curious bits of old-world English towns, with whose quaintnesses he has keen sympathy. M. Chauvel's *Avant l'Orage aux Environs de Moret* is the most dramatic and passionate landscape here exhibited among the etchings. Mr. Hubert Herkomer's biggest contribution is not his best; but there can be no question but that his delicate little dry-point called *The Orphans* (No. 266) would suffice to place him at once in the rank of etchers from whom much is to be waited for. The dainty and delightful and pathetic design is executed with prompt understanding of the conditions of the art which Mr. Herkomer has but recently tried. Mr. Macbeth's *Morning Post* is a charming and piquant performance—a subject happily found and vividly rendered. Dr. Evershed sends interesting and adroit studies; Mr. C. J. Watson sends a very vivid little print of the neighbourhood of Charing Cross with view of the statue of Charles I. (No. 170); and two or three leading students at the Slade School make highly promising essays. But besides the work in etching that claims to be original, and to which the merit of originality is conceded, there remains some work which has just as great a claim to be deemed original, and some other which is frankly work of copying, translation, or reproduction. To speak of the last first, M. Rajon, who devotes himself almost wholly to reproduce with the etching-needle such pictures as had been used to be reproduced by the tool of the line-engraver, is not as well represented here as on one or two previous occasions. M. Lhuillier reproduces the melan-

choly and sentimental pictures of Mr. Frank Holl, which, though by no means without their own merits, do not allow to the etcher the same opportunity for brilliant expression of varieties of light and texture and keenness of expression as he has previously enjoyed. In setting himself to etch the lovely *Source* of Ingres—one of the few distinctive and genuine creations of modern art in the nude—M. Léon Richeton undertook a redoubtable task, in which another now even better known than himself—M. Félix Bracquemond—had on the whole failed. Absolute purity, precision and softness of line, are the first requisites for the translation into black and white of the subtle undulations of the admired masterpiece of Ingres; and Bracquemond and Richeton leave the *Source* of the great classicist an attractive figure from which they have removed the high distinction and the supreme grace. Only the line-engraving of Flameng has been able to grapple successfully with the difficulties of this nude.

It has been too much the tendency to class all etchings from the “still-life” of gem or silver, bowl of jade or cup of Sèvres or Vincennes porcelain, as work of pure reproduction, and not original. Their originality or the reverse depends entirely on the spirit and understanding with which they are done; and when they are done by such artists as Jacquemart they are profoundly original. Jacquemart has understood and has made us understand the quality and charm of precious objects. He has so far revealed them as to confer on us the pleasure of an awakened sense for these things. It is not the object itself in its bare outline, but the very subtlest suggestions of its beauty of tone and texture—almost of colour even—that Jules Jacquemart gives us. He composes these things, and so orders their lines and lights—so sees them and so etches them—as to be comparable not with any pure copyist but only with artists as original as the interpreters of natural landscape. M. Félix Buhot, who sends a contribution of similar subjects to the present Black and White—from which the great and permanently interesting art of Jacquemart is absent—can perhaps claim, like Greux and Courty, only a measure of such originality.

FREDERICK WEDMORE.

THE INTERNATIONAL EXHIBITION, PARIS, 1878.

(Third Notice.)

THE number of works exhibited by the French is enormous, and a more limited and careful selection would have produced a better effect. The many important pictures appear less important, and seem a mere handful by comparison with the vast quantity of ordinary and even inferior paintings by which they are overwhelmed. This is not only a disadvantage to the credit of the national school, it is a disadvantage to the credit of individual reputation. As the eye ranges over some fifteen or sixteen canvases hanging side by side, all by the same hand, one thinks of the terrible posthumous exhibitions which are so fatal to great reputations—exhibitions of the work of a lifetime, into which has been put all the energy of a brilliant talent, yet the result does not make a whole, does not constitute an *Œuvre*. Only call to mind how terribly disappointing in this respect was the gathering of that which had been left to us by Eugène Fromentin, and remember the skill, the thought, the varied acquisitions, the ability, the delicate taste which it represented, and yet how utterly incoherent was the mass. To have produced an *Œuvre* it is necessary to have formed a character. It is not sufficient to have worked a great deal: the labour must have been steadily directed into a main channel, it must have been consequent throughout a life, for it to have acquired that well-defined and consistent character which brings the whole into due relation.

Among those who stand this trial well must be reckoned M. Laurens. He exhibits thirteen works, all of which are remarkable for grave sense of drama, distinctness of conception, and great

sobriety and vigour of treatment. The dates of these different works show how steadily M. Laurens has advanced in his own path. Take in order *St. Ambroise instruisant Honorius* (1870); *Le Pape Formose et Etienne VII.* (1872); *L'Interdit* (1875); and *L'Etat-major autrichien devant le Corps de Marceau* (1877). It is impossible not to see in each the gathering strength and definiteness of a ruling purpose. The situations which most deeply interest M. Laurens are invariably tragic, and, at first, in their presentation he confined himself strictly to their dramatic aspect. His admirably forcible rendering of the scene in which Stephen VII. anathematizes the dead body of his predecessor is a work of this class. With unquenched hate, Stephen on his election caused the remains of Pope Formosus to be dragged from the tomb, and enthroned in papal state, wearing the pontifical robes and ring; at his side he placed an advocate, hired to reply in the name of the dead to the furious questions of the living. M. Laurens has put this ghastly duel before us with sombre energy. The mad fury of Stephen, who, before many months were out, expiated his savage violence by a terrible death at the hands of the man whom he had outraged, is rendered with a power of seizing the larger features of fanatical frenzy which removes the episode from the field of that which is only hateful and ridiculous, and gives to it a terrible and sinister character. All the surroundings, the types of the assistant ecclesiastics, the very concentration of the light, seem to give greater force and depth to the gloom of the black-robed advocate standing motionless beside the motionless dead, who sits wrapped in the horror and silence of the tomb face to face with the fruitless passions of life. The *Interdit* (1875) is perhaps, as regards sense of drama, a work even more perfect and complete in itself. The walled court outside the gates of a great cathedral is here lying in deep shadow, peopled only by dim shapes of the dead—shrouded corpses who await the rites of burial. The gates of the cathedral are not only closed but the very opening of the porch is filled with thorns and briars. No living thing comes to relieve us by its presence from the weird terror of the unseen. The last picture exhibited by M. Laurens, *L'Etat-major autrichien devant le Corps de Marceau*, showed not only all the qualities which distinguished his previous works, not only the instinct with which he selects the very pith of a dramatic situation, but a capacity for the analysis of varying shades of emotion which was, indeed, suspected to be his by those who studied the remarkable series of illustrations for the *Imitation* which he exhibited in 1876. This picture, which hangs in the centre of the group of works exhibited by M. Laurens, is the last in order, and the most important (ACADEMY, vol. xi., p. 445). Not only is the situation selected with a deep sense of that which is essentially necessary to the command of lasting interest, and conceived with great dignity and pathos, but it is rendered with a master's hand. The way in which the various attitudes are discriminated as implying various shades of feeling shows great power of keen observation; the grouping is skilful, and the colour, method and touch are in harmonious keeping with the character of the ideas which they express. This last is a rare merit, and it is the sign of a master.

Among the elder men Meissonier is in this respect specially distinguished; his execution is, in most of his work, of a quality perfectly analogous to the order of his conceptions. Two especially among the sixteen pictures which he exhibits, *Petit Poste de Grandgarde* and *Les deux Amis*, are marvels of exquisite fitness of workmanship. The two friends, well-mounted officers, meet and part on the eve of battle, in gay sunlight under a blue sky, covered with floating white clouds; the mounted out-post keeps its watch in chill autumn weather under leafless trees, through whose bare branches the barren landscape is seen brown against the grey sky. These two small episodes

of martial life are treated by M. Meissonier with a sobriety and simplicity which is full of grandeur. In the *Petit Poste de Grandgarde* nothing interferes with the impression of silent expectation, with the watch which waits on the movements of the one who is seen riding away to reconnoitre from a neighbouring hill; nothing breaks the stillness of the plain except, perhaps, the way in which the immediate foreground is broken up and disturbed by tangles of long grass trampled beneath the horses' hoofs. If we wish to see the full wonder and beauty of this work we have but to compare M. Meissonier with himself. We must go and look, for example, at his large *Portrait du Sergent*, which attracted so much attention when sold last autumn at the Hôtel Drouot, and before which there is now always more or less of a crowd. The element of comedy is, I think, at the bottom of the disproportionate interest which this work seems to excite. For the heads of the personages who figure in the *Portrait du Sergent*, the artist, the model, and the amused lookers-on, are mere faithful studies, are wooden images if compared with those of the horsemen in the *Petit Poste*. There we have the inexhaustible interest of life itself, with all its variety of expression and play of feature rendered by a touch which is a marvel of felicity, and which gives to the surface a beauty and richness of quality which makes us feel that to every one of these men movement is a possibility, that, in fact, they do move and breathe in the thin veil of air which lies between us and them.

Something of this same exquisite quality is to be observed in the *Meta Sudans* of M. Emile Lévy. M. Lévy is not so powerful a master as M. Meissonier, but he has his own vein of talent and his own forms of expression. The subdued and delicate style of his work is little calculated to arrest attention, but the elegance of his drawing, the meaning and *fineness* which he puts into every look and gesture, cannot be appreciated without careful study; his choice of forms and types is refined, and yet thoroughly personal, and the physiognomy of his actors, although marked by peculiar character, is never exaggerated. Add to this that his compositions are invariably studied with great care, and that his colour, if not striking, fresh, or original, is often in exquisite harmony with the nature of his subject, and it will be seen that M. Lévy's work affords more than average sources of interest. The popular hero, the famous athlete who quits his bath, supported by two admiring friends, and an object of interest to every class and every age, is really original in character. The gay draperies of his attendants, which at present attract the eye rather too much, M. Lévy, I believe, intends to rehandle when his picture returns to him; but nothing could be more spirited and complete in its way than the group of two lean little boys, who, fired with emulation, wrestle passionately just in the steps of the great man. It has been the fashion with some people of late to say that M. Lévy is not *en progrès*, but we have only to examine *L'Amour et la Folie*, one of M. Lévy's most charming and successful works, and to compare it with *Meta Sudans* in order to see that the very reverse is the case. Now, of M. Leroux this statement might unfortunately be made with justice, if, indeed, it is true that his *Vestal Truccia* is an early work, for it has a freshness of tone and sincerity of character which, to speak moderately, does not characterise the majority of the series which he exhibits. The vestal, standing at the edge of a landing-place on the shores of the Tiber, raises water from the river in a sieve which she uplifts, saying: "Puissante Divinité, si j'ai toujours approché tes autels avec des mains pures, accorde-moi de remplir ce crible de l'eau du Tibre et de le porter jusque dans ton temple." Her gesture is not wanting in elegance, her dark purple drapery is in harmonious contrast with the clear greys of the waters and the sky, and the lively interest with which her proceedings are watched by some

idle bystanders well explains the situation. Altogether *La Vestale Truccia* is a far more agreeable and real work than *Un Miracle chez la Bonne Déesse* exhibited, I think, in the Salon of 1876; and *Un Miracle chez la Bonne Déesse* is infinitely superior to M. Leroux's *Danaïdes*, which appeared at the Salon of 1877. When one looks at this long double file of uncomfortable phantoms slowly arriving from the distance, and peeping over into the uncompromising well in the foreground, it seems scarcely possible to believe that a French artist can be the author of so stupid a composition. As a rule, if the motive selected is not very entertaining, the excellence of the treatment suffices to give it interest.

It is, indeed, curious to see how rarely anything like story or point is felt to be necessary by the French, even in pictures of manners, or scenes from modern and popular life, where English practice makes it almost indispensable. In dealing with rustic subjects now and then a master like Millet seizes on a profoundly suggestive theme, such as he treated in his *Angelus*; but for the most part the mere movement of daily life, the round of seasonable toil, furnishes sufficient incident. The interest for the public of M. Jules Breton's noble figure *La Glaneuse* is derived solely from the character of the type selected, animated as it were with the very life of the nature in which she moves, a daughter of the earth and air. It is sufficient that he should set her before us in the grandeur of her strength, lending all the grace and power of a master's knowledge to the expression of her free movement and to the play of forms finished by the very sun and wind of heaven. Millet, I believe, used to say of Breton that he painted always the village girls who would not remain in their village, the women who would forsake their fields for Paris; and the two girls of *La Fontaine* are, indeed, of this type. The desire of the unknown looks from their eyes, and perhaps some of the great interest which the public take in this fine work is aroused by the expression of the faces which speaks these women of kin to the dwellers in cities. But M. Breton does not always suffer this too-human craving to intrude and disturb the peace of his children of the soil. *La Glaneuse*, and, again, the family group of *La Sieste*, are harmoniously at one with the life in which they are set. *La Sieste* is, I think, exhibited publicly for the first time. The grouping of the figures is a daring experiment. Under the thick shade of wide-spreading branches they all lie round on the grass in a circle, so that their heads are brought together in the centre of the picture, and the fore-shortening of the girl who stretches herself out straight away from us in front is a little too obvious an example of skill, and therefore, one is inclined to think, not perfectly successful. *Les Pêcheurs de la Méditerranée*, a sunlit bit of southern coast animated by a lively group of fisher men and women busily dragging in a great seine net, is an example of a quite novel phase of M. Breton's talent. The group is full of character, and the sea brilliantly fresh, but as a whole the tone of the picture seems rather crude, and impresses an eye accustomed to the Mediterranean coast rather strangely, for we rarely have a sky so grey, and a sea so brightly, beautifully blue. The days of clear grey sky generally show water much deeper in tint than M. Breton's waves, and the mere fact of the effect which he has chosen being a little unusual causes it to seem a little false in spite of a master's masterly rendering, in virtue of which the picture keeps its place as a part of M. Breton's work, and worthy of his name.

The contributions of M. Delaunay are all stamped by the peculiarity of a strong individuality. M. Breton by his very choice of subject, his method of treatment, and his manner of expression, appeals directly to the modern public: but M. Delaunay with his *Diane*, with *La Mort de Nessus*, with his strange *David triomphant*, and the terrors of *La Peste à Rome*, has little chance

of arousing popular sympathies. This selection from his works must though, with one exception (a very unsuccessful portrait of Mme. T.), increase his reputation and deepen the sense of the unity of his talent. *La Peste à Rome* is really impressive. The grey gloom deepens over the palaces of the great city; the huddled shapes of poverty-stricken misery shrink to right and left wrapped in dark garments of woe, and gaze out upon us in unspoken anguish and despair as suddenly in the midst God's angel appears, white-winged and crimson-robed, and bids a ghastly shape, the Devil's messenger, to strike upon the doors of the doomed blow upon blow, and for as many blows shall be as many deaths. Delaunay has a forcible quality of tone and colour, which heightens the grave and energetic character of his work, a peculiar quality which none of his own contemporaries—with the exception of Luminais, who commands a far more varied scale—possess. *En Vue de Rome*, by Luminais, has something of this grave aspect, and is a virile and vigorous work, which strikes the eye at once with a sense of meaning, of strength, and dignity. The groups of Goth chieftains profiled against the sky, riding away from us over the edge of the hill, strong in calm and proud anticipation of sure possession as they catch sight of the fair Eternal City and know that her beauty and her glory is theirs—this group impresses the memory with the suggestiveness of truly historic character.

Among those whose work looks thoroughly individual must likewise be counted M. Henner. He also must be reckoned as a colourist, although he would seem to possess one, and one only, charming harmony. *Le Soir* and *Les Naiades* are fine examples of beautiful tone. In each we get flesh-tints of exquisite value showing against the deep grass by waters which mirror in the deepening shades the blue of the sky above them; in the treatment of the figures in both cases there seems to be an equal indifference to give anything more than mere value of tone, which is the more curious if compared with the thorough and complete rendering which distinguishes M. Henner's very remarkable portraits. Both *Les Naiades*, which is very happily arranged, and *Le Soir* have, however, a poetic charm of the preciousness of which one becomes the more sensible after looking at work such as M. Bertrand's *Jeune Fille*, a beautiful study of girlish form, a thoroughly accomplished rendering of a graceful movement, excellent in every respect, but lacking something of imaginative charm.

But of colourists one may not speak and omit Regnault's last work, a sketch in oils, *La Sortie du Pacha à Tanger*. The gay crowd waiting in the walled court for the outcoming of their ruler form a bouquet of the loveliest flower-like hues bright in sunlight against the white shining palace; and above the edge of the walls there is a poem in a touch which gives us a little fort, pure white against the blue sky and the tall dark cypresses rising at its side. A sketch, but of what value, of what power!

For the last I keep the name of Gustave Moreau, because he stands wholly outside the ordinary preoccupations of the school and of the day; yet none the less for that he is an artist of the rarest type. It is unlucky, I think, that he has exhibited his *Moïse exposé sur le Nil*, a large canvas, in the foreground of which floats and sleeps the unfortunate infant regarded rather askance by a Sphinx lurking in the shadows; yet even here there is something which only Moreau could give. The look of this Sphinx is very different from the look of the Sphinx in M. Ingres' masterly *Oedipus*. The Sphinx of M. Ingres lifts her paw, and says familiarly, "Well, shall I give him a pat or no?" but the intentions of M. Moreau's Sphinx are inscrutable; her eyes are full of mystery. M. Moreau, one is told, lives and works alone, he admits no one to his studio; and there is certainly a danger, even to the strongest natures, if this sort of isolation is carried on too long. The man who works for himself alone

runs the risk in the end of having worked for no one else. There are, however, among his contributions several which one would think might be approached by the public without too great effort. *Le Sphinx divin* does not, for instance, present the same difficulties as *L'Apparition*, the water-colour, the hanging of which at the Grosvenor last year showed such culpable ignorance of the character of the work. *Le Sphinx divin* is also a fine example of perfect workmanship, of painting exquisite alike in its delicacy and its force; it shows the learning and the science of the skilled master, as well as the vision of the seer. Who is there beside Gustave Moreau who could have seen and made noble in our eyes the mortal anguish of the unriddled Sphinx, the horror of her eternal plunge into the yawning abyss; bleeding she falls in cruel descent, her beautiful throat upturned, the outspread purple of her wings shimmering in the grey mists which float around crags peopled with the corpses of the dead? And he, the victor, resting upon his spear, fair-shining in the light of the morning! But M. Moreau's water-colours must not be forgotten: *Une Péri*, a lovely page—meant, I believe, to be executed in enamel—a page of delicate harmonies worthy of a Persian painter; *Un Massier* riding, wrapt in his crimson cloak, on a white horse, and bringing before us by his steadfast pose and look all the ruling force of the princes of Middle-Age Italy; and then the marvellous decorative sketch called *Phaeton*. As a mere blot of colour, this drawing is a pure feast for the eye, and not so only, for here also are masterly passages of rendering. Nothing could be firmer than the handling of the figure of the hapless driver as, aghast with fright, he throws back his arms and the folds of his drapery fly from him and reveal the chiselled beauty of his form.

E. F. S. PATTISON.

PAINTINGS ON CHINA.

THAT Messrs. Howell and James are doing a good work in their efforts to encourage the art of painting on china is a matter beyond dispute, and that these efforts are most happily succeeding their third annual exhibition now on view at their galleries in Regent Street, Pall Mall, conclusively proves. The employment of women in this branch of art not only opens up to a number of them a pleasant and profitable career, but it is a benefit to the whole sex by revealing its capacity to produce original and beautiful work of a class which was formerly thought to be outside, not only their province, but their power. It is also of much benefit to the cause of art itself in encouraging original design, and in extending the sphere of ornamental painting in a new direction with unexpected and delightful results.

Mrs. Sparkes' *Do you like Butter?* is the most forcible of the works of its kind in the present exhibition, though it arrived too late for competition. The figures, one of which is holding up a buttercup to the chin of the other, are set in a pretty landscape, and drawn with great truth and character. Very close to it in technical merit, and having a peculiar charm of its own, is Miss Linnie Watts's *The Way to the Woods*, the principal fault in which is undue redness in the faces. To this the first prize for landscape (professional) has been awarded. The defect in flesh-tint is not apparent in a larger—many will think, a finer—example of the same artist called *On the Downs*, which has unfortunately been cracked in the baking. But for landscape without figures there is nothing which is superior to Miss E. Lewis' view *Near Inveroran* (691).

The gold medal for the best work by a lady amateur, presented by the Crown Princess of Prussia, has been awarded to the Countess of Warwick, for a profile portrait of her daughter, Lady Eva Greville, with a background of sky-blue and apple-blossom. The drawing and colour are alike good, and the general effect delightful. Still

finer of their kind are the three tiles by Miss Ada Hanbury, *Fruit and Blossom of the Horse-Chestnut*, and *Lebanon Cedar Cones*. For fineness of drawing and power of colour, these compositions, simple as they are, would be remarkable in any collection of any kind of pictorial art.

Out of an exhibition of 941 specimens it is impossible to select for notice all that are worthy of it, but the labour of the critic is luckily rendered very light by the previous labours of the judges, who have affixed initials of comparative commendation to a large number of the pieces. The visitor will, therefore, be provided with a "marked" catalogue, and the critic has more space for general remarks.

The greater portion of the plates, or dishes, or plaques, or whatever may be the proper title for these china canvases, are painted with flowers in every gradation of style, from the most conventional and decorative to the most natural and pictorial, and it is difficult to know what kind of treatment is most appropriate for plates which are to be suspended from the wall, and dishes the beauty of which would be entirely destroyed by putting anything into them. Many of the examples here are nothing more or less than pictures on plates, and others, discarding the pretence of decorative intention, are flat and rectangular, not plates, or dishes, or even tiles; while their subjects and the treatment of them would be quite as suitable for ordinary sketches in water-colours or paintings in oil. Good as examples of this class are the landscapes and sea-views of Captain Talbot Coke, highly-finished drawings in sepia on china, the *Five Fancies* of Miss Fletcher (475), and the landscape of C. Challis (269), which aims at the same effect as an etching.

Some may be inclined to quarrel with this movement as the invasion of one branch of art into the provinces of others, but few who see the wonderful copy of Turner's *Caligula's Palace and Bridge*, by Miss Jay (680), and the charming landscapes by M. Marx (674 and 683), and others, will fail to admit that the experiments are justified by their success, or to see that the special ceramic qualities of lucidity of ground and limpidity of glaze may enable artists to realise certain qualities of light and air to which the opacity of paper or the best-grounded canvas and the inferior transparency of varnish oppose obstacles. On the other hand, the defects generally visible in paintings on china, the indulgence in brilliancy of colour, transparency of effect and spurious finish, at the expense of natural truth, are seldom apparent in this collection, while the difficulty of obtaining due variety of colour and gradation of tint seems to be in a fair way of being completely overcome. If the permanence of the ceramic process, and the comparatively small outlay at which the best works may be secured, be considered, it is not difficult to account for the great and increasing popularity of this branch of art.

But in what will be generally thought the more legitimate office of painting on china—viz., decoration subordinate to the shape and use of china "articles"—this exhibition shows how much advance has been made of late years. The artists employed by Messrs. Doulton are well known, and they are well represented here, especially Miss Hannah Barlow, who has never done a small thing better than her *Study of Mice* (882). The large plate decorated by her, though remarkable as all her work for vigour of drawing and careful selection of line, seems to prove that her peculiar method is not so well suited for a plane as a rounded surface. The same may be said of the "last new thing" in china, the painting *pâte sur pâte*, of which there are specimens by a French artist, E. J. Landry. It is the "missing-link" between painting and modelling, and for breadth and solidity of effect is unrivalled. It must be considered as yet in its infancy, but great results have already been obtained, and it has evidently before it a long and distinguished future.

The amateur work, though not generally so

complete in its technical proficiency as the professional, yet holds its own well, especially when it is considered that it starts with the great disadvantage of being painted over instead of under the glaze. Some of the amateur-work is of its kind unrivalled, and this in qualities where it might have been expected to be least successful. In, for instance, the special ceramic quality of pure and lustrous ground-colour there is nothing in the professional work to excel the turquoise blue behind Miss L. H. Busby's *Daisies* (283) or the green which sets off Miss A. Gresley's *Marguerites* (95), while these specimens are equally remarkable for the drawing of flowers treated decoratively without conventionality. Miss M. Dummere deserves scarcely less praise for her *British Ferns* (427).

A final word of praise must be given to the paintings of Mr. Leonce, which, whether they have for subject the beauty of flowers or the humours of ducklings and chickens, are equally admirable, and prove him to be an artist of exceptional power whom only accident or preference has led to devote his talents to painting on china.
COSMO MONKHOUSE.

THE GLASGOW FINE-ART LOAN EXHIBITION.

THERE is at present being exhibited in the Corporation Galleries in Glasgow such a collection of modern pictures—lent by gentlemen resident in and connected with that city—as clearly proves that the liberal arts are no longer regarded with apathy there. Two hundred and sixty-six oil pictures, and one hundred and eighty-eight water-colour drawings are displayed. No one entering the rooms can fail to be impressed with a sense of the equality of excellence which characterises the exhibition. Fortunately, in the hanging, no rigid "line" has been adhered to, and the pictures are in no case hung at that inconvenient height which entails a craning of the spectator's neck, and a subsequent "gallery headache." All the pictures may be inspected with the greatest comfort, and all, with a few trifling exceptions, are worthy of careful and repeated inspection. The general excellence of the exhibition has, no doubt, resulted from the manner in which the collecting of the pictures was gone about. The committee charged with the task of borrowing pictures did not leave it with the owners to select, but they desired to be allowed to make a selection for themselves. The owners most handsomely acceded to the request, and deputations from the committee inspected each separate private gallery, and were permitted to exercise their own option. A most judicious choice has thus been made. So varied are the examples exhibited of the different styles of modern art that, however strongly biassed towards this or that any visitor may be, he cannot fail to find himself every here and there opposite choice specimens of his favourite artists. One of the features of the exhibition is an entire wall covered with pictures lent by Mr. John Graham, of Skelmorlie Castle. In the centre is a charming Gainsborough, *The Two Sisters*, flanked on one side by Turner's *Wreck Buoy*, and on the other by his *Antwerp Cathedral and Harbour*. On the same wall are an important work by Baron Leys, *Christmas Day at Antwerp during the Spanish Occupation*, Rosa Bonheur's *Highland Raid*, Holman Hunt's *Christ in the Temple*, a beautiful example of Ed. Frère, entitled *The Snail*, a capital picture by P. J. Clays, representing *A Storm*, Gérôme's *Nile Boat*, John Linnell, sen., *Landing of Ulysses*, two important examples of Ary Scheffer, and pictures by Müller, Stanfield, Cooke, Etty, Cox, Creswick, Landseer, Fred. Goodall, and Pat. Nasmyth. Works by British artists at present in their prime form connecting links in time with works painted by MacIise, F. R. Pickersgill, Horatio McCulloch, Phillip, Roberts, and Stanfield, when they were in the zenith of their power. Foreign art is well represented throughout the rooms, and pictures

by artists of the Edinburgh School are numerous. Among the water-colours are many important drawings by Cox, Prout, Turner, De Wint, Alma-Tadema, &c., all of which are high-class specimens of the styles of the various artists.

Any special criticism of particular pictures is here purposely avoided. The primary object for which the exhibition has its existence is to raise money for the Glasgow Royal Infirmary, which, through circumstances operating during dull times in great commercial centres, has found itself in want of funds. Where owners generously exhibit their pictures for charitable purposes they are probably entitled to expect that no comparisons shall be made, or remarks be published, calculated to lower the worth of a picture either in the eyes of the owner or of others. It is sufficient to say generally that the exhibition consists of the finest assemblage of pictures ever brought together in Scotland. Its educational value at the present time in Glasgow cannot be over-rated. An impetus given to picture-buying acts very much as does an impetus given to the market for any ordinary commodity, with this difference, that in picture-buying, the momentum is greatly intensified by the element of fashion. When it becomes fashionable to buy pictures, discrimination in the purchase gets overlooked. Thus on the walls of many Glasgow houses third-rate and very inferior "works of art" are often to be found crowded in lavish profusion. If the Loan Exhibition opens the eyes of some rich and injudicious Glasgow picture-buyers, and arouses them to the consciousness that there are such qualities as good and bad in art, and that they have been busily indulging in the acquisition of examples of the latter kind, immense good will have been done.

JAMES MUIR.

NOTES ON ART AND ARCHAEOLOGY.

THIS week an unusual number of visitors have been attracted to Messrs. Broadwood's, the well-known pianoforte-makers in Great Pulteney Street, to see the magnificent instrument and seat just completed by them for M. Alma-Tadema. Their general design is Byzantine in character, massive but finely proportioned, and relieved by a great variety of elaborate but still "severe" ornament. The whole—for the two form part of one design—may be described, so far as colour is concerned, as a "harmony" in ivory and oak, but the decorations include bold mosaics in tortoiseshell, mother-of-pearl, ebony, rosewood, mahogany and white woods, besides gilding and some fine brass-work. The instrument, to speak technically, is a "concert short iron grand," and the curved side of the case is divided into three panels, bearing figures of larks, owls, and cuckoos, with their special notes represented in the old style of musical writing. The animals and their songs are incised in the wood and gilt. On either side of the key-board is a scroll ornamented with acanthus leaves finely carved out of a solid piece of the finest ivory. The tusk which could yield such large blocks must have been of very unusual size. The designs for these remarkable works were made by Mr. Fox and embody the ideas of M. Alma-Tadema, but the merit of the execution belongs solely to Messrs. Broadwood and their staff of artificers.

THE paper on Mural Decoration read by Mr. Armitage at the recent meeting of the Conference of Architects has given rise to considerable discussion. The practicability of fresco-painting being employed successfully under the conditions of our English climate is a subject on which artists greatly disagree. Mr. Cave Thomas, writing upon it in the *Builder* of last week, takes exception to the term "decorative" as applied to express "a kind of art which, from its slighter and less perfect description, could be executed at a cheaper rate than the best." He points out, rightly enough, that the sculptures of the Parthenon and the frescoes of the Sistine were strictly decorative

works, though of a completeness requiring the utmost skill to effect; and that the tendency of modern decorative art "to reduce mural painting to a kind of stencilling which may be supplied wholesale and retail by the art manufactories" is a dangerous fallacy. Mr. Cave Thomas is, as is well known, one of the chief advocates for fresco in England, and in this letter he again seeks to set forth its advantages. "When we talk," he says, "about the humidity of the climate affecting fresco under fair conditions, it is mere nonsense, for the basis of fresco is good mortar, and we know that good mortar has remained perfectly sound from the time of the Roman occupation until now."

AMONG the many efforts that are being made at the present day to promote a taste for art and to make it a means of culture even in the poorest homes, may be mentioned a series of so-called "Cottage Wall Pictures," now being published by Messrs. Sampson Low and Co. These cottage pictures consist of good-sized photographs from some of the most admired paintings by our English artists. They are printed by the permanent Woodbury process, varnished so that they can easily be kept clean, mounted on thick cardboard, and set in a decorative border of Renaissance design by way of frame. Thirty-seven photographs from Sir Edwin Landseer's works have been thus prepared, as well as eleven from Turner, six from J. D. Harding, and either one or more examples from Hogarth, Reynolds, Gainsborough, Morland, Constable, Wilkie, Lawrence, Martin, Mulready, Collins, Stanfield, Leslie, MacIise, Newton, Etty, and other of our artists. The cost of these pictures (eighteenpence each), is perhaps too great for them to find their way, except as gifts, into the homes of the very poor; but they will be appreciated, we imagine, by many who, while liking to have pleasant pictures on their walls, yet cannot afford the expense of frames.

THE works of the celebrated French marine painter Gudin are being exhibited for a short time at the Cercle of the Place Vendôme. Many of these have never been seen at the Salon.

THE Exhibition Diploma, designed by Baudry, the painter of the French Opera House, is now on view in the vestibule of the Exhibition. It is intended to be given to all exhibitors who obtain prizes.

MR. W. F. YEAMES, painter, was elected R.A., and Messrs. Frank Holl and E. Crofts, painters, A.R.A.'s, at a general assembly of the Royal Academy on the 19th inst.

THE *prix de Rome* for architecture has been awarded to M. Redon, pupil of M. L. André, and to M. Lecomte, pupil of M. Vandremere. Second prizes have been given to M. Rutz and M. Jourdain.

THE Exhibition of the *Envois de Rome* is now open in the Ecole des Beaux-Arts. The works of the pupils are not exhibited as usual in the grand court of the building, but in the corridor, the new director of the school, M. Paul Dubois, having represented to the Minister of Instruction that there was danger of the works being injured by exposure in their former position.

A SERIES of articles by the eminent French architect M. Viollet-le-Duc, on "The Buildings of the Universal Exhibition," is now appearing in *L'Art*. They began with "Un aperçu général" in the number for May 5, illustrated by a large etching of the Palais du Trocadéro, followed in the next number by a view of the avenue of the foreign sections. The articles are, perhaps, a little technical, being more especially addressed to architects, but the general reader will find them perfectly intelligible, and they certainly present to those who are not able to visit the Exhibition a clearer idea of that vast construction than can be gained from the ordinary descriptions and illustrations with which most journals are at present flooded.

BESIDES the articles on the Universal Exhibition, *L'Art*, in its last numbers, gives also an admirable view of the Salon by reproducing some of the artists' own sketches for their pictures. Many of these are of large size, and very skilfully and carefully executed, the spirit of the work being in most cases well preserved. The criticism is written by M. Eugène Véron, the editor of *L'Art*, who, against the practice of English critics, sets landscape first in his review, as in truth he may well do, for in French art, as in English, landscape painters at the present day seem to be in the ascendant. The "sentiment of nature" is strongly felt by modern artists, though, instead of trying to idealise her beauty, as many of their predecessors did, they content themselves for the most part with simply reproducing her effects. This is seen in most of the landscapes, both of the Salon and of our English exhibitions, which generally attempt no more than to convey a faithful picture of the scene depicted. In some few, however, there is added to this faithfulness of portraiture the charm of poetic interpretation, and it is probably this charm, more apparent in the Salon, perhaps, than in the Royal Academy, which causes M. Véron to place landscape first in his critique.

THE jury of this year's Salon have awarded the chief prizes as follows:—The *privé du Salon* to M. Hector Lemaire, for his *Samson trahi par Dalila*; and the *médailles d'honneur* to M. Barrias, for *Les premières Funérailles*, and M. Delaplanche, for *La Vierge au Lys*. It is noteworthy that the three chief prize-winners are sculptors.

MUSIC.

DEGREES IN MUSIC AT THE UNIVERSITY OF LONDON.

THE announcement that the Senate of London University has at length decided to grant degrees in music is one that will doubtless be received with universal satisfaction. A copy of the recently published regulations with regard to these degrees lies before me; and it is a document of such importance and interest that no apology will be needful for making a few remarks upon it.

Two degrees, those of Bachelor and Doctor of Music, will be conferred by the university, to obtain either of which two examinations must be passed. As it has been rightly felt that something more than merely musical knowledge should be required from those who would take a university degree, the passing of the Matriculation Examination at London, or the taking of a degree in arts either in the University of Sydney or in that of Melbourne, is made a necessary preliminary to admission for any musical degree. The importance of this regulation, as tending to raise the educational standard of members of the musical profession, can hardly be overestimated, and it will surely meet with general approval.

The two examinations for the B. Mus. degree are to be taken at intervals of not less than a year apart. Of these the first is mostly scientific, the second more practical. The former has for its chief subjects the laws of Vibrations, Harmonics, Compound Sounds, the theory of Musical Intervals, Scales, Temperament, Consonance and Dissonance, the principles of the Construction of Chords, and the History of Music, so far as it relates to the growth of Musical Forms and Rules. Before presenting himself for the second examination, the candidate must send in an exercise for five voice-parts, with accompaniments for a quintet string band. If this be approved he will be examined in Harmony, Counterpoint in not more than five parts, Canon, Fugue, Form, Instrumentation, and arranging for the piano from a full score.

For the degree of Doctor of Music the candidate must have previously taken the Bachelor's degree; and the two examinations for the higher honour may then be taken either in the same or in different years, as may be preferred. The first of the two

examinations is, like that for the B. Mus., almost entirely scientific and historical; it is similar in its scope, but much more comprehensive, covering, it is scarcely too much to say, the whole range of musical science. The exercise required to be sent in before the second examination is passed must be for eight-voice parts, with solos, and with accompaniments for a full orchestra. The subjects for examination are Advanced Harmony, Eight-part Counterpoint, Canon and Fugue, Musical Form, Vocal Writing, Instrumentation for full orchestra, Musical History, and a detailed acquaintance with the chief classical masterpieces.

Such is a brief outline of the proposed scheme for the degrees—a scheme in many respects admirable if judiciously carried out; but which yet appears open to some objection. I should be the last to undervalue a scientific knowledge of music; but the great test of musicianship is after all practical, and in this scheme as it stands there seems to be an altogether undue amount of importance given to the merely philosophical part of the art. A mathematician who barely knew his musical notes, and who had no idea whatever of composing, would probably pass the first B. Mus. examination with ease; while it is almost a certainty that Haydn, Mozart, or Beethoven would have utterly failed to satisfy the examiners. It would be invidious to mention names of living men; but it is a fair question to ask how many of the most distinguished musicians of the present generation, either on the Continent or in this country, could show a competent knowledge of all the subjects mentioned in the regulations. I admit at once the importance of including the scientific portions of the subject in the examination; but I doubt the wisdom of so exclusive an attention to the merely theoretical, leaving the practical, in the first examinations both for Bachelor and Doctor, almost entirely out of sight. After all, music is eminently a practical matter; and the most intimate knowledge of Compound Vibrations, Partial Tones, Over-tones, Harmonics, &c., &c., will not make a man one whit a better composer, performer, or teacher. But besides this, these requirements seem to be putting a real hindrance in the way of the taking a degree by precisely the class of musicians who would not only derive the most benefit from it, but do the most credit to the university. I allude to the many promising and talented students at our musical institutions, such as the Royal Academy and the National Training School of Music. I speak from personal knowledge of both these institutions when I say that there are students in each who could easily qualify themselves for the more practical examination—the second B. Mus.—but who could not, without the expenditure of a much larger portion of their time than would be at all advisable, master the scientific branches of the subject to the extent required. I cannot but think it worthy of the most serious consideration on the part of the Senate, whether it would not be well to modify the examination for Bachelor of Music by giving it a far more practical character; and, while not altogether giving up the scientific part of their programme, making this at least of secondary importance, and reserving it chiefly for the higher degree.

There is one more suggestion that is worth making with regard to the preliminary Matriculation Examination. That everyone taking a degree should be an educated man is a point as to which there can be no dispute whatever; but the present matriculation examination at London includes among other things three foreign languages. It should not be forgotten that many of the most talented musicians are men who have not been so far favoured by circumstances as to have had the benefit of a public school or college education; and that the time involved in the acquirement of three languages is more than it would be possible for them to spare while engaged in training for the musical profession, and still less when they

have entered upon its arduous duties, and are probably engaged several hours every day in teaching. Would it not be advisable, at least for the first few years, while still retaining so much of the examination as to make it a fair test of a good general education, to modify it in the case of musical candidates by reducing for them the number of languages required? It would be well to insist upon French and German, for both will be found extremely useful to the musician; but it is worth considering whether Latin and Greek, which will be of very little practical service, might not be dispensed with.

Against the subjects of examination for the Doctor's degree there is not a word to be said. To obtain the highest musical honour conferred by the university the candidate ought to submit himself to the severest tests that can be applied. Here the scientific examination spoken of above is in its proper place. There is only one point in the regulations to which exception can be taken. It is that by which a successful candidate shall be required to conduct at his own expense a public performance of his exercise in a manner satisfactory to the examiners. As the exercise is to be written for eight-part chorus and full orchestra, the lowest possible estimate of the expense would be from eighty to a hundred pounds, while, unless circumstances were exceptionally favourable, it would probably be considerably more. How many professional men are in a position to afford such a sum, or even if they have the money to spare, would be justified in spending it in such a way? In the large majority of cases the effect of this regulation will be to put an absolutely prohibitory tariff upon the degree. A Doctor of Laws, of Science, or of Medicine, is not saddled with such an expense; why should a Doctor of Music be made an exception, especially as musicians, in general are by no means among the most wealthy members of the community?

I earnestly hope that it will not be supposed that in the above remarks I am actuated by any unfriendly spirit. On the contrary, being myself a graduate of London University, I naturally feel a warm interest in my Alma Mater; and it is just because I should rejoice to see the members of my own profession taking advantage of the opportunity offered them to graduate that I have ventured to indicate what seem to be the weak points of the scheme. What is chiefly wanted is a proof of practical ability, such as in the case of the Bachelor's degree is furnished by the second examination; and just in proportion as the tests are made practical, they will, I am convinced, meet with the approbation of the musical profession.

EBENEZER PROUT.

It is not surprising that the managers of our Italian Opera houses should endeavour to secure the services of an acceptable dramatic soprano, even at the cost of many failures in the attempt. After repeated disappointments, a measure of success has been attained at both establishments. The American vocalist, Mdle. Pappenheim, who appeared as Valentine in *Les Huguenots* at Her Majesty's Theatre on Saturday last, has a fine voice, and is evidently a painstaking, conscientious artist. Her acting and by-play were throughout commendable, and apparently the outcome of careful study. It cannot be said that she evinced much skill as a singer, but Meyerbeer's heroine demands histrionic rather than vocal qualifications, and nervousness may have exercised a sinister effect on her powers in the latter direction. The general performance of the opera called for serious animadversions. Herr Behrens, as Marcel, was very unsatisfactory, the chorus sang carelessly, and the lack of refinement in the orchestra at this theatre was even more apparent than usual.

On Monday Mdme. Gerster added the character of Violetta to the list of her successful impersonations. There are not wanting indications

that the popularity of Verdi's offensive opera is on the wane. The fact that *prima donna* deem it necessary to impart a false and unnatural refinement to their conception of Dumas' frail heroine is sufficient evidence of the increased fastidiousness of the public. While it is impossible to grant that such a view of the character is correct, M^{me}. Gerster may have whatever credit is due to a singularly charming presentment of an objectionable part. Vocally it was little short of marvellous, and histrionically it was in the highest degree praiseworthy, if, indeed, praise may be fitly awarded in such a case.

DR. HANS VON BÜLOW has made but a brief sojourn in London. On Tuesday he played at the Musical Union *matinée*, and on the next day took his departure for Germany. His performances at St. James's Hall have been marked by the characteristics with which musicians were already familiar. Side by side with much that was in the highest degree commendable, he betrayed defects painful to the cultured listener. For example, in Beethoven's Sonata in C minor, Op. 111, the first movement was given with singular eccentricities of tempo and exaggeration of style, but the rendering of the Arietta was a marvel of excellence. Seldom, if ever, have we heard this wonderful movement interpreted with such poetical feeling and purity of technique. Again, Mendelssohn's capriccio in F sharp minor, Op. 5, suffered greatly by reason of the furious pace at which it was taken, and the faulty mechanism of the player; but, on the other hand, the same composer's fugue in E minor, Op. 35, received a masterly exposition. Dr. von Bülow's selections from Chopin were, in nearly every instance, happy; and not the least interesting feature of the second recital was the performance of four Giggles, respectively by J. S. Bach, Rameau, Mozart, and Handel.

A PIANOFORTE concerto in G minor by M. Saint-Saëns, played by the composer at the New Philharmonic concert of Saturday, merits passing attention. The French composer has departed from the customary form of a concerto, the three movements of his work being an *Andante*, a *Scherzo*, and a *Presto finale* in the tempo and rhythm of a Tarentella. If we cannot trace the workings of inspiration in the music of M. Saint-Saëns, he manifests in place thereof much inventiveness, artistic perception, and the evidence of cultured thought. These qualities are, perhaps, more apparent in the present concerto than in any of his works with which we have made acquaintance. The *Scherzo* especially is a remarkably piquant and effective movement, and the symmetry of the construction not less than the scoring displays the hand of the musician.

At the Musical Union, on Tuesday, a sonata in C minor, Op. 82, for violoncello and pianoforte, by M. Saint-Saëns, was introduced for the first time. It is a well-written work, fairly elaborate, and containing many effective passages for both instruments. The other concerted pieces were Haydn's quartett in F, No. 82 (the last which the veteran composer lived to complete), and Beethoven's trio in B flat, Op. 97. Signor Papini led, and Dr. Hans von Bülow was the pianist, the *ensemble* being remarkably fine. The solos selected by the German player were Mendelssohn's capriccio in F sharp minor, Schubert's impromptu in G, Op. 90, and Rubinstein's galop in B, Op. 14, all of which he had previously performed in his Recitals.

At Mr. Charles Halle's seventh Recital at St. James's Hall, yesterday week, the programme included Schumann's "Märchenerzählungen," Op. 132, for piano, clarinet, and viola; Brahms's four Balladen, Op. 10, for piano solo; Gade's sonata in D minor, Op. 21, for piano and violin; and Rubinstein's quintett for piano and strings, repeated by desire.

MESSRS. NOVELLO, EWER AND Co. have just issued a new edition of Mendelssohn's "Lieder

ohne Worte," which is a marvel both of beauty and cheapness. Its price is only half-a-crown, and it possesses the advantage, as compared with other editions, of containing the seventh and eighth books, of the copyright of which the publishers are the proprietors for England. The type, though small, is remarkably clear and beautiful. The same publishers have also sent us their octavo edition of Mozart's sonatas, which in appearance is a companion volume to that just noticed, and which has been edited and fingered by Miss Agnes Zimmermann. Such cheap reprints as these are a substantial benefit to the musical public.

WAGNER'S *Siegfried* was produced at Munich on the 10th inst. with brilliant success.

NEW PUBLICATIONS.

Annual Register, 1877, 8vo. (Rivingtons)	18/0
Ashley (J. M.), Origin the Preacher: being Fifty Short Sermons, cr 8vo. (Hayes)	5/0
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TABLE OF CONTENTS.

	PAGE
STANLEY'S THROUGH THE DARK CONTINENT, by KEITH JOHNSTON	545
BOSWORTH SMITH'S CARTRIDGE AND THE CARTRIDGE-GRANES, by the Rev. W. W. CAPES	546
STEVENSON'S INLAND VOYAGE, by P. G. HAMERTON	547
LAVELLEY'S PRIMITIVE PROPERTY, by SIDNEY J. OWEN	548
NEW NOVELS, by T. W. CRAWLEY	550
SHEPHERD'S FRAGMENTS OF THOMAS MOORE, by W. M. ROSETTI	550
CURRENT THEOLOGY	551
NOTES AND NEWS	553
OBITUARY: SIR T. DUFFUS HARDY, by H. G. HEWLETT; WILLIAM CULLEN BRYANT, by G. A. SIMCOX	554-5
NOTES OF TRAVEL	555
MAGAZINES AND REVIEWS	556
PARIS LETTER, by G. MONOD	556
SELECTED BOOKS	557
CORRESPONDENCE:— The Treasure of Mycenae, by Amelia B. Edwards; "Rough and Ready," by James A. Harrison; The Religion of Shakspeare, by F. J. FURNIVALL	558
APPOINTMENTS FOR NEXT WEEK	558
THE NEW EDITION OF ELLIS'S CATULLUS, by F. MADAN	558
SCIENCE NOTES (ANTHROPOLOGY; BOTANY; PHILOLOGY)	560
MEETINGS OF SOCIETIES	561
THE EXHIBITION OF WORKS IN BLACK AND WHITE, by FREDK. WEDMORE	562
THE INTERNATIONAL EXHIBITION, III., by Mrs. MARK PATTISON	563
PAINTINGS OF CHINA, by COSMO MONKHOUSE	565
THE GLASGOW FINE-ART LOAN EXHIBITION, by JAMES MUTR	566
NOTES ON ART AND ARCHAEOLOGY	566
DEGREES IN MUSIC AT THE UNIVERSITY OF LONDON, by BENJAMIN PROUT	567
MUSIC NOTES, NEW PUBLICATIONS	567-68

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SATURDAY, JUNE 29, 1878.

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LITERATURE.

The Great Frozen Sea. A Personal Narrative of the Voyage of the Alert during the Arctic Expedition of 1875-6. By Captain Albert Hastings Markham, R.N. (Late Commander of H.M.S. *Alert*), author of "A Whaling Cruise to Baffin's Bay and the Gulf of Boothia" and "The Cruise of the *Rosario*." (London: Daldy, Isbister & Co., 1878.)

CAPTAIN MARKHAM is already favourably known as an author. His pleasant *Whaling Cruise to Baffin's Bay and the Gulf of Boothia* went into a second edition; and he now gives us a narrative of the Arctic Expedition of 1875-6, in which he served as Commander of the *Alert*. More than eighteen months passed between the return of the expedition and the publication of Sir George Nares's narrative; in that time, with the exception of a few papers in magazines and a blue book not very accessible to the general reader, no detailed account of the expedition had been given to the public. In his Preface Captain Markham tells us that his book was written a few months after his return to England, but its appearance has been purposely deferred until the publication of the work of Sir George Nares. Whether this was in obedience to professional etiquette, or from a feeling on his part that he would be wanting in respect and good taste if he brought out his book before his chief published his, we must confess that it is somewhat aggravating to learn that so graphic and interesting a narrative has been withheld from us for more than a year. It was of the nature of Sir George Nares's book that some considerable time should be taken in its preparation, and it is so essentially different in its character and its object from that of Captain Markham that we do not think the earlier appearance of the latter work could have interfered with the success of the former. While we regret the delay, we must give Captain Markham credit for much delicacy of feeling, and we trust that neither the lapse of time, nor the greater events which have since occupied public attention and roused public curiosity, will prevent his book being as widely read and as justly appreciated as it deserves. A more charming record of travel and adventure we have seldom met with; the author writes easily and naturally, he can be lively without being flippant, and serious without being dull.

The book is dedicated with some graceful expressions to the memory of Sherard Osborn, the chief and most influential promoter of the late expedition, whose name is

so unaccountably omitted in Sir George Nares's Introduction.

Many will remember May 29, 1875, the day on which the Arctic Expedition sailed from Portsmouth. In crossing the Atlantic gale followed gale; and the same stormy weather attended the expedition on its return. The *Alert* was both *lively* and *excessively wet*, two qualities which did not contribute to the comfort of those on board. Up to the entrance of Smith's Sound in August Captain Markham passes over the voyage quickly, and his narrative then takes the form of extracts from his full and carefully kept diary. From this period till the *Alert* was placed in winter quarters, her whole course is a record of the most skilful navigation:—

"The crow's-nest was never deserted. In it Captain Nares might almost be said to live, rarely coming on deck, even for his meals; as for a night's rest, such a thing to him was quite unknown. From the 'nest' the motions of the ice were closely scrutinized, the tides and currents were studied, and the influence of the wind on the pack ascertained. No opportunity was lost, and it was entirely due to this unceasing watchfulness that the expedition succeeded in advancing, although it was only inch by inch."

It was at the end of August, in Robeson Channel, that the ice assumed a totally different character from any that had been seen before from the *Alert*, being infinitely more massive and heavy:—

"The thickness was estimated at from eighty to one hundred feet; whilst the hummocks formed along the shore and round the edges of the floes were fully twenty-five and thirty feet in height. These large hummocks received from us the name of 'floe-bergs,' the term being intended to convey the idea of masses of ice more bulky than ordinary hummocks, and formed in a different way. Some of these huge fragments that fringed the coast-line were fully sixty feet in height, yet they were *aground* in some ten and twelve fathoms of water! This will give some idea of the massive nature of the ice with which we were contending. The region of icebergs, the creation of land glaciers, had been passed, and in their place were substituted these floe-bergs, the production of a floating glacier."

This peculiar form of ice had already been seen by former expeditions on the shores of Prince Patrick's and Banks's Islands, and off the north coast of North America; the discovery of its origin and formation is one of the most important results of the expedition of 1875-76. Between this ice and the shore Captain Nares was able to force his vessel still further north, till he attained the latitude of 82° 27', where he wintered. This was the most northern latitude yet attained by anyone, except Parry, whose *furthest* of 82° 45' reigned supreme for forty-nine years till it was dethroned by Captain Markham in his sledging expedition.

The sun was last seen on October 11, not to return till February 29. The darkness reached its greatest intensity on December 21. The last day on which it was possible for the best eyes to read a leading article of the *Times* newspaper at midday was November 6. For a fortnight on either side of December 21 the difference in the light between noon and midnight on a clear day was almost, and on a dark day quite, imperceptible. Let the reader endeavour to realise what it must be

to be deprived of daylight for 141 days, that is, for more than a third part of a year! This absence of daylight, the longest ever experienced by human beings, was doubtless the principal cause of that depressed state of the system to which the unexpected outbreak of scurvy in the following spring is to be attributed. As the expedition experienced the greatest darkness, so it marked the greatest cold (−74°) ever registered. This occurred on March 4, after the sun had re-appeared. Captain Markham mentions a very interesting observation respecting the temperature at elevations; the difference between the summit and the base of Cairn Hill, the height of which was 450 feet, was 5½°, the thermometer rising as the hill was ascended and falling again as it was brought down. The fact that vegetation on hills suffers less from frost than that in the valleys constantly excites the surprise of the unlearned in our own country.

The officers were fully alive to the necessity of providing constant occupation and amusement for the men, and shutting out the melancholy and despondency so likely to be engendered by the depression of the long night. The Royal Arctic Theatre was reopened, after a lapse of twenty-one years; lectures on interesting topics were delivered; Captain Markham displayed a magic-lantern, and performed the part of a conjuror; there were games, dancing, and music; and a certain amount of daily exercise was insisted on. Nearly the whole of the ship's company attended school; and Captain Markham mentions, as an illustration of the improvement in the education of the men in the last half-century, that, whereas in Parry's time it was quite the exception to find a man who could read or write, only two men out of fifty-five on board the *Alert* were ignorant of those accomplishments.

It might have been expected that everything that past experience or modern science could have suggested for the welfare and comfort of the expedition would have been provided; but this was not entirely the case. In one most important particular former expeditions were better off. They had been supplied with Sylvester's warming apparatus; the want of this, or of some other like contrivance beyond mere simple stoves, for warming and ventilating *between decks*, was a source of constant discomfort to all on board the *Alert*. It was impossible to prevent the accumulation of moisture from condensation, which produced an incessant drip, so that all books had to be removed from the shelves, or from any position where they were in contact with the ship's side or the beams overhead; and the officers could only make certain of a dry night's rest by taking the precaution of nailing a blanket over the bed, or sloping one as an awning.

The chief interest of the Arctic expedition of 1875-6 centres in the sledging journeys, and by them the most important results were obtained. It was in these journeys that those noble qualities, both in officers and men, of which their countrymen must be proud, were displayed. In these journeys—

"Officers and men shared alike in everything;

they had the same provisions, their costume was identical, they shared the same couch and tent, and each showed the same zealous desire to bring to a successful issue the service on which they were employed."

On the officers, however, rested the heavy burthen of responsibility, and from this they never shrank. And though all outward differences of rank were removed, the most perfect discipline was maintained. The courage and perseverance, the skill and readiness, the patience and self-denial, displayed by all engaged, were truly admirable. We purposely abstain from quoting any part of Captain Markham's sledging journal: we feel convinced that it will be read with deep attention; from the first setting out in high spirits on April 3, through the unforeseen and ever-increasing difficulties and sufferings so heroically endured, to the sad return on June 14, when, out of the fifteen men who at starting manned the two sledges, three alone had strength even to walk. Will anyone say that their privations and sufferings were borne in vain? To our mind it seems one of the great results of such an expedition as the Arctic one of 1875-6 that the qualities of our sailors are tested; that we are assured that the spirit which animated the service in former years is still alive; and that, should occasion arise, we may rely with perfect confidence on the skill, the energy, and the self-reliance of our officers, and on the courage and obedience of our men.

WILLIAM WICKHAM.

Le Lettere edite e inedite di Messer Giovanni Boccaccio, tradotte e commentate da Francesco Corazzini. (Firenze: Sansoni, 1877.)

SIGNOR CORAZZINI has done a valuable service to literature by this edition of the letters of Boccaccio, of which unhappily only a few have been preserved. Some of those which had survived were printed in various introductions to his works, or were hidden in appendices to biographies, or, again, appeared as literary episodes among the letters of Petrarch. This is the first collection of Boccaccio's letters, and though it can only be regarded as a gathering-together of fragments, yet the fragments are the more precious through their rarity. It is, indeed, to be regretted in the case of all collections of letters that as a rule only those have come down to us which were carefully written, revised, and put together by their writers with a view to literary survival. The type of character illustrated by the famous collections of letters is much the same in all ages, and we feel that a special value attaches to the scraps that remain to us of those who wrote spontaneously and without thought of fame.

We feel this especially in comparing these few letters of Boccaccio with the elaborate correspondence of Petrarch. In one we have entire simplicity, in the other a constant striving after effect. Petrarch was so profoundly conscious of his own greatness that he never suffers us to forget it; Boccaccio thought little of himself, and his letters take us artlessly into his confidence. He submissively recognises the superiority of Petrarch, and looks up to him with humility as his master. He is jealous of

Petrarch's fame, whereas Petrarch looks down on him with lofty patronage. Boccaccio's last letter is a lament over Petrarch's death, a generous admission of his great debt of gratitude, and an indignant answer to those who disparaged the *Africa*, which he says that Cicero, Horace, and Virgil, if they were to rise from their graves, would not venture to find fault with. The frank admiration of Boccaccio for Petrarch, and his touching loyalty, show us that he was a man of genuine feeling and warm heart, entirely free from vanity and self-seeking.

Of the twenty-six letters which Signor Corazzini prints, the great majority have been printed before; but they have now been carefully collated, and an Italian translation has been appended to those which were in Latin. Six of them are epistles dedicatory to his works, and few of them contain many individual details. Six, however, are now published for the first time, and are of special interest. The first, addressed to a Calabrian Abbot, is very characteristic of Boccaccio: he complains of having been invited to pay a visit to the monastery and finding that his host had discourteously gone away instead of waiting to entertain him; yet his good nature forgives even this act of churlishness, and he returns good for evil by telling the news of the death of Urban V. and the election of Gregory X., whose favour he advises the abbot to seek at once, and only asks in return for the loan of a Tacitus which had been promised him. The next, to Maghinardo Cavalcanti, is an exquisite specimen of Boccaccio's geniality and humour even under the most adverse circumstances. With admirably humorous pathos he gives an account of a severe attack of congestion of the liver, from which he had suffered at Certaldo; though the burning pain made him fear the fate of Phaethon, yet he could not help being amused by the ludicrous attempts to console him on the part of his rustic maid, the only person near: even the rough blistering of a village doctor, though it makes us shudder to read of it, is laughingly described. In a second letter he heartily thanks Cavalcanti for his sympathy with him in his sufferings, and for the magnificent gift of a gold cup full of gold pieces which had accompanied his condolences. But his friend's kindness threatened to go too far; he told Boccaccio of his intention to read aloud the *Decameron* to his wife in the winter evenings, which were rapidly approaching. The simple goodness and integrity of Boccaccio are touchingly shown in his entreaties that he will not carry out his plan. Illness has made the novelist more serious, and he acknowledges that there are many things in his book which ladies had better not hear.

"If you do not wish to spare the modesty of ladies," he says, "spare at least my honour, since you love me so much as to shed tears over my illness. For if they hear you they will think me to be an impure man, a scurrilous reviler who takes pleasure in relating the crimes of others. For there is not everywhere one who will rise and say in my excuse—'He wrote it when he was young, in obedience to the command of a superior.'"

In another letter, to Niccolo Orsini, he thanks him for a pressing invitation to take up his abode with him, but expresses his intention

of spending his old age in peace at Certaldo. "I have a little farm which my father had before me, and am satisfied with my little store; the years that remain for me are few, and for them labour cannot be long nor poverty insupportable." Simplicity of character and entire contentment no less than genuine modesty mark the man, for in the next letter he gently reproves a young and enthusiastic admirer, whose praises of him he thinks have surpassed his deserts. "If I am not altogether unlettered, still my watchfulness in study has not been so great as to merit such laudations." Two things only trouble him in his old age, as we learn from a letter to Piero da Monteforte: one is that copies of his works are circulated, without his knowledge or revision, which are incorrect and inexact, and he does not wish to bear the blame of faults which are not his own; a second thing which grieves him is that the work *De Genealogia Deorum* should be regarded as unchristian and profane.

We have quoted enough to show the interest of these letters, and the light they throw upon the character of Boccaccio. If among the great Italian writers of the fourteenth century Dante seems too stern and awful, and Petrarch too affected and effeminate, in Boccaccio we have the cultivated natural man, genial and simple, broad in his sympathies and true in his instincts. The lives of such men are generally little known, for in truth there is not much to tell. Signor Corazzini's industry has not been able to gather together in his Introduction anything that is new or striking about the life of Boccaccio. But his life lay in his works, and these letters only give us a few vivid touches of the same characteristics as are impressed upon Boccaccio's writings. It is not Signor Corazzini's fault that his harvest has not been more plentiful, for he has gleaned with diligence all that he could, and has arranged and illustrated with exemplary care all that he could gather.

M. CREIGHTON.

Modern Frenchmen. Five Biographies. By P. G. Hamerton. (London: Seeley, Jackson & Halliday, 1878.)

To borrow the term which Mr. Matthew Arnold has applied to certain passages of Homer, this is a "tonic" book. Mr. Hamerton has written, in brief but sufficient compass, the histories of five Frenchmen of this century, who were distinguished, indeed, but in England are comparatively little known. It happens that the Frenchmen about whom we hear most are, perhaps, the Frenchmen who differ least from ourselves. The lives of poets and critics, like De Musset, for example, and Gautier, are perfectly familiar; and yet their lives have little to teach. Neither of these illustrious men was very like an Englishman; but neither of them possessed in very great measure the peculiar virtues of the French. All Mr. Hamerton's five chosen subjects are peculiarly French in their excellence. It is where they are strongest that they are most unlike the ordinary sort of Englishman. They differ from each other in opinion, in profession, in mode of life: one has little or no reli-

gion; one is almost a gentle fanatic; one is a youth, who gave his life for France at Buzenval; one is a morbidly sentimental lover. They are all unlike each other; but all are simple, averse from luxury, industrious, affectionate, and not afraid to put their affection into words. There is a common quality of nobility in all of them, and the tale of their works and days, told in Mr. Hamerton's strong, simple, and pellucid style, reminds one of the histories of Plutarch's men.

Austerity, content, indifference to the impediments of life, are perhaps the most noteworthy features in all these five characters. Victor Jacquemont, for example, the scientific traveller in India (1801-1832), was constantly struck by the elaborate and troublesome comfort of English life. He himself was sent on a scientific expedition, with an income of about 240*l.* a year, and he lived with the highest English magistrates in India. Fortunately for the Spartan Jacquemont, Runjeet Singh presented him daily, for some time, with a purse full of rupees, and other native patrons of science endowed this wandering champion of research. Even so he was excessively poor, in a country where wealth is rather a necessary of life than a source of superfluous enjoyment. In his letters to his father and brother at home, letters which contain the story of his short career, he says:—

"I do not conceal my opinion that the system of English life is nothing but a succession of errors, all fatal to happiness. They talk of *home* without ceasing, and this *home* which they like so much is the material side of existence, their sofas and easy-chairs. Our home, which we do not talk about, is in the heart. I tell them that the poor in our country have more pleasures—and pleasures sweeter and nobler, than the rich in theirs."

There is some truth in this, enough to make us reflect, though, in spite of our "fatal errors," we are not all unhappy, nor absolutely the slaves of those gentle masters, easy-chairs. The passage reminds one of what Mr. Stevenson says about the French labouring class, in his *Inland Voyage*:—

"They scorn to make a poor mouth over their poverty, which I take to be the better part of manliness. . . . The good people began to brag of their barge and their happy condition in life, as if they had been Emperor and Empress of the Indies."

This contented spirit is the charm of Victor Jacquemont. In spite of his Spartan principles he was quite happy in the palaces of the Viceroy and Runjeet Singh. He jested with the Catholic bishop, who "lived in poverty and simplicity," unlike our gorged colonial prelates, who wallow, as all the world knows, in punkahs, brandy pawnee, gorree wallas, dobies, and the other luxuries of Oriental civilisation. A Scotchman was present at Jacquemont's amusing interview with the Bishop, and did not see the joke. He said "Eh, mon, it's jest awfu," no doubt, though Mr. Hamerton does not report the exact language of his remonstrance. "The story is very like a bit out of *Don Quixote*, except that Cervantes could never have invented the Scotchman." Here one of the race has a complaint to bring against Mr. Hamerton. The creature who could not see the good missionary's joke

(he compared his diocese to a pan: "*La caldaja è molto grande; ma . . . la carne molto poca*") is a Scotchman. Jacquemont's three chief friends, Kennedy, Nicol, Fraser, are called *Englishmen*. Kennedy was "a humorous Englishman who loved a joke;" Fraser was a lonely Englishman, who struck up a sudden and painfully eager friendship with Jacquemont, from whom he was soon compelled to part. As to Nicol he buried the poor Frenchman, who died of disease of the liver, in spite of all his temperance. One asks Mr. Hamerton if Nicol, Fraser, and Kennedy are peculiarly English names, or if they do not rather breathe of Morayshire and the kingdom of Galloway? The charm and value of Mr. Hamerton's book is increased by his attacks on "international caricature" and international prejudice. In Jacquemont he has shown us a Frenchman who was, above all things, a good fellow, who could suffer all things gladly, except stupidity. He was a free-thinker, and "criticises the way in which the femur of the camel is articulated in the pelvis." Mr. Hamerton says this seems "presumptuous," but that Mr. Palgrave does not seem presumptuous when he severely criticises the camel's mind. This is not hard to explain: We are all taught to think that we are responsible for our spiritual nature, but not for our femurs, which we cannot modify. Therefore, when Mr. Palgrave assails the camel's mind he is no more presumptuous than Mr. Hamerton when he, in sympathy with Jacquemont, calls dull people, the overwhelming majority of the race, "the Philistines" (p. 99).

Mr. Hamerton's account of Jacquemont is so full of incident and adventure, and matter inviting comment, that one insensibly lingers over it. We ought to pass from this free-thinker (whose last words and thoughts on earth were so pure, confident, and tender) to Henri Perreyve, the liberal French preacher. Liberal for a French preacher this priest was, though he calmly observed that the soul of Michelet had rejected God. It is not uninteresting to read of a modern Frenchman who found that "these beautiful Chablais mountains insensibly led him to admire the beauty of the Virgin Mary." Beautiful mountains have led Lélia and Obermann to thoughts so unlike Perreyve's that Alpine scenery has really become scarcely proper. It is a comfort to find that natural beauty is not necessarily the consolation of despair, and nothing else, except "a joy of wild asses," and tourists personally conducted. Everyone will have his favourite among the five biographies, and the writer must confess that Perreyve pleases him less than Jacquemont, less than Rude, the sculptor, whose life, to all the other charms of an artist's history, adds much eventful interest and the picture of a character beautifully sincere. All these Frenchmen took for their watchword *devoir*, "ce mot austère et saint," as Perreyve calls it. If Mr. Ruskin is really, as Mr. Hamerton thinks, persuaded that *la gloire* has taken the place of *devoir* this book should convert him, and people who think with him. Rude, for example, the blacksmith's son, and the successful sculptor, never tried to leave the class in

which he was born. *Σπάρτην ἔλαχες ταύτην κόσμει* was his motto.

"All his life he maintained the doctrine that art is its own reward; that the artist should harass himself as little as possible about any other; that if he has just means enough to enable him to work, he ought to find his happiness in that, which is itself an inestimable privilege. He was, therefore, in the highest sense an *amateur*, as all the greatest and noblest artists are. He did not work for money; he accepted money when it came, because he was not born rich, and could not follow so costly a pursuit as sculpture on his own means; but the money was not his object, except just so far as it enabled him to work."

How "un-English" Rude was, how wise, and how worthy of imitation! One must quote this story about one of his earliest works in marble. He had executed a bust of Lapeyrouse:—

"The Government had given the marble, which was larger than necessary, so Rude cut a piece off which had the shape of a prism. The possession of this piece of marble was a constant stimulus to the poor sculptor. 'Make something of me!' it said to him continually; and the answer was always: 'What can I make of such an oddly-shaped block as thee?' At length, after much pondering, it occurred to Rude that there was just room in it for a little Neapolitan fisher-boy, playing with a tortoise; and as soon as this idea had suggested itself he determined to carry it into execution. The work made him, in a fortnight, the most popular sculptor in France."

There is rather a curious contrast between Rude and Henri Regnault, whose name is far better known in England, and is honoured as it deserves to be. Rude was drawn in the conscription in his youth, but a M. Fremiet paid for a substitute—"it seemed to him that a great gift for art ought not to be lost to the world." Regnault, on the other hand, was exempt from service, as he had won the *prix de Rome*. In spite of his exemption, he gave up a life full of promise and replete with enjoyment, and laid down his "great gift for art" at the feet of his country. Mr. Hamerton compares him to Sir Philip Sidney: "in both cases a man of genius, adorned with all knightly and graceful accomplishments, admirably fitted for the enjoyment of life, threw life away for his country." One must read Mr. Hamerton's biography to understand how much Regnault voluntarily resigned, winning in return a death more desirable than the life of Titian. Yet as one of these painters was to be memorable by his death, the other by his deeds, we may think it wisely ordered that Regnault fell, and that Titian "lived out all the length of all his days." The thing to notice is that Rude could do, being a peasant, what Regnault could not do. He could allow a substitute to take his place, while honour and duty compelled Regnault to throw himself away in the hopeless sally, the impotent endeavour at Buzenval.

Readers of Mr. Hamerton's other books will understand that the central moral interest of these biographies is not too prominent (as might be guessed from this brief notice), but that whatever frames life and relieves it—landscape, air, the buildings of ancient towns, the wells and woods, the chance passing of a girl or a child across the page—is touched with a certain and accomplished hand.

A. LANG.

Word for Word from Horace. The Odes literally versified by William Thomas Thornton, C.B. (London: Macmillan & Co., 1878.)

THE particular object which this new translation of Horace's Odes keeps in view—the rendering of the original text word for word—while it distinguishes it at once from such versions as Mr. Martin's or Lord Lytton's, makes the task of estimating it rather less difficult. For such a translation *ex hypothesi* avoids those prettinesses and redundances of expression which can make a pleasing poem of what is unsatisfactory as a close representation of the original. Judged by this standard, Mr. Thornton's translation is an interesting, though scarcely a very successful, experiment. In literary finish it will not bear comparison with Conington's often felicitous and invariably accurate version; in closeness it is at least not superior to Sewall's nearly-forgotten attempt. Its chief strength seems to lie in its mannerism, which recalls the versification of the seventeenth century, as may be seen in the following extract:—

"For nothing more
The gods I weary. Rich enow
With my own single Sabine plot,
To my great friend I clamour not
For larger gifts. Day thrusts on day,
New moons wane hastily away;
Yet, though the grave before you yawn,
You give out marble to be sown:
Oblivious of the sepulchre,
Build houses: nay, as though you were
Not rich enough while cramped within
The coast-line, strive new sites to win
By throwing out the Baian shore
To where the sea noised heretofore."

The following is not unlike the style of Andrew Marvell:—

"Ye, lads, Apollo's native Delos praise,
And Tempe ye, with no less numerous lays:
His shoulders, likewise, decked with dire
Quiver, and with his brother's lyre.
He tearful war, wan famine, pestilence,
From princely Caesar and his people, hence
To Persia and to Britain's isle
At your petition will exile."

Among the less pleasing peculiarities of Mr. Thornton are the too frequent omission of the article, a laxity in rhymes, and the highly objectionable custom of reducing Greek and Latin proper names to a barbarous Anglicised form by dropping the final syllable. The first of these gives a rough tone to passages otherwise unobjectionable.

"And fondling arms of love-pledge are divested."

"Rage was final cause

Why palmyest town
Hath perished utterly—whose walls o'erthrown
Insulting foe with hostile plough hath pressed."

"Me Colchian, far Gelonian, Dacian, who
His fear of Marsic cohort hides, shall know."

The second, though perhaps caused by that purposed avoidance of Popian rigour which constitutes part of the merit of the work, is too frequent not to offend; few ears will acquiesce in such rhymes as *sea—Africa, when—campaign, heat—it, sought—grot, enriched—unimpeached, stream—swim*; and they are scattered too thickly through the volume. As to curtailments like *Oric, Magnese, Algid, Megill, Armeny, the Adrian, Gelones, Aufid*, the sooner they vanish from the list of things permissible in translation the better. Even *Telephus* loses half his

charm when abridged to *Teleph*, a word which recalls Israelitish rather than Greek associations. Not that Mr. Thornton is without very considerable precedents in so doing; but the philological tendency of our age, however inferior it may be to the past in the higher qualities of greatness, is very susceptible on this subject of names—and, we feel pretty sure, rightly. If *Pompey* is slowly but surely recovering the syllable of which France has curtailed him, our countrymen will certainly resent a reduction which, like *Teleph*, not only is no gain enphonically but transforms a pleasing Greek into a somewhat barbarised Jew.

Mr. Thornton's sapphics will please those who are contented to see classical metres reproduced without anything like a real knowledge of the rhythms as constructed by the ancients. Those who understand the rhythm, as represented, for instance, by Mr. Swinburne, will find Mr. Thornton's verses very faulty.

R. ELLIS.

The Townley Hall MSS.—The Spending of the Money of Robert Nowell. Edited by the Rev. A. B. Grosart. (Printed for Private Circulation, 1877.)

ROBERT NOWELL (1517?–1568-9) was the younger brother of that celebrated theologian (1507–1602) who is said to have written the Catechism in what Walton, in 1658, expressively called "our good old service-book;" whose "meek spirit, deep learning, prudence, and piety" are commemorated by the same delightful writer; and whose portrait hangs in the Chetham Library among contemporaneous Lancashire men of the same high character who played able parts in the eventful history of their time. Robert was born at Read Hall, Lancashire. He was educated at Middleton School in the same county; afterwards at Brasenose College; and in view of his destined profession he entered Gray's Inn. At a later period he lived the life of a country gentleman on his estate at Hendon, near the Brent, in Middlesex, eight miles from St. Paul's. In 1561, being then a Counsellor of his Inn, and over forty years of age, he was appointed Attorney of the Queen's Court of Wards, a position of considerable emolument. This court was then of high judicial importance, as it took cognisance of wards (properly so called) and their property, idiots and fools natural, and certain marriage-licences. Nowell, who seems to have enjoyed the friendship of the lettered men of his day, died at his chambers, Gray's Inn, February 6, 1568-9. The remembrance of his early struggles after knowledge at a time when knowledge itself was struggling into light, occupied his thoughts on his death-bed. He said to his brother: "Forget not Myddleton Schole and the College of Brasen-nose, wher wee were brought upp in our youth;" adding a solemn charge that he would deal fairly with him and distribute all his goods to the poor. Between the brothers there appears to have existed a tender affection. The younger was by disposition inclined to enter into the benevolent aims of the elder, who was a sort of almoner-general to his age. Of both it might have been written by the angel in the dream, that they were "those who loved

their fellow-men." The Angler Dean bestowed the tenth part of his revenue, "and usually all his fish," upon the poor, saying often that "Charity gave life to Religion." Robert took care that those whom his private bounty had relieved, or those over whom his extra-judicial watchfulness extended, should not be forgotten at his death. Besides Alexander, the dean, another brother, Lawrence (the learned Dean of Lichfield, 1516-76), and John Towneley, Esq., a brother-in-law, were constituted almoners of Robert's munificent and well-directed charities. Towneley, being a Roman Catholic, is in the shrewd lawyer's will specially enjoined "to be good to my ij brethren if the world chaunge, and if they stand in neede of hym."

The publication of the MS. containing the executors' accounts is one of the fruits of the Royal Commission on Historical Manuscripts. The Commissioner who is entitled to the credit of first making it known is Mr. R. B. Knowles, the greater part of whose Report is fittingly embodied in Mr. Grosart's Introduction. The account of the family of Nowell, in the same part of the book, has been carefully drawn up by Mr. Abram, the Blackburn historian, and it modifies the existing pedigrees of the family. Mr. Abram's other contributions to the volume evince the same patient study, and have imparted to it, in spite of its connexion with matters of a wider importance, a distinct Lancashire tone. The will of Robert Nowell is a document which in a number of places throws light upon the accounts.

The executors seem to have faithfully carried out the wishes of their benevolent relative as expressed in his dying request and in his will. To a great degree, however, they may have followed the course of action which Robert himself pursued in dispensing his gifts. The arrangement of the funeral and the payments of the legacies occupied their first attention. The curious entries connected with the former, which took place in St. Paul's, introduce us in fancy to the "poms" of death: we gaze on "the disguises and solemn bugbears, and the actings by candlelight, and proper and fantastic ceremonies, the minstrels and the noise-makers." The collective sum paid for this costly ceremony reached nearly 119*l*. Clarencieux and his attendants charged 23*l*. 16*s*. 2*d*. for their pains. The great dinner cost about 75*l*. Quarters of beef were 1*s*. a stone; partridges about 1*s*. a piece; larks 1*s*. a dozen; and a hogshead of wine was 3*l*. 6*s*. 8*d*. The butcher who "cut out the meat" received 6*d*.

Nowell's charities extended from Lancashire to Wiltshire. A vast number of gowns, adapted by their price or material to the different classes of society, were distributed, the names of the recipients and the quantity of cloth being methodically recorded. Spenser, as a scholar of Merchant-Tailors' School, receives 12½ yards at 6*s*. per yard. There are alms to the sick and the poor, and gifts to decayed gentility. Numberless gifts went to the Nowell family, and to those who "claimed kindred there, and had their claim allowed." Presents at marriages are in the record. Studious and deserving youths were helped forward to active life by the

bestowal of money or gifts. Under the last head centres much of the interest of the MS., which affords distinct glimpses of the school or college-life of many remarkable men. But it is an error of judgment to couple these gifts, as Mr. Grosart does in the case of Hooker (p. xxv.), with "poverty and straits;" and worse to view them with "infinite pathos." The simple matter-of-fact may be that the youths were a little short of pocket-money.

As an aid to the study of literature, life, and history, the MS. is most instructive, its special interest being that it relates to the England of Shakspeare and Elizabeth. It is a document that calls for the sustained labour and the piercing eye of a sage antiquary. Mr. Grosart, who has exhibited that kind of knowledge which Fuller has justly reprehended—a mere indical knowledge—has not in all respects brought out its full value; and it still needs the further elucidation of those who in the pursuit of special subjects will bring their knowledge to bear upon it. The artificial bigness of the book, which has put it out of the reach of many, is due to the arrangement of the pages, by which a defined space is left to be filled up. Shoals of notes are in consequence introduced of an unnecessary and trivial nature. Meanwhile essential notes are missing, as in the case of the names of members of Brasenose College, to which the Nowells belonged. The annotation is altogether of a very unequal character. The explanations of words, &c., are faulty. Many of the original notes betray considerable research, and are in all respects what is to be looked for in books of this class. Many are often the reverse; and our digestion of an ample feast is spoiled, and our gratitude for a good book weakened. The notes on the university names and others are in the main necessarily drawn from Wood, Newcourt, the Parker Society, Mr. Thompson Cooper, Dr. Bloxam, &c. But the details annexed to the names are in general more than is required, and they have grievously suffered in the process of transfer. Errors in dates, hasty conjectures, over-confident statements, &c., together with the absence of a List of Errata, continually provoke the reader's investigation; and blunders and omissions arise that amaze him by their number and variety. Mr. Cooper is often made responsible for what he never wrote. The long and very "painful" note on Thomas Drant, page 159, wants more than the careless acknowledgment at the end, the interjection of "our Nowell's friend" (line 13) making, as it seems, a further editorial claim to it. Among the errors in this note, "the see of Chester," in line 21, should be "see of Chichester." Newcourt and the Parker Society volumes can supply very much more information than has been derived from them. Poor Tony Wood, to whom also the editor is under heavy obligations, is likewise unfairly treated. The frequent notes, "Not in Wood," "Not known," "Not to be identified," placed against far too many names, are often incorrect; and their curtness and confident tone tend to discourage or impose on the unwary or humble investigator. Errors are set down to the Oxford antiquary that would bring scandalous expletives to

his lips. With regard to the note No. 20 on page 201, to the effect that Wood tells nothing of the father of Richard Allein, it might be retorted that Mr. Grosart does "his bitterest best" to slander Wood, as a reference to the *Athenae* will show. The same carelessness is manifested in regard to an entry (at p. 224) on which hang matters of singular interest. The executors pay 5l. "too Mr. Raynarde Woulffe for Cathachismies in greake & Latten, to gyve poor scholers." The wellnigh incredible comment is that Woulffe is "not in Wood"! Now he is there (see the *Athenae*), and no less than five times. But in this case Wood was the wrong authority to consult. The proprietor of the Catechisms was the celebrated King's printer, Reynold Wolf, the learned antiquary who befriended Leland and compiled Holinshed's *Chronicles*, as to whom the editor should have examined Dibdin's *Typ. Antiq.*, iv., 1-36; Herbert's *Ames*, i., 595-612; Johnson's *Typographia*, 529-531; Rymer's *Foedera*, vol. xv., 150; and the *Stationers' Hall Registers*. The "Cathachismie" is, of course, Nowell's (*Excusum Londini apud Reginaldum Wolfium, anno Domini 1573, 8vo.*), translated into Greek by William Whitaker and dedicated to Sir William Cecil (Dibdin, iv., 34; Churton's Nowell, 179-80; Jacobson's *Catechismus*. . . . *Auctore Nowell, Oxf. 1844, pp. xvi.-xvii.*). Defective bibliographical knowledge is also exhibited in a note in slipshod language annexed to a poor woman named Anne Basket, thus:—"Reminds of the early publisher of the English Bible."

The student is assured (p. x.) that as to the transcript he "may rely on the fidelity of the text to the original." But there are several places where suspicion is excited, as, e.g., p. 198, note 32, where Robert Lovenden should be Robert Hovenden, B.A., July 5, 1566; and John Coldinge, note 33, should be John Goldynge, B.A., May 31, 1568. The contracted *p* for *pr* is left *p* in the transcript, with the result, e.g., that all the Cowpers or Coopers are indexed as Cowps and Coops! The editor's facsimiles belie his assurance; for not only is there some doubt about his rendering of Spenser's schoolfellows (Facsim. No. 1, and p. 28), but there are four or five mistakes in the last specimen (No. 5, and p. 220). It may be questioned whether the corrections in this last example are really in Dean Nowell's handwriting. JOHN EGLINGTON BAILEY.

Schopenhauer's Leben. Von Wilhelm Gwinner. (Leipzig: Brockhaus; London: Kolckmann, 1878.)

THE human mind, under the sway of various ideas at different periods of its history, has been compared to Luther's drunken peasant who inclined now to this side, now to that, incapable of maintaining his equilibrium. The comparison is not flattering, but we fear it is just. In reaction from the immoderate optimism of the eighteenth century we are now passing through a stage of pessimism, which, aided by science, will, we trust, land us eventually in some happy mean as yet but dimly perceived. In England this phase is only superficial and confined to a minority. In Germany, on the other hand,

it has assumed such proportions as to alarm the thoughtful; for such a creed, consistently carried out, must end in stagnation and destruction for all Eduard von Hartmann's evasive mediations. Fifteen years ago Dr. Gwinner presented us with a graphic, concise, and excellent memoir of Schopenhauer, who was at that time not recognised beyond a small select circle, and whose interesting personality and grand ethical thoughts he wished to make known to a wider circle, who, qualified to appreciate the "soul of goodness in things evil," could sift the precious grain from the chaff. Now, after this lapse of time, Dr. Gwinner awakes to the fact that Schopenhauer has become a prophet, and his doctrine a cult. His charming style, a phenomenon in his native land, has brought him within reach of the masses; and the more easy comprehension of the vulgar mind for evil, and certain social conditions in the new Empire, are largely responsible for his present popularity. Now Dr. Gwinner holds that Schopenhauer's doctrines, ill understood, act like poison to the mind; and to the fear lest his too laudatory sketch of the philosopher's life and doctrines should have contributed to the present mood we owe the book before us. "An expiation," he names it. It is certainly a work to enforce respect for the disinterestedness and high-minded honesty of its author. The world will be grateful to Dr. Gwinner for at last protesting with the authority he can bring to bear against the fashionable veneration for Schopenhauer's pessimism, serviceable at most as an antidote, while his idealism and spiritual tendencies are overlooked. In this new volume, then, which is an entire reconstruction of the former one, enlarged by more than one-half, Dr. Gwinner dwells on Schopenhauer's intellectual deficiencies and faults, as he before insisted on his strength when the world was ready enough to concede the one but ignore the other.

It is not, however, a fuller analysis of Schopenhauer's theories that has so greatly added to the bulk of this volume, but, what is far more interesting, new biographical material. It in no wise changes our previous conception of the morose recluse of Frankfurt, but in filling up the blank history of his youth it brings him more within the life-round of common men, and explains much of his Ishmaelish temperament. In later years isolated and solitary, we here behold him beloved and loving, and, though his youthful friends nicknamed him Jupiter Tonans, they seem to have liked him none the less for his autocratic and oracular mode of enunciating his opinions. Dr. Gwinner further confirms the eventual mental derangement of Schopenhauer's father, and traces further symptoms of mental disease in the family which physiologically account for much that otherwise appears perverted in the philosopher's life. He also gives us a more detailed account of Schopenhauer's English sojourn, when he acquired his accurate knowledge of the language and his admiration of the people and institutions, combined with a fierce hatred of English bigotry. He was at the boarding-school of a certain Rev. Mr. Lancaster, who appears to have somewhat over-dosed the boy, ac-

customed to the broader habits of Continental life, with Sabbatarianism. He complains of this in bitter tones to his mother, who twits him with his former unwillingness to do anything sensible on Sundays because it was the day of rest; now he no doubt enjoyed days of rest enough. It was the memory of this that made him afterwards annotate his copy of *Pickwick* at the passage where Weller senior pays off Mr. Stiggins with blows:—"The author showeth here allegorically how the English nation ought to treat that set of hypocrites, impostors, and money-graspers, the clergy of the established humbug that devours annually 3,500,000*l.*" This annotation, like most of Schopenhauer's private notes, is in English. He habitually employed the language as the most practical, and because of his partiality for England and Englishmen. While he was at Wimbledon his mother exhorted him to take life more seriously, and not waste it with *dilettantism* and reading of nothing but poets and romance-writers—an exhortation that reads comically enough to us. His early bias towards melancholy is, however, confirmed by the mother's diaries. The aspect of human suffering or misery touched him keenly, and embittered all his enjoyments. Some of his boyish poems read like translations of Leopardi's most despairing cries uttered when sickness and ill-fortune had utterly shattered his elasticity, while Schopenhauer was a very spoilt child of fortune. At Weimar he enjoyed intercourse with Goethe, who induced him to investigate his theory of colours, and whose letters to Schopenhauer on the subject are here given at length. Goethe took a lively interest in the youth and predicted his future eminence, and though he could not feel in sympathy with him, he nevertheless urged Schopenhauer to write to him:—

"Let me hear from time to time what are your occupations; you will always find me interested, for although I am too old to appropriate the ideas of others, yet I like much, so far as it is possible, to keep myself historically informed of that which they have thought and think."

This letter is dated 1816; the poet was then sixty-seven. Some exceedingly interesting English letters from Schopenhauer are also printed, from which it appears that he entertained the project of translating Kant into English, considering that the rare combination found in him of a good knowledge of English with a thorough knowledge of the Kantian philosophy, in whose study he had grown grey-headed, peculiarly qualified him for the task. He points out how Kant's crabbed and abstruse style renders a more than verbal acquaintance with German requisite in his translator, and the fact that we are still without a correct and readable version of Kant evinces the justice of his remarks. But Schopenhauer's advances met with indifference and supercilious contempt, a circumstance that cannot be sufficiently deplored. These letters, and the specimen of his translation appended, should be read by all interested in Kantian philosophy, and so should the letter of Mr. Francis Hayward, whose qualifications, as he states himself, at that time hardly equalled his courage as a translator. The practical common-sense and keen business faculties that Schopen-

hauer combined with genius are amusingly demonstrated in Dr. Gwinner's present work. It was well known that Schopenhauer by his promptitude and energy saved the bulk of his fortune out of the ruin of the merchant house where it was invested. How he accomplished this is here told in detail in his masterly, decisive, and luminous business letters addressed to the firm, who urged him to accept the composition of thirty per cent. offered to and accepted by the rest of their creditors. The money was his due; it represented his freedom, his power to live where and how he liked; he was not going to be balked of his patrimony, he would wait, he said, till he could be paid in full, but paid in full he would be. To complimentary appeals he replied that he would not let himself be flattered out of his due; to threats he replied with counter threats, and the long and short of the matter was that, while most men would have acceded and swerved from their firmness, and while the other creditors, many of them men of business, had to rest content with receiving only a portion of their due, the philosopher carried the day and was duly paid in full after the expiration of some little time. "You see," he wrote to the principal of the firm, "it is possible to be a philosopher without on that account being a fool."

This new biography clears Schopenhauer of an ugly charge, that of having maimed an old woman whom he found intruding in his rooms. Dr. Gwinner states the case in detail. It appears he neither ejected her with violence (and he only ejected her when remonstrance had failed), nor did he injure her. The annuity he was forced to accord her came from legal mismanagement and false swearing on the part of the old woman's friends. The doctor who examined her for the case could find no injuries, and it is probable that had Schopenhauer not been absent from Berlin when she appealed against the first decision, given in his favour, the whole disagreeable story would never have furnished a handle to his enemies.

The only new trait in Schopenhauer's character here given is his extreme indecision about matters of everyday life. As an example of how he overcame this Dr. Gwinner prints the schedule which Schopenhauer drew up for himself when uncertain whether he should fix himself permanently at Mannheim or Frankfurt. It is, as usual, in English:—

"FRANKFURT.	MANNHEIM.
Healthy climate.	Fine weather (intolerable heat).
Fine country.	Silence and no throng (throng at the play and dinner).
Comforts of large cities.	More consideration.
Charges of large cities.	Better foreign book-sellers.
Better reading-room.	The Harmony and its library.
The natural museum.	The Heidelberg library.
Better plays, operas, concerts.	A truly sociable establishment.
More Englishmen.	Better baths in summer.
Better coffee-houses.	Spares much in books.
No bad water.	Less danger of thieves.
The Senckenberg Library.	In later years a servant to keep.
No inundations.	Nothing is <i>περιμάχητον</i> (the play).

Less noticed.

The gaiety of the place and all about it.

You are more at large, and not so beset with company given by chance and not by choice, and more at liberty to cut and shun whom you dislike.

An able dentist, and less bad physicians.

Not such intolerable heat in summer.

The physical museum.

With suchlike matters of interest to all who feel attracted by Schopenhauer's strange personality Dr. Gwinner's volume abounds. It is as admirable in style and construction as its forerunner, and must meet with as warm a welcome. By no means its least interesting feature is a portrait of Schopenhauer in his twenty-first year, in which we trace with difficulty the more familiar features of the septuagenarian. The flashing eye and lofty brow are the same, but the curly-headed dandy is not easily identified with the arch-pessimist Arthur Schopenhauer.

HELEN ZIMMERX.

NEW NOVELS.

By Proxy. By James Payn. In Two Volumes. (London: Chatto & Windus, 1878.)

Eliot the Younger; a Fiction in Freehand.

By Bernard Barker. In Three Volumes. (London: Samuel Tinsley & Co., 1878.)

In the Spring of My Life. By Princess Olga Cantacuzene. Translated by Eugenia Klaus. In One Volume. (London: Samuel Tinsley & Co., 1878.)

GIVEN your motive, the question is, How best to handle it? The art is a difficult art, and, though its professors are many, it is only to a few of them that one could go for anything like instruction. Mr. James Payn, author of *Lost Sir Massingberd*, *A Perfect Treasure*, *The Best of Husbands*, *What He Cost Her*, and a score of pleasant books besides, is happily one of these. An individual humourist, with a happy gift of observation and a no less happy knack of characterisation, he is also a story-teller, and a story-teller of mark. It is for other craftsmen to ruin themselves by excess of ingenuity, or to lapse into nothingness by dint of doubt, or to break their shins over situations they have found but cannot clear. He, at least, knows how to do justice to a good motive; and, if he gets one, he is always certain to handle it as it should be handled—easily, rapidly, masterfully, with the assurance that comes of intelligence, with the success that is born of practice and skill. In *By Proxy* he has produced what seems to me, from this story-telling point of view, his best work. With a motive of singular force and freshness to serve as the *neus* of his story, he has had the audacity to start from a situation of extraordinary moment, and the skill to work from it to his *dénouement*—and to work, not backwards, but forwards—without allowing the interest to flag or

falter for a single page. *By Proxy*, indeed, is an excellent specimen of the art of story-telling. There are plenty of faults in it, but they are not faults of narrative. Mr. Payn has done the work that he is best fitted for with the tact and temper of a genuine craftsman, and if one look for the blemishes that needs must show in everybody's results, it is not here that one will care to discover them. The intrigue of *By Proxy* is based on a misconception of a point of Chinese law, and is therefore an impossible intrigue. But with this question of potentialities one need not busy oneself at all; one has only to ask whether the impossibility is properly and plausibly done, and if the answer be an affirmative, the impossibility ascends at once into higher regions than can be trodden by the mere critic of facts. The Ralph Pennicuck of *By Proxy* would not have had an opportunity of availing himself of the law's delay, for Buddhism is not the State Church of China, and his crime, though it might have exposed him to the fury of an exasperated populace, would not have brought him into contact with officials of any sort. He would have been torn to pieces, and the story would have been at an end. Mr. Payn has erred, whether wilfully or the reverse, and one is very much obliged to him for the error; for *By Proxy*, as it stands, is a novel that very few will be able to read otherwise than at a single gasp. Its weaknesses are weaknesses of characterisation and psychology. Ralph Pennicuck in the earlier scenes is admirably adroit and vigorous, but he loses presently his force and humour, and becomes a mere name and a symbol of remorse. The young lady of the novel is too absurdly scrupulous and sententious to be of much value; and this is all the more to be deplored, seeing that Mr. Payn's girls are often such pleasing young creatures as to give an air of freshness and naturalness to all their surroundings. The young gentleman is worthy of this young lady, but not much else, and Arthur Conway, the young lady's father, the unfortunate hero of the intrigue, makes a very good third. The best thing of this sort in the book appears to be the character of Mrs. Conway, the young lady's mamma, which, though only a sketch, and a disagreeable sketch, is very bold and able work indeed; and after this, there remains in my mind a memory of the ample geniality of Mrs. Wardlaw, which is deserving of much praise. It should be added that Mr. Payn has rendered his *Flowery Land* with remarkable vigour and precision, if with an occasional something too much of the humoristic in his manner. The English of the book, as was to be expected, is very pleasant and forcible English; for "*réchauffé* cutlets" seems to be one of those solecisms that are the privilege of printers, and the deplorable pun on page 50, unjustifiable as it is, is hardly enough to damn the whole book. The illustrations are of a mixed order, one or two being really rather good, several indifferent, and more than one extremely bad.

If Bernard Barker be not the Earl of Desart himself, he is assuredly a gentleman who has read the Earl of Desart rather well than

wisely. Whoever he may be, he is not a great novelist. *Elliot the Younger* is, on the whole, a poor book; and none, I think, who has read it once will care to turn to it again, either with his memory or in fact and deed. It relates the adventures of a certain Dick Elliot, who is rusticated for a debauch at college, goes to London, is starved nearly to death, is rescued, writes a wonderful comedy, and marries at last the girl of his heart—a young lady in whose face there was "that rarer higher beauty of expression, that rarer and more eloquent beauty of soul, which made her seem, beside the conventional model, as the Rhodian girl Balaustion might seem beside a portrait of Sir Peter Lely's." They who care for the chit-chat of barmaids, ballet-girls, burlesque actresses, naughty peers, brilliant journalists, and such gorgeous creatures, may possibly find it amusing. I confess that my own sympathies are elsewhere, and that I have found *Elliot the Younger*, not only offensive and unreal, but also dull in no mean degree.

Of *In the Spring of My Life* but little is to be said, and of that little nothing in praise. It is harmless enough, but bitterly affected and as bitterly dull. What small merit it may have originally possessed would seem to have been lost in the process of translation. The English is so cruelly, so hopelessly French that the poor little book acquires from it an air of unfinishedness and slovenliness that makes it almost pathetic. The sorrows and sentimentalities of Agnès de Morangis are poor enough in themselves. Thus rawly presented, their record reminds one not a little of a toupzed and undressed waxen dummy, staring into vacancy from great meaningless eyes, and simpering fixedly the sickly simper of an artificial and affected old-maidhood. W. E. HENLEY.

CURRENT LITERATURE.

A Handbook on Gold and Silver. By an Indian Official. (Longmans.) The author of this book speaks of his subject as a "big" one, and in point of fact, under a single title he treats of several big subjects—the introduction of a gold currency into India, the revision of the English land laws, the suppression of drunkenness, prevention of the waste of English capital in foreign loans and investments, and the relief of trade from its present depression. It would not be easy to establish a clear connexion between all these; and it is not surprising that the author has failed to do so. His proper subject is really the first—the substitution of a gold for a silver currency in India. Could it be effected, there can be no doubt that a considerable saving to India on the maintenance of its currency would be obtained, in addition to other and wider advantages. Gold could be imported from Australia, whereas silver has to be brought from Europe, and ultimately from Mexico, a heavier freight on the bulkier metal for a much longer voyage being thus incurred. Gold could be coined in India at less cost than silver in proportion to the smaller number of coins required. The cost of carriage of large sums of money through an immense country, often in bullock-carts and over bad roads or no roads, would be lessened in proportion to the smaller bulk and weight of equal values in gold. The wear and tear of fewer and harder coins would be less. But it would be robbery of the natives of India to demonetise silver at once. For a time a bi-metallic currency would be necessary; and to regulate the proper relative value of the gold and silver coinage while the value of silver in the market

fluctuates as it has done for the last two years would be impossible. Sir Charles Wood and his advisers must bear the reproach of not having introduced a *bona fide* gold currency while it was easily practicable. Some of the author's expressions seem at first sight adverse to the policy of free-trade; but he does not really advocate a return to protection, and there is considerable truth in his proposition that "England began her career of free-trade with certain advantages for a profitable foreign trade, and surrendered these advantages by the exportation of British capital through finance companies, and in loans to foreign governments." The Appendix to the book is a repertory of useful information respecting the precious metals, currency, and prices. On the whole, although the work cannot be put on a par with Mr. Wilson's *Resources of Modern Countries*, it will be found a useful companion to that instructive collection of essays.

Lectures on Mediaeval Church History. By Richard Chenevix Trench, D.D., Archbishop of Dublin. (Macmillan.) When a writer to whom the British public is already under no small debt of obligation publishes a volume like the present, the exercise of the critic's function becomes somewhat embarrassing. These lectures, we learn, were delivered "a good many years ago;" they were addressed to "a class of girls," and the task of their recent revision has been interrupted and hindered by a severe accident. Such being its antecedents, it would be easy to dismiss the volume with the observation that considered with reference to the date of its conception and its original design, it appears well adapted for its purpose; that it is felicitous in expression and lucid in arrangement, and brings out many important points in mediaeval Church history with considerable skill. Archbishop Trench, however, expressly states in his Preface that he is of opinion that "there is no need to break the bread of knowledge smaller for young women than for young men;" and we are, therefore, bound to say that we think there is some doubt whether the *ex cathedra* manner in which his decisions are delivered, the obvious platitudes and truisms that meet us on almost every page, the complacency with which after referring to two opposing theories he almost invariably sums up by assuming a position exactly half-way between the antagonists, will be accepted by real students as a satisfactory treatment of an important subject. Of what possible use, for example, can it be to the learner to find his instructor concluding a brief and very inadequate estimate of Erasmus with the statement that after all he is "sure that it is easy to say things about Erasmus which shall be bitterer and more full of reproach than the actual facts of the case, if duly weighed in the balance, would warrant"? This pregnant sentence reminds us, indeed, very forcibly of Macaulay's comment on a similarly meaningless piece of criticism, that "it would be no very flattering compliment to a man's figure to say that he was taller than the Polish Count and shorter than Giant O'Brien." What, again, when compression is so much needed, can be the motive for suggesting, at the commencement of the chapter on "The Papacy," the question whether that institution "grew up by Divine permission," and then observing that "it is a question not easy to answer"? The most serious defect of the volume consists, however, in the way in which it leaves unnoticed the very different character of the data on which our knowledge of successive periods rests. Events and characters in the century and a-half following upon the pontificate of Gregory the Great are discussed in the same tone as those of the age preceding the Reformation. It is surely of primary importance for the historical student that he should be taught at the outset to recognise the comparative value of the evidence on which he will have to ground his conclusions, and the degree of credit or suspicion attaching to different sources. But, in fact, the treatment throughout is

far too much of a kind which is rapidly giving place to one more suited to modern requirements. In the couple of pages in which, at the conclusion of the chapter on the Crusades, the lecturer sums up the reflex action of those expeditions on Europe, his tone is singularly optimistic. He is of opinion that we "may well believe" that "the faithful discerned, as they never had discerned before, what treasures of wisdom and of grace were laid up in the Church's faith." A pleasing belief, which, we fear, can only be cherished by those who choose to remain in comfortable ignorance of all that Michaud, Dr. Brewer, and M. Wallon have written on the subject. "The conversion of the Saracens," says the second of these writers, "had not been secured; it seemed much more likely that the converters would become converted." A like deficiency is observable in the criticisms, towards the close of the volume, on the Reformers who preceded the Reformation, pages which really convey nothing that was not equally well known half-a-century ago. At the same time not a few of these lectures have the merit of bringing the more important points of their respective subjects very clearly and concisely before the reader—that on the Papacy being especially noticeable. At pages 65–67, again, there are some excellent observations on St. Boniface and his work in Frankland—by way of rejoinder apparently to the hostile criticisms of August Werner and his school—which make us all the more regret that circumstances have not allowed of the whole volume being made more worthy both of the subject and its distinguished author.

In a pamphlet entitled *A Short View of the History and Consequences of Primogeniture in England* (Cambridge: Deighton, Bell and Co.), Mr. C. J. Cooper has combined in a happy manner the results of the researches of Maine, Nasse, and Stubbs. He shows that the custom of primogeniture, or the descent of land in case of intestacy to the eldest son, is a comparatively recent growth in the history of jurisprudence; and he argues with much ingenuity that the custom sprang up as a corollary to the theory of hereditary office. The latter part of the pamphlet, concerning the consequences of primogeniture in England, contains suggestions rather than a well-considered statement.

In *Amours of Great Men* (Tinsley Brothers) Mr. Albert D. Vandam has written under a very ugly title a book which is not itself of a very attractive kind. Mr. Vandam has taken in hand Abelard, Petrarch, Dante, Memling, Marot, Raphael, Lope de Vega, Molière, Rousseau, Mirabeau, and Swift. The loves of these men as recorded in history or legend he has recounted at very great length, and he has subjoined to the whole an allegoric vision, in which by dint of much Schopenhauer he endeavours to make out a theory of "love in the abstract." We cannot congratulate him either on his plan or on his execution. Not only does the general subject need great delicacy as well as originality of handling to make it tolerable, but the separate themes thrice told, or rather a thousand times told, as they are, require some special gifts in the writer. He must have some new facts to communicate; he must be a genius of the kind that can handle any subject with advantage; or he must be content to rely on grace of style and literary attraction for his success. We do not see that Mr. Vandam is in any one of these three positions. He has nothing new to tell us, unless his Memling legend be partly of his invention. He is scarcely remarkable for the brilliancy or originality of his views; and his style is the style of a man who sets down the first thoughts that come into his head in the first words that come to keep them company. We doubt the possibility of writing a book in two large volumes and some eight hundred pages on such a subject, but whether or no it be possible, Mr. Vandam is not the magician. His allegory or vision at the end, spoken chiefly by Paradox, a mule begot by Pegasus on

Balaam's ass, reminds us forcibly of a description which we have lately read of such things as "unskilful, obvious, poor, and not any more amusing than if their matter had been set forth without any attempt at fanciful decoration." His attempts at catching titles, such as *Plato or Priapus?* for a discourse on Rousseau, and *Love's Impenitence* for the story of Abelard and Héloïse, do not impress us more favourably. With the exception of the chapter on Swift, which really does contain some matter which in more skilful hands might have been worth putting, there is nothing in these big volumes which will repay a moderately instructed reader; while the awkwardness of the style will repel readers instructed and uninstructed alike. We are sorry to pronounce so harsh a verdict on Mr. Vandam, who is evidently a well-meaning person possessed of considerable reading and (as these volumes and his recent adaptation of a Dutch novel show) industrious withal. But, unfortunately, industry, reading, and good intentions do not suffice. A writer should have something to say and should know how to say it. Mr. Vandam has little to say and says a great deal about it in one of the worst possible manners. On so difficult and delicate a question as the relation of the sexes we should prefer to listen to a somewhat more weighty authority. On subjects so sacred as the loves of some of the world's greatest men we should prefer to listen to a more skilful artist.

The Effects of Machinery on Wages. Being the Cambridge Cobden Prize Essay for 1877. By J. S. Nicholson. (Deighton, Bell and Sons.) Mr. Nicholson has followed an inductive method in his treatment of his subject. The deductive method led to opposite views respecting the effects of machinery. One school of economists, among whom Bastiat and Chevalier held a high place, starting from the principle that whatever diminishes effort and increases production must be advantageous to the whole of society—and that the steam engine and the powerloom simply render on a great scale benefits of the same kind, in relieving the human hand and multiplying its produce, that the handloom had rendered in an earlier age, and the bone needle in one still earlier—arrived at the conclusion that machinery must be beneficial to all classes, the labourers included. Another school, setting out from Ricardo's doctrine, that the sudden conversion of circulating into fixed capital may both diminish the amount of wages and supersede labour, have been disposed to regard the great recent increase of mechanical invention and power as on the whole detrimental to the working classes. Mr. Nicholson admits an element of truth in both views, but applies himself chiefly to the investigation of the actual effects, as ascertained by observation, of the progress of machinery. His conclusions from this point of view are of a mixed kind. On the one hand, he thinks there is evidence that machinery has given rise to more sudden and extensive fluctuations, and to greater precariousness of wages, than was the case in a simpler and more stable state of society. On the other hand, the tendency which he discovers in the history of machinery is that "these radical changes, these discontinuous leaps, tend to give place to advances by small increments of invention." The main danger of machinery to the working classes is one incident to the system of production on a large scale, it being impossible to adjust supply accurately to the changing conditions of a world-wide market. But the inference he draws is not the one Lancashire weavers have lately been contending for:—

"Let working men," he says, "instead of attempting the impracticable task of regulating supply, consider the remedies which lie within their reach; let them imitate the masters in saving when times are good, and let them use their political influence towards the improvement of international relations, for it is international disturbances that the most serious disturbances are due."

The essay throughout deserves the study of both

the working classes and their employers, as well as of theoretical economists, and is creditable to the younger generation of economists growing up at Cambridge.

NOTES AND NEWS.

THE works of Prévost-Paradol are being translated by Miss Clara Peirse, daughter of Charles Peirse, Esq., and will be issued with a Preface by Admiral Peirse.

SPIELHAGEN is engaged upon a new novel, which will be published in September. *Plattland* is the title of this new work, the scene of which, like that of *Sturmfluth*, will be laid in Prussia Proper.

WE understand that Ross Neil, the author of *Elfinella*, is Miss Isabella Harwood.

THE Index Society has received a donation of one hundred guineas from one who is interested in the objects of the society, and wishes to further them by timely assistance.

MESSRS. RIVINGTON are about to issue a *Short History of England for Schools*, by F. York Powell, M.A. This book is intended for the use of scholars in the middle and upper forms of schools, who, while they have outgrown the stage at which primers are useful, are not yet able to cope with larger and more complete histories.

THE same publishers have also in the press two volumes of their "Historical Biographies:" the Duke of Marlborough, by Louise Creighton; and the Duke of Wellington, by Rosamond Waite.

THE Pali College established in Kandy by Sumangala Unnanse, the learned chief-priest of Adam's Peak in Ceylon, has proved a greater success than was at first expected. The number of students has now grown to eighty, who go through a five years' course of Sanskrit, Pali, and Elu studies; and at the anniversary celebration on May 20 the Governor of Ceylon personally distributed the prizes for the year. It is worthy of notice that the distinguished principal of the college, who is probably the most influential member of the Buddhist Church in Ceylon, distinctly prides himself on the college being entirely unsectarian; and two of the prizes were won by Christian students. The aim of the supporters of the college is to revive and perpetuate among the native Singhalese a knowledge of the ancient literature of their island, which is now beginning to attract so much attention in the West. We are glad to see that such an aim meets with the enlightened support of the Governor, and that the college funds are supplemented by a Government grant.

A MEETING of the Council of the Library Association was held on Wednesday week, to discuss the arrangements for the first annual meeting of the association, to be held at Oxford in the autumn. The use of their rooms has been granted by the Oxford Union Society; and the meeting has been fixed for the last week of September or first week of October. A local committee is being formed at Oxford, and the council are now prepared to receive offers of papers or suggestions.

THE Library Association are issuing a circular of enquiries as to the existence and condition of parochial libraries, addressed to the rural deans. Mr. Shaw, of the Hartley Institution, Southampton, has undertaken the labour of correspondence, and of digesting the returns with a view to laying the results before the Oxford meeting of the Library Association.

THE forty-eighth Annual Meeting of the British Association for the Advancement of Science will commence at Dublin on Wednesday, August 14. Mr. William Spottiswoode, the President Elect, will deliver his address at 8 P.M. on the evening of that day. On August 15, at 8 P.M., there will be a *soirée*; on August 16, at 8.30 P.M., a Dis-

course, by Mr. G. J. Romanes, on "Animal Intelligence;" on August 19, at 8.30 p.m., a Discourse, by Prof. Dewar, on "Dissociation, or Modern Ideas of Chemical Action;" on August 20, at 8 p.m., a *soirée*; on August 21, the concluding General Meeting will be held, at 2.30 p.m. Excursions to places of interest in the neighbourhood of Dublin will be made on Thursday, August 22. The Assistant General Secretary is Mr. G. Griffith, of Harrow.

THE death is announced, on the 14th inst., at the age of forty-five, of the Swedish entomologist, Dr. Carl Stål.

M. POLITES, whose work on Modern Greek Mythology (*Νεοελληνική Μυθολογία*) was reviewed in the ACADEMY for September 18, 1875, has re-issued as a separate pamphlet his article on the myth of the Gorgons (*Ὁ περὶ τῶν Γοργόνων μῦθος*) which appeared in the April number of the *Parnassos* of Athens. In this he gives an interesting account of the beings to whom that name is attached by the modern Greeks, and of the superstitions connected with them. At the present day they are malevolent spirits of the sea, greatly dreaded by sailors; and the author points out the maritime character of the Gorgons in antiquity, and traces the points of correspondence between the ancient and modern conceptions, showing at the same time how the story of Scylla enters into the composition of the myths of the present day. One curious feature in these is the introduction of Alexander the Great, who occupies so prominent a place in mediæval Greek mythology. The fate of ships is often made to depend on the favourable or unfavourable answers the sailors return to questions addressed to them by the Gorgons on the subject of the fate of that hero. M. Polites publishes here for the first time an interesting popular story from the island of Paros, in which the Gorgon, who demands as her tribute one of the crew of every ship that passes through a certain strait, describes herself as having the sea for her mother, and Alexander for her father. The subject is illustrated with much learning from various sources.

IN the *Library Journal* Dr. J. S. Billings has a paper on the "National Catalogue of Medical Literature," from which it appears that Congress is now being asked to print the Catalogue of the Surgeon-General's Library. This comprises about 50,000 volumes, and includes 75 per cent. of all medical periodicals. The Catalogue contains 400,000 subject entries, and will make seven volumes royal octavo of 1,000 pages, with three more if an author-catalogue is added. But it seems a pity that if so extensive a compilation is to be printed, it should not, by co-operation with other medical libraries, be made absolutely complete, so as to represent an entire literature, and not merely a particular collection.

IN the *Revista Contemporanea* of May 15, Juan Valera, the poet and novelist, gives the second and last part of a *Zarzuela fantástica*, which recalls sometimes one of the poems in Moore's *Lalla Rookh*, at others one of G. Bequer's *Indian Tales*. J. Heredia y Garcia commences a study on Independent Ethics: in the present section he points out the frequent opposition between religion and morality. De Labra continues his history of "El Ateneo" of Madrid.

AN interesting little specimen of "Rhaeto-Romanisch" literature, elegantly got-up, has just come from the press of the Brothers Oasanova in Chur. It is in the dialect of the Graubünden Oberland, and is the work of a man equally renowned in the politics and the literature of his little fatherland, Alt-nationalrath Dr. J. Arpagans. The book is entitled *Fablas e Novellas, dedicadas alla giuventetgna romanscha*, da G. Arpagans, and is divided into five small portions: (1) *Poesias*, (2) *Proverbis*, (3) *Legns*, (Riddles), (4) *Fablas*, and (5) *Novellas*. The latter are novels in the earlier sense of short tales. The greater part of the

proverbs are of purely "Romanisch" origin, and it is almost a pity that Dr. Arpagans should have increased the bulk of this section by introducing mere translations of popular German proverbs. Among the "Poesias" are many imitations of well-known German songs, as "La matta estra," ("Das Mädchen aus der Fremde") and "Il matt," after Heine and Schiller. Dr. Arpagans has also introduced a few original lyrics, as "Il Maig" (the month of May) and "La sera" (Evening).

WE have received three pamphlets, extracts from the *Journal* of the Asiatic Society of Bengal, containing translations, with notes, of the Moallagh of Zuheyr, and of several other short pieces from the *Hamasah* and the *Kitab el Aghani*, by C. J. Lyall, C.S. We are glad to see any attempt to make these grand old poems of the desert more accessible to the ordinary reader, for they are as a rule very remarkable productions, and but for the unfamiliar language in which they are written would no doubt enjoy a considerable amount of popularity in Europe. Unlike the florid Persian poetry, they are for the most part simple and unaffected in style; and although they deal almost exclusively with the incidents of petty tribal warfare, cattle-lifting raids, and carousing, they contain many sentiments that are truly noble, as well as touches of real natural poetry. The *nasib*, or love-song, was in great esteem among the ancient Arabs, and one poet of great celebrity among them, Omar ibn Abi Rabiha, wrote nothing else; but for all that the softer sentiment did not find much expression in their verses, if we except the filial, paternal, or fraternal love displayed in some of their elegies. In the little collection before us there is a piece in which a father speaks with pathetic tenderness of his daughter, and prays for her death—

"Yes, death, the gentlest and kindest guest to visit a maid"—

rather than that she should be exposed to unkindness or poverty after his own decease. But as this ebullition of feeling in all probability accompanied preparations for performing the barbarous ceremony of *wa'd el bendt*, or "burying daughters alive," the sentiment counts for little. Another very striking poem is the death-song of Abd Yaghith, in which the author, who improvised the verses with a wine-bottle by his side and the veins of his arms severed, amicably addresses his captors and murderers, and contrasts his present uncomfortable position with his former renowned and stirring career, but without a trace either of despair, regret, or even petulance. The translations are very fairly correct, and the notes concise and apposite. The former are in a kind of unrhymed verse, the rhythm of which, though not unmusical, considerably puzzled us until we found from the translator's own account of them that two at least were attempts at imitating the metre of the original. It is true that many of the verses have the same number of long and short syllables in the English as in the Arabic, but there all resemblance ceases, as unfortunately not one single rhythmical accent falls correctly if they are read from that point of view, nor do they in the faintest manner represent the cadence of the Arabic metres.

MR. DAVID STEVENSON, C.E., author of the *Principles and Practice of Engineering*, &c., has in the press a Life of his father, Robert Stevenson, the projector and builder of the Bell Rock Lighthouse and other works. It will be published by Messrs. A. and C. Black.

NOTES OF TRAVEL.

THE most important paper in *Petermann's Mittheilungen* for July is a picturesquely-written preliminary account of his journeys in the Caucasus during 1876 by Dr. Gustav Radde. Mr. Birgham describes two of the Leeward Islands of the Hawaii or Sandwich group in the Pacific—Kauai and Nuhau—which have scarcely been visited

before; and Dr. J. van Bebber contributes a study of the distribution of rain in Germany in the four seasons, illustrated by charts. Herr Hugo von Kappenfels, who spent the years between 1873 and 1876 in elephant and gorilla hunting on the equatorial West African coast south of the Ogowé river, writes now to Dr. Petermann from Corisco Bay advocating very strongly the employment of trained elephants in African exploration.

IN the third part of the *Journal* of the Geographical Society of Berlin we find a most valuable study of the ethnography of Epirus by Prof. H. Kiepert, who has made himself so completely master of all that concerns the geography of the Balkan Peninsula. The accompanying part of the *Proceedings* of this society is enriched by a learned critique of the result of Col. Prejevalsky's recent journey to the Lob-Nor and the Altyn-tagh, by Baron Richthofen.

IN *Oregon: There and Back in 1877*, by Wallis Nash (Macmillan), we find a very pleasantly written account of a journey through this far-western State of North America. It fills an altogether new place, for, strange to say, this great territory, larger than Britain and only twenty days distant from Liverpool, possessing so many attractions of climate, soil, and beauty of scenery as to make it a most suitable field in all respects for English emigration, has never yet been popularly described. We can very cordially recommend this little work to anyone who is in search of a new land in which to try his fortune.

AT the request of the Commissioners appointed by the Cape Government for the representation of the Colony at the Paris Exhibition, Mr. John Noble has drawn up an historical and general account of *The Cape and South Africa* (Cape Town: Juta; London: Longmans). Within a little over 200 pages he has contrived to give a most compact sketch of the history of the colony, its physical aspects and climate, its geology and fauna, its political and civil institutions, agricultural and pastoral resources, revenue, commerce and native tribes. Mr. Noble is already well known as an able authority on matters connected with the Cape from his former works; in this handbook he brings accurate information down to the latest date.

WE regret to learn that after all the trouble which Captain H. W. Howgate has expended on the elaboration of his polar colonisation scheme, the United States Congress have refused to pass the bill authorising the despatch of an Arctic expedition, although, as we have before stated, it had been favourably reported upon by the committee to which it had been referred.

IT is announced that a Congress of Commercial Geography will be held at the Trocadéro Palace in September next, under the authority of the French Government, and foreign geographical societies have been invited to send representatives to it.

CAPTAIN RICHARD BURTON proposes to communicate to the British Association a paper on his recent work in Midian.

MR. G. J. MORRISON, to whose journey overland from Hankow to Canton we referred on June 15, has recently been engaged in examining the country along the Grand Canal of China, between the River Yang-tze, opposite Chinkiang, and Tientsin, on the Pei-ho.

AT the April meeting of the Russian Geographical Society a brief account was given of two projected expeditions, which are to be undertaken with the assistance of the Society, and both of which it is hoped will result in the collection of materials that will be useful in the establishment of future international polar stations. M. Tiaguine, who is at the head of a station formed last year at Novaya Zemlya for the purpose of assisting shipwrecked sailors, has offered his services for the collection of scientific materials, and it has been arranged

that he shall pass the whole year in the Arctic regions. He is to be supplied with instructions, instruments, &c., and will doubtless be able to forward interesting information respecting the physical geography of the country. The second of the expeditions will be in connexion with Prof. Nordenskiöld's voyage in the *Véga*. Lieut. Oscar Nordquist, of the Imperial Russian Guard, having volunteered his services, will take part in the general work of the expedition, and will besides collect and record all information likely to be interesting to the Russian Geographical Society. At the same meeting it was announced that M. Moukétow is about to undertake another expedition to the Tien Shan for the purpose of making geological researches in the southern portion of that range. As the northern part was carefully examined by him in 1876, we shall now have a complete knowledge of the geological formation of this chain of mountains.

MR. JESS YOUNG, the astronomer of Mr. Giles' late Australian expedition, has published at New York, in pamphlet form, a communication which he recently made to the American Geographical Society, entitled "Recent Journey of Exploration across the Continent of Australia; its Deserts, Native Races, and Natural History."

Now that so large a share of public attention is directed to Africa, Père Brucker is opportune in issuing as a *brochure* (Lyon: Pitrat aîné), under the title of *Découvreurs et Missionnaires dans l'Afrique Centrale*, the essay which he recently contributed to *Les Etudes Religieuses* on the subject of the geographical discoveries of the sixteenth and seventeenth centuries.

COL. PREJEVALSKY writes to a correspondent:—

"St. Petersburg: June 6/18, 1878.

"I deeply regret that I cannot send you further particulars of my travels. All the materials are in an unfinished state in my journals, and at present I am prevented from working at them, not having yet recovered from a severe illness which overtook me in the deserts of Dzungaria.

"By the advice of my physicians I am obliged to take complete rest and try the water-cure. Both one and the other I shall find on my estate in the Government of Smolensk, for which I start in a few days. There I shall remain until the beginning of October, and then return to St. Petersburg, and in December again start for Post Zaisan (Semipalatinsk district), whence I shall depart for Hami and Sha-chau en route for Tibet. Upon my return thence, probably at the end of 1880, I shall set to work on the materials I have collected."

THE COPYRIGHT REPORT.

THE suggestions for improvements in the law of copyright and the right of representation of stage plays embodied in the report of the Royal Commissioners are probably destined to undergo some modifications before they assume the shape of legal enactment; and the report, it is to be observed, is accompanied by an unusual number of separate reports from individual commissioners, dissenting in part from the document to which their names are appended, or pointing out what changes the writers would have preferred if they had not been outvoted by a majority of their brethren. Substantially, however, the recommendations of the commission constitute a valuable scheme of reform, not merely from the author's point of view, but from that of the public interest, which is justly regarded as the ultimate test of these, as of all other questions involving legislative action. It is something to have reduced to simple form and clear method the whole body of copyright and stage-right law, exhibiting in the same orderly way the points in which it is wanting in completeness or in exact definition; and the report undoubtedly shows how by the abolition of unnecessary distinctions, and the observance, as far as possible, of a uniform principle, it may be rendered intelligible to all within the compass of a short manual. The separately printed evidence

on which the report is founded is very voluminous, and much of its matter, it must be confessed, fails to add anything to our knowledge of the subject; but there is nevertheless a large body of information to be found in the answers of the forty-nine witnesses examined, more especially on the difficult questions of international and colonial copyright; and when the indispensable aid of an index shall have been furnished to the questions, nearly six thousand in number, the equally numerous answers, and the various documents which occupy the appendix, the volume will form a useful work of reference, and a ready means of testing the soundness both of the proposed reforms and of the suggestions of the protesting commissioners.

Perhaps no more pertinent illustration could be cited of the careless and inefficient nature of the provisions of the present copyright law than their failure to take adequate precautions for securing to the public the benefit of lapsed copyrights. The patent laws, which have been devised in a far more scientific spirit, are particularly explicit upon this point. Registration of patents is as absolute a condition of protection as clear and definite statement of claims; and the very day when a patent expires, either by the fulfilment of the term accorded by law or by failure to follow up any one of its stages, may be ascertained in a moment without even payment of a fee. In the case of books, plays, and works of art there is, on the contrary, absolutely no system of this kind. A superstitious regard for vested interests of an indefensible nature has induced our law-makers to leave the important task of registering this immense property, in which the public have a reversionary interest, in the hands of the irresponsible and necessarily apathetic Stationers' Company, an ancient City guild, which, like other mediæval civic combinations "in restraint of trade," has long ceased to have much more than a nominal connexion with the art and mystery which it affects to represent. It is notorious that a search at Stationers' Hall is, especially for negative purposes, not worth the fee upon fee which is so jealously exacted; and this not only because the books are ill-digested and without proper cross references, but because only an infinitesimal number of publications is ever registered at all. So carelessly is the Act of Parliament worded that it has been decided that, at least in the case of literary works, no one is under any obligation to register unless he is going to law to protect his interests. When a book has been published, therefore, must be gathered from the title-page, which is often misleading, or from contemporary records which are no less uncertain. To render the matter still more complex, copyright and the right of representation on the stage are contingent, not only upon a term of years, but on the lifetime of the author; and on this point not the least help is afforded. The illustrious dead present, of course, no difficulty. Everyone knows when Dickens and Thackeray died, and when the copyright of one of Dickens's works expired the other day, the publishers were not slow to put forth a popular edition at something scarcely above the price of print and paper. But even in the case of famous authors there is no clue afforded when the writings have been published anonymously and not subsequently acknowledged. The American editions of Thackeray's works comprise many essays of interest, reprinted, I believe, chiefly from *Fraser's Magazine*, and attributed to him on internal evidence only. But the vast majority of writers are not illustrious; and the attempt to ascertain the dates of their deaths after forty-two years would in the majority of cases present considerable if not insurmountable difficulty. It is obvious that if to know the date at which copyrights expire were of no practical importance, copyright might as well be perpetual as limited. Yet certainly no adequate provision exists for making known in whom copyright is vested, or when a copyright work falls, like an expired patent, into the domain of public pro-

perty; while in the case of the first performance of a play, though the term accorded dates from that performance, there is absolutely no registration at all. It is so clear that a strictly public duty of this kind ought to be entrusted, like the function of keeping the patent records and the registry of designs, to a public officer, responsible to Government and having no direct interest in fees, that it is surprising to find that a suggestion to this effect in the report is met by a separate protest from three of the commissioners, and a sentimental plea for mercy towards "an ancient company." The Stationers' Company, it may be observed, never was, and never pretended to be, inspired by zeal for the public interest. Its ancient functions were to keep a register of the property of a close fraternity of booksellers who, before the famous decision of the House of Lords in 1774, supposed themselves to have acquired, as remote representatives of Jaggard, Simmonds, and other forefathers of the publishing trade, a perpetual monopoly under the common law in such writers as Shakspeare and Milton. In more recent times their chief interest in literature has arisen from their right to exact a fee of five shillings for every entry and every certified copy—a privilege which since the establishment of international copyright has become more and more valuable, and which, if registration were compulsory, would bring them a revenue out of all proportion to any service rendered to authors or the public.

It may be assumed that in any bill drafted upon the basis of this report the establishment of systematic registration, with simple intelligible indexes open to all on payment of a trifling fee, will be duly provided for. It is no less clear that in the interest of the public, which has hitherto been so strangely overlooked in this matter, registration should be not optional but compulsory. Up to this point, indeed, the commissioners are as one; their only ground of difference being the mode in which registration shall be enforced. The report recommends that delay in registering shall so far destroy the rights of authors and their assignees that no damages shall be recoverable in respect of infringement before registration; and this is actually the law in respect of copyright in art works other than engravings. But Mr. Anthony Trollope and other dissentients have with good reason objected on the ground, among others, that while the danger of piracy would in most instances be too small to ensure uniform registration, a mere oversight of a publisher might in the case of a popular writer lead to the infliction of a penalty altogether out of proportion to the offence of delaying to register. It is more important to observe that the system proposed has, in the case of works of art, failed, after long trial, to secure anything approaching to complete and uniform registration. Really, all that is wanted is to enforce rigidly, under a penalty, the obligation to deliver a copy of every publication to some public officer. This is actually the duty of the British Museum officials; and the simple solution of the difficulty seems to be that the office for delivery of the copy due to the national library shall be also the office for registration. Unfortunately, the British Museum authorities, under the influence, it would seem, of that instinctive dread of more work which seems to be the normal condition of mind in public offices—at least when the suggestion comes from without—has rather curtly declined either to undertake this charge or to confer with the commission. Yet if the books of the Museum Library are properly kept, and the powers of the trustees duly enforced, the register of their receiving clerk ought to be already a full and complete register at least of titles of copyright works issued in any given year.

The question of registration is likely to provoke less discussion than the suggestion that the present term of literary copyright—namely, the lifetime of the author and seven years' grace, with the pro-

viso that the term shall in no case be less than forty-two years—should be abolished in favour of a simple term of thirty years from the death of the author, or, in the case of anonymous works, from the date of publication. The wish to get rid of the double element of calculation is consistent with the principle of the report, which is that of simplicity; but there is great force in the objection that the change proposed still imposes on the public the duty of finding out when an author dies. Some witnesses, it is true, attach so little importance to this element of uncertainty, that they have proposed that copyright should be extended to the lives of authors' children, in which case a dozen certificates of death of sons who might be scattered over the globe, or of daughters who had concealed their identity under the names of husbands, would be needful before a copyright could be known to have lapsed. The counter suggestion that the right should extend only to a fixed term from the date of publication has clearly an advantage in this respect. Nor ought the objection that an author might in that case be annoyed by finding an early work reprinted without his consent to weigh much, if the term presumptively is sufficient to provide an adequate incentive for the production of good books. Perhaps it would be better to say that the somewhat remote risk of annoyance from this cause is no more than the literary and artistic class may fairly be asked to encounter for the sake of establishing a rule so clear and simple, and so obviously advantageous to the public. Fifty years has been suggested as a uniform term, applicable to literature, the drama, and works of art. Under such a regulation the copyright in Mr. Tennyson's juvenile pieces would be now on the point of lapsing; and it is easy to understand that the reprint without his leave of poems, some of which he has long rigidly suppressed, would be distasteful to their author. This, however, would be a comparatively rare instance; and it is to be remembered that the right of suppression is in such a case only accorded to the author for seven years beyond the limit of life. It would perhaps be hard to say whether an author's fame is likely to suffer more from unauthorised publication while he is alive to protest, to confess shortcomings, or to explain and qualify early opinions, than it would be when he is no longer able to combat the misapprehensions, foreseen or unforeseen, to which their republication might give rise. Even the immature works of genius have an interest for the biographical, and often for the literary student; it is certain that eventually editions of Mr. Tennyson's writings will be published comprising both that which he approved and that which he disapproved. On the whole the alternative suggestion of a fixed term seems likely to commend itself most to those who have given most attention to the subject.

Under the same head of home copyright the commissioners recommend that while the term in contributions to cyclopaedias and periodicals should, as now, be identical with that in books, the right of republication where no special contract has been made, should revert to the author at the end of three instead of twenty-eight years. The printed evidence appears to furnish abundant justification for this change. The present system is anomalous and even absurd; for it vests the right of republication neither in one party nor in the other, while it deprives the author of any remedy for piracy committed by an outsider. Thus affairs in the case of periodical contributions are brought to a dead-lock. A magazine three years old is, as a rule, worth so little that infringement of its copyright would certainly inflict no appreciable damage. On the other hand, the author, unless secured by a special arrangement, is not at liberty to collect his scattered writings, though they might have the permanent value of the contributions of Mr. Mill and Lord Macaulay to the *Westminster* and the *Edinburgh Reviews*. It is difficult to see what injustice could be done

by limiting the magazine proprietor's share in the term of copyright to three years, unless, as in the case of the Agricultural Leases Bill, the parties should think fit to except the case by special covenant from the operation of the law. The report very reasonably suggests that meanwhile not only the author and the magazine proprietor, but every other person, shall be expressly forbidden to reprint, and that further the author shall, from the first, have a remedy for piracy.

By a strange oversight the report proposes to perpetuate the ambiguity of the Copyright Act with regard to posthumous works, which are to belong "to the proprietor of the author's manuscript and his assigns." To part with a manuscript, and to part with the right of multiplying copies, are so obviously two different things that it is difficult to understand why copyright should not be vested in the author's family, even though no autograph copy should be in their possession. To take an example: Keble's sacred poems—though they subsequently proved to be a most valuable copyright—were long withheld by the author from the press. More than one copy in his own beautiful handwriting had, however, been presented by their accomplished writer to friends. Should an author die under these circumstances, it would be impossible to say to whom the copyright would belong. Again, in the case of letters it is a well-established principle that the correspondent of the writer has no property in anything but the letter itself; but under the existing law, and the law as proposed, it would seem that every possessor of a letter would be invested with the copyright therein on the writer's death. The importance of this point will be at once perceived when it is considered how important a material for the biographer is the correspondence of a distinguished person.

There are so many other matters referred to in the report and the evidence in connexion both with home copyright and colonial and international questions, that I must crave leave to extend these observations to another paper.

MOY THOMAS.

CONGRÈS INTERNATIONAL DE DÉMOGRAPHIE.

AN International Congress of Demography will be held at Paris, from July 3 to 9, with the view of collecting together the *savants* of all countries who may wish to discuss the theoretical and practical questions connected with the progress of demography and medical geography; and Governments, scientific societies, &c., are particularly invited to depute delegates to represent them at it. The organising committee recommend the study and discussion of the following questions:—"Recensement de population; registres de la population; enregistrement des actes de l'état civil et constatations médicales des naissances et des décès; mort-nés; méthodes de calcul de la mortalité; statistique militaire; géographie médicale; organisation de bureau de statistique; projet d'une publication démographique récapitulative dans chaque pays; émigration; programme d'enseignement de la démographie." It is announced that a more detailed programme of the matters to be brought under the consideration of the congress will be issued immediately.

SELECTED BOOKS.

General Literature.

- LIBELL** of English policy. 1486. Text v. W. Hertzberg. Mit. e. geschichtl. Einleitg. v. R. Pauli. Leipzig: Hirzel. 4 M.
- MORLEY**, John. Diderot and the Encyclopaedists. Chapman & Hall. 26s.
- NORTHCOTE**, J. S. Epitaphs of the Catacombs. Longmans. 10s.
- RUNEBERG'S** Lyrical Songs, Idylls, and Epigrams. Trans. Eirikr Magnússon and E. H. Palmer. C. Kegan Paul & Co. 5s.

History.

- BATAILLARD**, Ch. Mœurs judiciaires de la France, du xvi^e siècle au xix^e. Paris: Cotillon. 3 fr. 50 c.
- BUNOR**, F. G. v. Die Stadt Riga im 13. u. 14. Jahrh. Leipzig: Duncker & Humblot. 8 M. 80 Pf.

- DUM**, G. Entstehung u. Entwicklung d. spartanischen Ephorate bis zur Beseitigung desselben durch König Kleomenes III. Innsbruck: Wagner. 3 M.
- HANSERESSE** von 1431-1476. Bearb. v. G. Frhr. v. der Ropp. 2. Bd. Leipzig: Duncker & Humblot. 20 M.
- KLINCKOWSTROM**, le Baron R. M. de. Le Comte de Fersen et la Cour de France. Paris: Firmin-Didot. 20 fr.
- SHIRLEY**, E. P. History of the County of Monaghan. Part III. Pickering. 12s.
- STERNBERG**, H. Geschichte der Juden in Polen unter den Piasten u. den Jagiellonen. Leipzig: Duncker & Humblot. 4 M. 40 Pf.

Physical Science.

- DUFTSCHMIDT**, J. Die Flora v. Oberösterreich. 2. Bd. 2. Hft. Linz: Ebenbüch. 1 M. 60 Pf.
- MARTIN**, K. Niederländische u. Nordwestdeutsche Sediment-aergeschlebe. Leiden: Brill. 3 M. 50 Pf.
- MIRS**, J. On the *Apocynaceae* of South America. Williams & Norgate. 80s.
- SELLE**, A. de. Cours de minéralogie et de géologie. T. 1. Paris: Dejeu. 25 fr.

Philology, &c.

- GEBBING**, H. De C. Valerij Flacci tropis et figuris. Marburg: Elwert. 1 M. 20 Pf.
- MOESINGER**, G. Monumenta syriaca ex romanis codicibus collecta. Vol. II. Innsbruck: Wagner. 8 M.

CORRESPONDENCE.

THE "MADONNA DEI CANDELABRI."

Florence: June 18, 1878.

Perhaps you will give me a corner to say something about the *Madonna dei Candelabri* and copies of it. It is impossible not to experience extreme surprise on reading that a picture which takes so secondary a place as this one does among the works of Raphael should be withdrawn from sale at the enormous price of 19,000*l.*, or that any one should have been found to offer so vast a sum for such an example. When it was at Lucca the Duke was very unwilling to allow it to be copied, but he was persuaded; and then, as usual, copies were made from the original copy, and others from these second editions, and again duplicates of these to the tenth generation, just as copies of copies are prepared of the *Madonna della Sediola* for English buyers, who never tire of spending money on such trash, and who are the most facile victims of Italian ingenuity in the world, the Americans excepted.

Many copies were made of the *Madonna dei Candelabri* in this way; in fact, many were fabricated by the help of the engraving from the picture, being coloured from memory. These do quite as well as any others for the exquisite judges who send home ship-loads of copies. With regard to old copies I have not seen many of this picture. With the one in Edinburgh I am of course acquainted. Should it be brought forward I have no doubt that the circumstances which attended its purchase simply as an old copy will be frankly stated. I have sometimes purchased an old copy of a famous picture for a small sum of money for a friend; but I should feel much surprised if any one of these was brought forward in any but its real character, or if it should be suggested that I had made a mistake, and given for a trifling sum a picture of great value.

If the cheerful writer in the *Illustrated News* means that he has seen a great number of old copies of this Raphael, now made so famous by the rejection of so immense a price, I venture to say that he is mistaken; if he merely means that he has seen a great many copies, he is no doubt quite right, for their name is legion. I may mention on this subject that modern copies of popular pictures are sometimes attached to old panels purchased on purpose. These copies are carefully and very skilfully prepared to resemble old works; seals and inscriptions are forged on the back of the panels, and every trouble is taken to make the imposition complete. I know of the sale of a pretended old copy of the *Madonna della Sediola* for 2,000 crowns, which was thus prepared. There are plenty of victims whose confidence in their own judgment is invincible, who are admirable customers of dealers in modern imitations of old art of every class, and I suppose that it will always be so.

C. HEATH WILSON.

THE SARACENS IN PORTUGAL.

Oporto : June 20, 1878.

May I beg you to allow me to answer a very grave charge of inaccuracy in the review—in last week's *ACADEMY*—of a paper of mine upon Portugal in the *Cornhill* for June?

Your critic represents me as saying that *Alaude*, a lute in Portuguese, is taken more directly from the Arabic *Al ud* than the shortened Spanish word *Aude*. *Aude*, he says, is not Spanish. It is quite true: in fact, *aude* is a misprint for *laude*; I wrote *laude*, and the printer had dropped the initial *l*. Again, your critic contends that I ought to know that *guitar* comes from *cithara*. It does, and I know it well; but its etymology had no bearing whatever on what I was contending for, which was that *guitar* (the thing, not the word), as used in about the thirteenth century, though it had a Romance name, was an Oriental instrument—was a sort of lute, and not a lyre.

The third charge of your critic against me is that, "to judge from expressions" in my paper, I must imagine the Saracens to have begun their education of the Christians of Spain and Portugal immediately after the battle of Guadalete. If there is any phrase in my article which conveys that impression—I can find none—it conveys an impression which neither is nor ever was in my own mind. As your critic says, the Christian Goths were at the time of the invasion far the more civilised people of the two, and the invaders learnt a good deal from them. The warmest advocate of Moorish culture has never denied this; but, as time went on, during the long period when the various Christian kingdoms of Spain were slowly emerging into being, and fighting at first for existence and at last for supremacy against the Infidel, the Christians had greatly degenerated in civilisation, and the Saracens had reached a most surprising degree of culture in all the arts of peace and war. They imparted much of this culture to the Goths during the long centuries when a chivalrous warfare was maintained between the two races; and it was my contention, in the article in the *Cornhill*, that it was chiefly in consequence of the imparting of this culture that Christian ascendancy was finally won.

Perhaps I should have made more of a point of the gradual nature of this process, but I had done so very fully in a previous paper, and I did not care to repeat myself. At any rate, in my view of the matter, as I have now developed it, I am certain there can be no serious divergence of opinion between myself and your able critic.

J. L.

THE SITE OF THE ROMAN CITY OF VOLUBILIS.

London.

In my travels in Morocco last summer I had the honour of being attached to the Portuguese Embassy to the Sultan. His Excellency the Ambassador, Señor Joseph de Colaço, was anxious to turn the occasion to account, and the opportunity was thus afforded of visiting some places not accessible to the ordinary traveller.

The identification of an ancient city is always a matter of great interest, and with this object in view I carefully examined the remarkable ruins called *Kassar Pharaon* (Pharaoh's Castle), situated about twelve miles north-east from Mequinez, and about twenty-eight miles north-west from Fez. The ruins lie out of the direct road to either of these places; but the fact that they have been so seldom visited by Europeans is due not so much to this circumstance as to the extreme jealousy with which the adjacent Zaouia or sanctuary of Muley Edris is guarded.

Rohlfs, who travelled as a Mussulman, and was thus able to enter the sanctuary, makes no mention of the ruins. He says, in connexion with his visit, that he was "always looked upon with distrust—to ask directly about any place would not do at all, I should have been at once denounced

as a spy."* Following Leo Africanus, he supposes the town of Muley Edris to occupy the site of Volubilis. I shall have more to say on this subject hereafter.

This Muley Edris was the father of him of the same name by whom the city of Fez was founded. The town in connexion with the sanctuary is placed on the southern declivities of two cone-shaped elevations of a mountain called Zarhoun. At a distance of about two miles from the town the ruins stand upon a level platform, in part supported by a wall, beyond which the ground slopes abruptly towards the south. To the west of the ruins blocks of hewn stone are scattered over a considerable space, with here and there Roman carved work in scrolls and egg and tongue patterns, &c. All these stones, as well as those of the standing portions of the buildings and of the tombs, are of the same material—namely, grey limestone.

The ruins appear to belong to the late Roman period. One of them consists of the remains of a building which measured externally thirty-six yards in length by twenty yards in breadth. Two large archways still exist in the portions of the walls that formed the ends of the structure. The southern wall, of which most remains, is about forty feet in height. It is interesting to find that Windus—who visited the place 166 years ago under the same circumstances as myself, having accompanied an embassy—gives a drawing and a short description of the ruins.† He describes the ruin now under consideration as the "good part of the front of a large square building; . . . parts of the four corners are yet standing, but very little remains, except these, of the front." Since Windus wrote, the whole of the front and the corresponding wall at the back have entirely disappeared, except so much of them as is almost on a level with the ground. No cement appears to have been used, and the stones in the standing walls in some places show spaces of an inch or two between them. In other cases the blocks are in such positions as to threaten to fall out of the edges of the walls. It is plain that these effects could only have been produced by a rocking movement in definite directions. It is almost certain, therefore, that a succession of earthquake shocks acting in the direction of north and south have prostrated the front wall described by Windus, and at the same time shaken the stones of the end walls loose in the manner described by myself.

At a distance of one hundred yards towards the north on the same platform, and facing in the same direction, but at a slightly diverging angle, stand the remains of an arch. The archway was twenty feet wide, and from the massiveness of the structure, and both sides being alike, it was probably a triumphal arch. This was the opinion of Windus, whose drawing of it represents the arch as unbroken. Underneath it he found six fragments of stones that contained portions of inscriptions (also figured by him), which, he says, "were fixed higher [on the arch] than any part now standing." A portion of one of these fragments was identified by me. The remainder probably lie buried in the debris of the fallen arch.‡ A mutilated bust in bas-relief, figured by

* *Adventures in Morocco*. By Dr. Gerhard Rohlfs. (London, 1874.) Pp. 120, 109.

† *A Journey to Mequinez, &c.*; on the Occasion of Commodore Stewart's Embassy thither for the Redemption of the British Captives in the Year 1721 (London, 1725), p. 85.

‡ The fragment I saw contained slender-shaped letters about six inches in length. All the portions of inscriptions figured by Windus were too fragmentary for anything to be made out of them, and he made no attempt of the kind. Sebaste, the Greek rendering of Augusta, appeared on one of them, and the repetition of the letters *MAX* indicated that the inscriptions were connected with something imperial, probably the record of a triumph. Windus says of the ruins: "Which the Moors call *Kassar Pharaon* (i.e. Pharaoh's Castle), who they told us was a Christian, but could not give any further account

Windus, is also still to be seen. Many fragments of pilasters and pillars and of Corinthian capitals are strewn about the platform. Besides fragments of buildings the abrupt slope previously mentioned has upon it several tombs apparently still intact. Two of these bear inscriptions of which Windus makes no mention. The larger one is covered by a slab almost on a level with the soil. Before describing this I have to make a few observations.

It was a curious coincidence that the inscription on this slab, copied from a German journal, was inserted in the *ACADEMY* at the same time (August 4) that a letter of mine on the same subject was already in type for insertion. The latter was, however, not published. Circumstances prove that the long-neglected inscription in question was copied independently within a very few days by members of the German Embassy to the Sultan and by myself, assisted by the Portuguese Ambassador and Mr. C. Murdoch.

The thick slab in question is about five feet long by three feet wide, and is badly fractured longitudinally. The inscription is contained within a border of scroll-work ornament. Here is an exact copy of that made with much care by myself. The lines are numbered for convenience of reference:—

1. QCAECILIOQFILIO
2. DOMITIANOCLVDIA
3. VOLVBILIANODICV
4. RIONIMUNICIPII
5. VOLVBILIANIAN
6. NORVMX QCAE
7. CIIIVSS ACRA
8. CIIISIICM
9. ANTONIANI
10. IISIIIIIOIII
11. IOS

Note, in lines 7, 8, and 10, the repetition of the letter *I* occurs because all that is apparent about certain letters is that they possessed upright lines. It is easy, however, in the majority of the cases to make out the letters to which these lines undoubtedly belonged. The reading of this by Prof. Mommsen, as given in the *ACADEMY*, August 4, is:—

"Q(uinto) Caecilio Q(uiti) filio Domitiano Claudia Volubiliano, decurioni municipii Volubiliani, annorum XX, Q(uintus) Caecilius (et) Antonia N(ata)lis filio pii(ssimo) posuerunt."

This agrees with my reading and interpretation, with the following exceptions. It is, however, to be observed that the exact copy of the inscription sent to this eminent authority is not before us.

Line 3. A letter is omitted: it is "Volubiliano," not "Volubiliano."

Line 5. The same omission occurs.

Line 6. I could not decipher the letter which succeeded *X*, owing to the fracture of the stone. The hiatus is filled in the German copy by a second *X*.

Line 7. In my copy after "Caecilius," *S* occurs, and with a hiatus of two or three letters, owing to the increased damage from the fracture; the

thereof. A draught of which, with the Inscriptions of several stones found in the Ruins, I have taken, for the Consideration of the Curious." I have found another view of the ruins, in the same state as when drawn by Windus, in a work entitled *Several Voyages to Barbary* (2nd ed., London, 1736, p. 141). The only reference to the plate is contained in the following passage. Speaking of slaves at Mequinez, it is stated:—"One of them, Capt. Henry Boyd (since deceased), having taken a plan of that place, with some sketch of the slaves' employment there, we thought fit to insert it, together with three other Draughts of his, viz., a coast chart, some Roman ruins, and a plan of Alcasar, which possibly may be acceptable to the curious, tho' not immediately relating to the present subject."

letters "acra" are quite readable. This portion of the inscription is not included in the reading by Mommsen given above. But he says: "I cannot decipher the cognomen and position of the father; perhaps there stood something like 'Gracilis leg[ionis] I.'" Evidently these words were conjectured by reading the antepenultimate letter of line 7 as G, and making up the remainder from the letters and portions of letters in line 8, except the last letter; this is plainly M.

Line 9. Both copies agree with the exception of the last letter, which I make I, and Prof. Mommsen conjecturally A.

Line 10. The letters are very imperfect, but from their arrangement and general appearance, and comparison with other inscriptions, no doubt can be entertained that, as stated by Mommsen, the words "Filio piissimo" were inscribed.

Line 11. The same remarks apply to IOS, which is certainly to be read "posuerunt."

The circumstance that the monument is in memory of a native of Volubilis, and one of its municipal officers, affords strong presumptive evidence that it was placed at Volubilis.

The other monumental inscription is on the perpendicular face of a block of stone about two feet square. There are two holes in the top of the stone, which seem to have been intended for attaching something to it, possibly a statue. The inscription is as follows:—

MFABIOLIILCI
ROGATOANXVII
LEABIVSCRISPVS
PATER
FILIOPIISSIMO
POS

"M(arco) Fabio . . . Rogato An(norum) XVII Leabius (sic) Crispus Pater Filio piissimo pos(uit)."

That Volubilis was an important place may be judged from the ruins described—assuming, as I believe, that they belonged to that city—and from the mention of it by many ancient authors. Pliny says:*

"Ab Lixo XL. M. in Mediterraneo altera Augusti colonia est Babba, Julia Campestris appellata; et tertia Banasa, LXXV. M., Valentia cognominata. Ab ea XXXV. M. pass. Volubilis oppidum tantundem a mari utroque distans."

There can be no doubt that the Lixus river of Pliny is identical with the modern El Kus or Lucos river. But as the positions of Babba and Banasa are open to doubt, the distances given here can help us little in fixing the position of Volubilis. But the distance of the sanctuary of Muley Edris from either sea—that is, from the Mediterranean and the Atlantic—as shown on the best map of Morocco,† accords well with Pliny's statement. The map shows that Volubilis was somewhat nearer to the Atlantic than to the Mediterranean, if we place it close to Muley Edris. But if it be assigned to the site of the modern city of Fez it would be considerably nearer to the Mediterranean than to the Atlantic. Ptolemy mentions Οὐλοῦβις in his tables of the positions of places,‡ but it is impossible in this case also to fix that of this city by his aid.

In one edition of Pomponius Mela Volubilis is mentioned as one of the principal cities of Mauretania Tingitana;§ in another edition the word Dubritania is substituted.||

The question arises whether the site of Volubilis was not that of the modern city of Fez as alleged by some authors. If the distances given in the *Itinerarium Antonini* could be trusted, Fez must be adopted as the site. He states that

Volubilis was "*Mill. pass. xvi.*" from Aquae Daciae.* Hot springs were known to have existed here, and at about the distance mentioned from Fez is the hot sulphurous water of Ain Sidi Yussuf, which is unquestionably identical with Aquae Daciae. But from the many known errors with regard to distances in this author, it would be rash to accept his statement as a proof.

Hemso says:—

"Volubilis, o Volobilis, da molti creduta Fas, ma più precisamente la Tiulit, e Gualili dei secoli di mezzo, e la Zauiat Mula-Driis dei nostri giorni."*

In all that concerns Morocco, no author is so much quoted as Leo, who wrote in the sixteenth century; and his statements may in general be relied on. He asserts that the town which contained the sepulchre of Muley Edris, on Mount Zarhoun, was called Gualili, and was built by the Romans. Some author, struck perhaps by the possible transmutation of Volubilis (not mentioned by Leo) into Gualili, concluded that the modern town had succeeded to the ancient one. This statement has been often repeated without question. But a reference to Leo's work† will show that he also speaks "of a certain town called the Palace of Pharaoh," as being also founded by the Romans, and about eight miles from Gualili. The distance here given, even supposing the miles to be of the shortest description, makes it improbable that Leo visited the place. After combating the idea that the town was built by Pharaoh, King of Egypt, he says: "I am rather of opinion, by the Latine letters which are engraven on the walles, that the Romans built this towne."

My enquiries lead me to believe that the name Gualili is not known in connexion with Muley Edris at the present time. And while I think it highly improbable that an important city like Volubilis would be placed on the steep declivity of a mountain, it seems to me reasonable to suppose that from the proximity of the two places the now obsolete name Gualili, assuming it to be derived from Volubilis, would easily be transferred by mistake or otherwise from one place to the other.

The position of the ruins is one admirably adapted for an important city. It commands a fine view over an extensive and fertile plain. It is central as regards the northern portion of Morocco, and on the direct road to many of the remoter parts. Even as they are, the ruins and inscriptions are of particular interest, because they are the most westerly remains of the far-extending Roman Empire.

ARTHUR LEARED.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 1.—4 P.M. Asiatic.

TUESDAY, July 2.—8.30 P.M. Biblical Archaeology: "Two Assyrian Incantations," by E. A. Bridge; "Notes on Babylonian dated Tablets and the Canon of Ptolemy," by T. Pinches; "Egyptian Sepulchral Tablet," by E. L. Roy.

WEDNESDAY, July 3.—7 P.M. Entomological.

FRIDAY, July 5.—4 P.M. Archaeological Institute.
8 P.M. Geologists' Association.

SCIENCE.

British Barrows: a Record of the Examination of Sepulchral Mounds in various Parts of England. By William Greenwell, M.A., F.S.A. Together with Description of Figures of Skulls, and general Remarks on prehistoric Crania, by George Rolleston, M.D., F.R.S., Linacre Professor of Anatomy and Physiology. (Oxford: Clarendon Press, 1877.)

WITHIN the present century, almost within the present generation, the science of

archaeology has assumed an attitude and aspect never attained by it before. It is no longer disguised and smothered by the dogmatic assumptions of utterly defective knowledge, supported by nothing better than hasty deductions from evidence alike imperfectly collected and mistakenly interpreted. The mere fact, to mention but one, that careful, accurate, scientifically-conducted and recorded investigations of drift-matters and cave-relics have gone far enough to establish on a, to all appearance, firm and steadfast basis the inevitable conclusion of inter-glacial, even if not of pre-glacial, human occupation of different parts of the earth's surface, and notably of several different parts of our own country, is of itself sufficient to place one large section of that great subject-matter which it is the business of the archaeologist to handle on an entirely new footing. As long as it was held that we had scarcely to go back beyond a score or two of centuries, at the uttermost, in order to come across the "Aborigines," the very ground of enquiry itself was, by the hypothesis, completely removed. Now it is different: for it has been demonstrated that there is ample reason for assuming that, like as within the realm of History race has succeeded race in the occupation of given districts of the world's space, subject usually to a slow succession of gradual change, not unlike in principle to the changes produced by the dissolving-view apparatus, so also in the far-away, dim, mysterious ages of pre-historic times, and down to the very verge of History, race has followed race, seldom, if ever perhaps, with exterminating action or efficacy, but surely with active power and influence, each in its turn, to modify, probably to improve, and certainly to incorporate itself with, rather than to absorb or be absorbed by, its immediate predecessor: excepting, of course, and always, the cases wherein some mighty cosmic change, of many of which significant traces yet abide, may have involved, at least for the time being, an utter removal—for we can hardly assume a series of geological changes so great and so hurried as to imply the destruction—of the existing living occupants of the space or spaces affected.

But it is not only that a recognised field of enquiry of the utmost interest, though unhappily, in comparison with the existing or probable means and materials of investigation, only too boundless and impossible adequately to occupy, has been opened up. It has been now for a good many years a recognised fact that it is not too late or too difficult to make out something in the nature of history—shadowy, it may be, and very fragmentary, and altogether unsatisfying, but still of the real essence of history—in connexion with the race or races, hitherto regarded as unknowable as well as pre-historic, which have, through given epochs—probably long ones—occupied such and such portions of the world. And with such a view, and specially with reference to our own country, it has been fully and generally recognised that what was wanted for the purpose was as large a collection as it might still be possible to make of facts, and careful and accurate observations, all religiously recorded, and bearing upon the

* *Natural History*, B. v., c. 1.

† *Carte de l'Empire de Maroc*. Réduite et gravée au Dépôt Général de la Guerre. (Paris, 1848.)

‡ *Geography*, Book iv., chap. 1.

§ *Chorographia*. Edit. Vossii (Frankerae, 1700).

|| *Chorographia*. Edit. Gustav Parthey (Beroni, 1867).

* *Specchio geografico e statistico dell'imperio di Morocco, del cavaliere conte Jacopo Graberg di Hemso*. (Geneva, 1834.)

† *A Geographical Historie of Africa*. By John Leo, a More. Translated by John Pory. (London, 1600).

general enquiry who and what our prehistoric predecessors in the occupation of our country really were. And one great field and opportunity for making such a collection, a field and opportunity second to no other, was presented by the—alas! comparatively few—graves and grave-mounds of our long-ago ancestors still left in being. Comparatively few: for, to give one instance out of many like, in the district best known to the present writer, a great portion of it being yet unreclaimed, the sites of a score of barrows of large size, which have been bodily removed, may be pointed out; five or six times as many more have been ruthlessly rifled and defaced, leaving only in some instances their secondary interments for the more careful and reverent seeker; besides probably hundreds of smaller mounds destroyed for the sake of their stony materials; and not a single shred of record of the contents of any one of them, or their structure or other noteworthy features or characteristics, preserved. Yet, when even from these ruins it has been found possible to rescue a long and interesting series of sepulchral memorials, who shall say what may have been the amount and the value of that which has been irretrievably lost?

In this connexion Mr. Greenwell's book will be hailed as most timely, as well as of more than ordinary interest and value. For the most cursory inspection of its contents will suffice to show how great a mass of facts, equally authentic and instructive, he has succeeded—and in multitudes of instances only just been in time to succeed, in the progress of the destroying plough—in noting and treasuring up during the past fifteen years, and now at length in putting on permanent record for the study, use and information of the large class who take interest in all that belongs to their race, and are willing, therefore, to study the development and culture and habits, so far as they can yet be traced, of our remote skin-clad, semi-savage, or, perhaps, even wholly-savage, predecessors in Britain.

No living man probably has had the same opportunities as Mr. Greenwell, and probably, also, no other man has to so great a degree created them for himself, not only by the resolute, untiring zeal with which he has followed out each as it arose, but by the self-attesting care and thought and exhaustiveness of his explorations, and the equally evident fidelity, accuracy and completeness of his records. These characteristics, patent to all observers as the explorations proceeded, are equally patent in every page of the present book; and, although some may be found to dissent from some of Mr. Greenwell's conclusions, it is quite certain that none will be able to cavil as to the completeness of the investigations recorded, or the fidelity with which every notable circumstance as well as every prominent fact has been handed over to the reader to use, if he will, in forming his own conclusions.

The book divides itself into three portions: first, an Introduction of some hundred and forty pages, in which Mr. Greenwell deals with the general subject and states in detail his views and conclusions; next, the detailed record of the opening of above three hundred barrows, principally situate in York-

shire; and lastly, a very able and elaborate paper by Dr. Rolleston in description of the skulls figured, and examination of the phenomena presented by the scientific exploration of the various long-barrows met with by Mr. Greenwell and himself in different parts of the country.

From a variety of considerations there can be little or no doubt that the opinion freely stated by Mr. Greenwell, and rather assumed as valid than simply stated by Dr. Rolleston, that the "long barrows are the earliest sepulchral mounds to be met with in England;" that the remains found in them are the remains of an "earlier people" than any of those found in any other sepulchral abiding-place, is a thoroughly well founded one. And there appears to be equal reason for assuming as proved that the long-barrow-age was a pre-metallic age, and that of the round barrows one which witnessed, even if it were not ushered in by, the introduction of bronze. But, beside noticing these two epochs or ages, we have to think of the fact that, while a long-barrow on some lofty hill may be under examination by the antiquary, "the sides and bottom of such hill may contain in their gravels the implements, if not the bones, of still earlier races;" and of the further fact that there was yet another period "called the late Celtic period, and intervening between the close of the bronze age (or that of the round barrows) and the establishment of the Roman power in this country"—facts such that, without a measure of attention allotted to them, it is impossible to estimate rightly either the scope of such a book as *British Barrows*, or the realised additions to knowledge made in its pages.

Dr. Rolleston, at the outset of his remarks on the series of prehistoric crania submitted to his examination, states that he prefers speaking of the crania of the long-barrow period as belonging to the "Silurian"—not the "Iberian"—type, and of the brachy-cephalic crania of the round-barrow as belonging, not to a "Ligurian," but to a "Cymbric" type; and his reasons are weighty and apparently conclusive, especially when taken in connexion with his own qualification, that it is necessary "to keep in mind that a division of skulls into skulls of a Silurian and skulls of a Cymbric type is, probably, not coincident with that division of the Celtic race into Gaels and Cymry which is, I suppose, the division usually adopted by historians and literary antiquarians." But dealt with as they are in the vividly descriptive manner so characteristic of the writer, these two types of skull are not merely presented to the reader in their striking diversity of form, but he is made to see the marked contrast in head, face, figure, stature, and muscular development characterising the two races, testifying to the superior physical and mental endowments of the Cymbric round-heads, and so tending to explain and authenticate Mr. Greenwell's conclusion that the Silurian long-heads were out-mastered and subjugated by an invading tribe or tribes, quite as much as the assumed, and all but certain, possession by the latter of weapons of metal, in opposition to those of mere stone and bone owned by the former. Certainly it is a fact

that only long-headed (dolicho-cephalic) skulls are found in the long barrows, with shorter and weaker bones appertaining to the trunk, and no metal, no implements, no pottery (save a few sherds), and but one single ornament so far recorded: in the round barrows, on the other hand, skulls of both shapes, as might be expected on the assumption of a victorious occupation of the country by an invading and therefore necessarily smaller body of people, but mightier, notwithstanding, by reason of their natural gifts and their acquired metal. They would intermingle with, but not extirpate, the inhabitants they conquered, and the sepulchres of the epoch would of necessity attest the fact.

Not that the theory is unattended with difficulty. Mr. Greenwell refers to the fact that in the extensive district of Cleveland a very large number of barrows have been systematically and carefully opened, and that the examination of these barrows has shown that, without exception, the interments have been made after cremation, and that no article of bronze or other metal has been discovered with any of the sepulchral deposits, with one single exception, which occurred near Egton. In other words, we have the descendants of a metal-using people throughout an extensive district with no more trace of metal in their possession than the people of the long-barrows. The explanation may be that metal must have been most costly at first; that the introducing people, after becoming occupiers of the country, might most easily multiply much more quickly than a costly matter of import could; and that in a few generations the occupants even of a wide district—that district being a remote one, and of extremely difficult access from the very distant port through which, it is believed, bronze long continued to be imported, and, above all, a very poor district—might come to be practically, if not literally, unacquainted with the use of metal.

Mr. Greenwell's most instructive "Table of Barrows, Interments, and Articles deposited with Interments," ought by no means to be passed by without comment, but space forbids detailed notice. More may be learnt from it at a glance than by the perusal of most other books on the subject. So, also, his general conclusions, based on a careful survey of all the facts collected during his systematic work of years, as to the condition, habits, food, social status, arms, implements, stock, agriculture, funeral customs, and ideas of a future state, of the people of the barrows, are such as to be of great interest even to the general reader; but this, too, with the inferences as to the fauna and flora of the districts mainly affected, and the physical appearance of the people themselves, can only be glanced at. It would, however, be unfair to the book itself, as well as to those employed in its material production, not to devote a few words to the clearness of the typography, as well as to the profuseness of the illustrations—all, with scarcely an exception, attesting the noteworthy care, accuracy, and skill with which they have been selected, designed, and executed. On the whole, it is a book for almost unmingled commendation.

J. C. ATKINSON.

Varuna und Mitra. Ein Beitrag zur Exegese des Veda. Von Dr. A. Hillebrandt. (Breslau: G. P. Aderholz, 1877.)

THIS essay will be welcomed by the comparative mythologist as a careful collection and arrangement of such passages from the Veda as define the powers and attributes of two of the ancient Vedic gods, Varuna and Mitra. Varuna, "the encompassing," is the personification of all-enveloping space, the *ὀυρανός* of the Greeks; and the Vedic bards are irresistibly led to attribute to him powers as extensive as the idea he represents. Enveloping the whole creation, he sees all, knows all, and produces all; and this leads to his recognition as the creator and ruler of the universe, both physically and morally. He rules over both the day and the night, and the sun and moon are his two eyes. As ruler over the day he is often associated with Mitra, who controls and accompanies the sun; and the sun is also his tongue, his foot, and his messenger. It is, however, chiefly in the ancient hymns that he is connected with the day, and the night is considered as an indication of his anger; in the later Vedic literature he rules over the night alone, as Mitra does over the day. Varuna also controls the waters, because rain falls from the sky; for the same reason he is associated with the storm-gods; and the rain-clouds being likened to cows he becomes specially interested in cattle. The "bonds of Varuna" is a term frequently applied to the evils of night and death; also to the disease of dropsy, when Varuna personifies water; and its meaning seems sometimes to be further extended to the rainy season, which may, by a bold metaphor, be considered as a dropsy of the earth.

Mitra is a personification of all the beneficial properties of the sun, but cannot be identified with the sun itself, nor solely with its light. He is rarely mentioned alone in the Vedic hymns, but is nearly always coupled with Varuna, of whose attributes as ruler over the day and rain he seems to partake. In the Avesta of the Zoroastrians he is more minutely described as the angel Mithra created by Ahuramazda, and as much to be revered as the creator himself. But he finds no place in the earlier Zoroastrian scriptures, and his appearance with the other angels, in the later writings, denotes a partial relapse into idolatry.

Whether any reference to Varuna can be detected in the Avesta is doubtful. Any resemblance his attributes may bear to those of Ahuramazda seems due to the fact that such attributes must be ascribed to all personifications of the creator and upholder of the universe. That he is called an Asura (the Sanskrit equivalent of the Avesta *ahura*) does not go far towards identifying him with Ahuramazda, because other Vedic gods have the same appellation. The identification of Varuna with Varena (the fourteenth of the settlements of the primitive Iranians as detailed in the first chapter of the Vendidad) is also quite as doubtful. All we are told about Varena is that "Ahuramazda produced Varena, which is four-cornered; at which was born Thraëtaona (Frédun), the slayer of the destructive serpent (Azhi Dahák);" and that the evil

spirit introduced "untimely illness and non-Aryan invasions of the country." We also know, from other passages, that Thraëtaona was a son of Athwya, which tends to identify him with the Vedic Trita whose surname was Aptya. Hillebrandt supports the hypothesis that Varena was a reminiscence of Varuna, "the heavens," on the grounds that the names are identical, that they are both called "four-faced" or "four-cornered," and are both connected with Trita. The identity of the names is very probable, but requires proof, as it is not confirmed by the few available examples of similar words, such as Sans. *taruna*, which is equivalent to Av. *tauruna* (not *tarena*). The term "four-cornered" does not necessarily refer to the points of the compass, and is quite as applicable to a city as it is to the heavens. And the Vedic connexion of Trita with Varuna is much vaguer than his association with other gods. Moreover, there is something to be said on the other side of the question; for the Vendidad mentions Varena merely as one of a number of districts known to the Iranians, many of which can still be distinctly identified, and the whole account of them seems prosaic enough; why we should import the mythic haze of the Veda into the plain common-sense of the Vendidad seems incomprehensible. Again, we sometimes find the Varenian Devas (demons or idolaters) mentioned in the Avesta, either coupled with the Mâzainyan Devas (Mâzandarân idolaters), or with spiritual demons, as though they themselves were earthly demons. All this points to the conclusion that Varena was a district in the vicinity of Mâzandarân, and the name clearly indicates Gilân as the most probable locality. The few details given by the Avesta writers show that they considered both these provinces as overrun by idolaters and enemies of the Zoroastrian religion.

If Hillebrandt would extend his researches to the other Vedic personifications of natural phenomena, or to the more practical delineations of the Avesta, with a firm determination to arrive at the ideas of the original writers, free from all the dreamy metaphorical haze which has accumulated, and still continues to accumulate, about them, his essays would furnish a firm foundation of facts for comparative mythologists to build upon. If he would also print his Sanskrit and Avesta quotations in italic type, he would be doing a kindness to those who may wish to use his essays as books of reference.

E. W. WEST.

MR. R. DAINTREE, F.G.S.

EARLY in the week our daily papers announced the death of Mr. Richard Daintree, a geologist who did so much good work in Australia that the event should not be allowed to pass without a brief recognition of his labours. Born of a good Cambridgeshire family only six-and-forty years ago, he was but a stripling when the Australian gold-fever first broke out. Unable to withstand the *auri sacra fames*, the young undergraduate exchanged his cap and gown for the pick and shovel, and sailed from England for "the Golden Colony." There his scientific tastes soon asserted themselves, and some years later he found congenial occupation on the staff of the Geological Survey of Victoria. It was in the colony of Queensland, however, that he was destined to

leave the enduring mark of his hammer. The Queensland Survey was, in fact, organised and for some years conducted by Mr. Daintree. When he had accumulated a vast amount of information on the structure of this little-known country, he returned to England, laden with specimens—some of which, to his great discomfiture, did not escape the perils of the deep. In London he devoted a good deal of time to working-up his collections, and the results of his studies were presented to the Geological Society in the shape of an elaborate memoir "On the Geology of Queensland"—a paper which will probably long remain our standard authority on the stratigraphical structure, the fossil relics, and the economic products of this colony. In working-up his palaeontological materials he was assisted by Mr. Etheridge and by Mr. Carruthers; but the chemical examination of the rock-specimens he undertook himself in Dr. Percy's laboratory, where he also entered on an investigation with the view of throwing light on the genesis of gold in nature. When the microscope was introduced to the petrologist, as a new and valuable auxiliary, Mr. Daintree took up the subject with characteristic enthusiasm, and examined a large number of rocks and auriferous veinstones from Queensland. As these lines are being written in a country inn, far from works of reference, it is impossible to give dates or cite the exact titles of his papers. Mr. Daintree's valuable collections illustrating Queensland geology were exhibited at several of the International Exhibitions at South Kensington; and so intense was his interest in the Colonial Annexe that when his health broke down he insisted on being carried in upon a couch, and continued to direct the arrangements, though so weak that his instructions were sometimes scarcely audible. For several years Mr. Daintree held the important office of Agent-General for Queensland, and it was probably in his anxiety to forward the interests of the colony that he over-taxed his physical powers. Although thoroughly saturated with a scientific spirit, he was at the same time a methodical man of business. Whatever he took up he spared no pains to carry through to completeness; and this thoroughness was perhaps the most striking characteristic of his work. Those who knew Mr. Daintree personally feel that they have too early lost a true and warm-hearted friend; and the regret expressed in this country will speedily be echoed at the antipodes.

F. W. RUDLER.

SCIENCE NOTES.

PHYSICS.

New Spectroscope.—A form of spectroscope on an entirely new plan has recently been devised by M. Thollon. An account of it is given in the *Journal de Physique*, vii., 141. M. Thollon claims the following advantages for his instrument:—1. It is absolutely a direct vision spectroscope. 2. It is of perfect symmetry, and may readily be adapted to a telescope. 3. The prisms, which are the only moveable parts of the apparatus, are moved by an arrangement rigorously geometrical, in such a way that a ray of light passing along the axis of the collimator traverses two systems of prisms at the angle of minimum deviation before entering the observing telescope. 4. The theory on which its construction depends admits of its dispersive power being varied within considerable limits. 5. Finally, it is adapted to the most exact spectrometric measures. The space between the object-glasses of the collimator and telescope is occupied by a pair of right-angled prisms placed back to back. A ray of light having traversed the collimator enters one of these prisms normally, and passes out after total internal reflection in a direction perpendicular to the axis of the instrument, say to the left. It then traverses a system of four prisms, each of 30°, and after total internal reflection from another prism, passes to the right of the instrument, where it

encounters a system of prisms and reflector precisely similar to that on the left. Thus the second right-angled prism in the centre of the instrument is reached, and the ray, after being bent through 90°, enters the observing telescope parallel to its original direction. A micrometer screw enables the two sets of prisms to be moved symmetrically together, so as to bring any desired ray of the spectrum into the position of minimum deviation. The length of spectrum obtained is about one and a half metres.

Earth Currents due to Terrestrial Magnetism.—A very simple experimental arrangement, due to Prof. Leroy Broun, for exhibiting the action of the currents of electricity which pass round the earth, is described in Silliman's *American Journal* for May, 1878 (see also *Phil. Mag.*, June, p. 475). A coil of insulated copper wire was wound round a rectangular frame of wood, the sides of which were about 40 and 30 inches respectively. The extremities of the wire projected a short distance from one of the shorter sides of the frame. This frame was then so suspended in a horizontal position by wires attached to an ordinary hydrostatic balance (the beam of which moved in the plane of the magnetic meridian) that the longer sides were at right angles with the beam—that is, magnetic east and west. By adjusting weights in the pans the index of the balance was brought to zero. The projecting terminals of the coil dipped into mercury cups which could be connected with a battery. When the current from the battery passed round the rectangle from east to west on the northern side, and from west to east on the southern side, by the theory of terrestrial magnetism the northern side of the rectangle would be attracted and the southern side repelled; and that this was so, the corresponding deflection of the balance rendered visible. When the current was reversed the deflection was in the opposite direction. By breaking and closing the circuit at the proper intervals, to augment the oscillations, the large frame was readily made to oscillate through an arc of five degrees. By using (the author remarks) a rectangle containing a larger number of coils of wire attached to a very delicate balance and a constantly-acting battery, the variation in the magnetism of the earth might thus be advantageously observed.

Electric Experiments with Crystalline Selenium.—The change in the electrical conductivity of crystalline selenium when exposed to the action of light has been long known, and important investigations in connexion with it have been carried out by Dr. W. Siemens, Prof. Adams, and others. In the June number of the *Philosophical Magazine* will be found an account of some recent experiments of Mr. R. Sabine, which have added materially to our knowledge of the behaviour of selenium in a galvanic circuit, and increased the interest previously felt in the subject. Mr. Sabine's object in the first instance was to remove some of the difficulties which he had found in the way of constructing constant resistances of crystalline selenium. His experiments, however, made it evident that selenium is totally unsuited for such purposes. The experiments were made with several pieces of selenium, some of which were provided when in the amorphous state with platinum wires; in other specimens the wires were laid upon a small piece of mica and the melted selenium dropped upon them. It was found to be necessary to distinguish between the resistance of the selenium and that of the junctions; for instance, in one experiment a plate of selenium with platinum wire connexions, having a resistance of twenty megohms, was found to have only fourteen megohms resistance when the butt-ends were in contact with mercury. With regard to the influence of variations of temperature on the resistance of the selenium and that of the junctions, it was found that both were equally affected. Prof. Adams and Mr. Day had noticed the fact that the current strength in the circuit of a bar of selenium and a battery is

subject to change when the direction of the current is reversed. Mr. Sabine sought to determine the seat of this change, and came to the conclusion that it is at the junctions and not in the selenium itself. On increasing the strength of the current the apparent resistance of the selenium was not found to diminish steadily, as had been previously stated, but sometimes diminished and sometimes increased. Another set of experiments led to the conclusion that the effects of light and heat upon the surface of selenium are identical. In conclusion, Mr. Sabine, while admitting that much experimental work remains yet to be done with selenium before any theory of its behaviour can be advanced with confidence, is of opinion that the effect of light is such as to cause a modification of the surface tension of selenium, and possibly an expansion of the crystalline surface. He thinks that the superficial crystals expanding and pushing against each other, so as to improve the doubtful points of contact previously existing between them, may account for the observed increase of conductivity in the light.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, June 5.)

H. W. BATES, Esq., F.L.S., F.Z.S., President, in the Chair.—Mr. J. A. Finzi exhibited a remarkable hermaphrodite specimen of *Anthracis cardamines*.—Mr. Rutherford exhibited a series of large cocoons from Mount Camaroon, formed by the larvae of a species of Bombyx allied to *Anapha panda*, Bdv. These cocoons varied in diameter from four to seven inches, and each one contained from 130 to 150 smaller cocoons, all of which were tenanted by a larva or chrysalis in various stages of development. It would appear that *Anapha panda*, like some other species of Bombycidae, is social, and that the larvae unite to form an aggregate cocoon of sufficient strength to withstand the attacks of enemies and probably extreme change of temperature. Mr. Rutherford also exhibited a specimen of a *Papilio* as a case of so-called "hermaphroditism" with asymmetrical markings of the wings, which approached respectively *Papilio cynorta* and *Papilio Boisduvalianus*, thus creating an impression that those two forms were but the sexes of one species. These specimens were from the collection of Mr. F. J. Horniman.—Mr. Meldola exhibited photographs of two species of tropical Orthoptera sent to Mr. Darwin by Dr. Zacharias as an illustration of protective resemblance in the very perfect leaf-like appearance of the fore-wings; and some small beetles of the genus *Spermophagus* and their cocoons, which had been found in a packet of seeds of *Cassia neglecta* sent from Brazil by Dr. Fritz Müller to Mr. Darwin. The full-grown larva had emerged from the seeds, leaving the latter in a damaged condition, and had spun the small cocoons from which the beetles had issued, the insects having reached this country alive. Mr. Meldola also exhibited the proboscis of a sphinx moth caught by the narrow tube-like nectary of a pale yellow *Hedychium*, which had likewise been received from Dr. Fritz Müller, who states that sphinges are frequently found caught in this manner.—Sir Sydney Saunders communicated notes by M. M. Lichtenstein on "New Ideas as to the Life Cycle of Aphidians," giving the results of considerable breeding experiments.—The secretary read a paper from Dr. Fritz Müller entitled "Notes on Brazilian Entomology," in which the author gave the results of his observations on the odours emitted by butterflies and moths, as well as facts bearing on various other subjects more or less connected with the theory of evolution. In reference to this paper the wings of *Antirrhoea archaia* from Brazil, and of *Mycalopsis drusia* from the Nicobars, were exhibited in illustration of the author's theory of "scent-fans."—The following papers were also communicated:—"On some Longicorn Coleoptera from the Hawaiian Islands," by Dr. Sharp; "On the Larva of the *Tenthredinidae*, with special reference to Protective Resemblance," by Mr. Peter Cameron; and on "*Macropsidium Cottenilli* and other new Species of Coleoptera from Lake Nyassa," by Mr. H. W. Bates. The author exhibited the remarkable Longicorn beetle above designated, which possessed some prominent characters of the Prionidae.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, June 11.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. Dr. John Beddoe read a paper on "The Bulgarians," referring more especially to the skull form, on which he quoted Virchow and Kopenicki, but gave also some observations of his own.—Miss A. W. Buckland read a paper on "The Stimulants of the Ancients and of Modern Savages." The paper commenced by stating that all races have acquired the use of stimulants in some form, but that the stimulants of the lower races, such as the Australians, consist merely of leaves and roots chewed for their strengthening and invigorating properties, this being only a slight advance upon the instinct which prompts the inferior animals to seek out certain plants for medicinal purposes. The first step toward the manufacture of stimulating drinks is seen in the kava of the South Seas. This art of producing fermentation by the masticating process can be traced in a line across the Pacific from Formosa, where rice is the ingredient thus employed, to Peru and Bolivia, where maize is used for the same purpose, the manufacturers being always women. The next advance is that acquired by agricultural races, who make a kind of beer from the chief cereal grown by them. This liquor probably reached our shores from Egypt, where it was very early known, through the lake-dwellers, and still forms the principal drink of all African races. Pastoral tribes meanwhile use the milk of their flocks and herds and the honey of wild bees in the manufacture of their fermented drinks, hence the celebrated *koumiss* and *mead* of Scythic nations, the same liquors reappearing among the Kaffirs in South Africa, the vessels used in both countries being the skins of animals, which were also employed for storing wines in the East and later in Greece and Rome. Mead was a favourite beverage of the Scandinavians and Anglo-Saxons, and there seems to be a shadow of the Scythic *koumiss* in the Devonshire liquor known as white or grout ale, while both liquors may be traced more distinctly in the famous *Aurita* and *Lonia-wine* of the Vedas. Various plants and fruits have been used in all civilised and semi-civilised countries from very ancient times in the manufacture of wines, but grape juice had formerly a circumscribed range, having been confined to Western Asia, Egypt, Greece, and Rome, while it was forbidden in China, where the vine was extirpated. The religious ceremonies and prohibitions attached to these various beverages were briefly noticed, as also the deification of plants on account of their medicinal properties, and the form and material of drinking-vessels, while alcohol, the latest and most pernicious development of the art of manufacturing stimulants, was only mentioned as not having been included among the beverages of the ancients not known to savages until introduced by Europeans.—Mr. Sanderson read a paper on "Polygamous Marriage in South Africa."

ROYAL ASTRONOMICAL SOCIETY.—(Friday, June 14.)

PROF. CAYLEY, V.-P., in the Chair. Prof. Adams explained on the black-board the result contained in a note communicated by him to the society, "On a Remarkable Property of the Analytical Expression for the Constant Term in the Reciprocal of the Moon's Radius Vector," or what is commonly called the constant term of the moon's parallax.—Capt. Tupman read a paper on the measurements of the photographs of the Transit of Venus obtained by the Government Expeditions. Photoheliographs of the same pattern, made by Dallmeyer, were used at the different stations, the images of the sun being enlarged by secondary magnifiers to about 3.9 inches in diameter. The measurements for determining the distortion of the photographs at the parts of the plates where the limbs of the sun and of Venus were represented, showed that there was very little difference in the distortion produced by the different instruments. The photographs of the transit were prepared for measurement independently by Mr. Burton and Capt. Tupman, and there was hardly any difference in their estimates of the direction of the centre of Venus in reference to that of the sun; but when they came to compare their measurements of the distances between these centres, the discordances were found to be so great that it was evident that their measurements would be quite useless for the purpose of determining the sun's parallax. The Astronomer Royal said the preliminary investigations for determining the corrections due to any constant sources of error in measur

ing the photographs had been very carefully carried out, the errors of the scale of millimètres made by Mr. Simms had been determined, and the effects of distortion in the photographs had been ascertained by means of a scale of equal parts, sixteen feet long, which had been lent by Mr. De la Rue, and which had been photographed in various positions. So far all had gone well, but when the photographs of the transit had been measured he was obliged to say he was grievously disappointed. The Astronomer Royal proceeded to explain: "When I was officially called upon to express my opinion on the propriety of incurring the expense of the photographic work, although, as I then stated, I had some doubts about it, yet I expressed myself favourably to it, and I hold myself responsible in some degree for having incurred so much expense and labour. But I can only say that the results have been most disappointing. The images are very troublesome, partly owing to difficulties arising from irradiation, and partly to other causes—one of which is the very excessive brightness about Venus, which makes it look somewhat like a flat with a brim round it; and another is the excessively gradual degradation of light at the limb of the sun. When the measures were made there was some doubt as to the scale to which they ought to be referred; the scale I adopted as the best I could get was to take the sum of the measures of the diameter of the sun and of the diameter of Venus, thus getting a quantity affected by two opposite kinds of irradiation, for the diameter of the sun is increased by the action of irradiation, while the diameter of Venus is diminished by it, and we might suppose that the two opposite effects would annihilate each other; but it appears they do not, and no doubt this is one of the sources of uncertainty. By means of the eye-observations, Capt. Tupman, after a most careful discussion, fixes upon something like 8".83, but from the reduction of the photographic measures, treated as well as we can, we get a parallax of 8".2, a parallax which would be utterly irreconcilable with the eye-observations, and I do not see at the present time any sufficient explanation of the great difference." Several papers referring to the late transit of Mercury were read or announced.—Mr. Christie was called upon to give an account of a paper on the bright lines or interspaces between dark lines in the solar spectrum near the G line, which have been attributed by Prof. Henry Draper, of New York, to the presence of oxygen in the sun. Mr. Christie showed a drawing of that part of the spectrum as it was seen in the half-prism spectroscopic of the Greenwich equatorial, and said, that when this region of the spectrum was examined with a spectroscopic of high dispersion, the bright lines appeared very broad in comparison with the dark ones and did not appear to fade away at the edges, as might be expected if they were really bright lines and not merely parts of the continuous spectrum cut out or left by dark lines. He found, moreover, that there were certain fine dark lines near the middle of each of the bright lines or spaces, and he considered that this rendered the hypothesis that they were really bright lines still more difficult. Another point to which he wished to draw attention was that, since there were no dark lines in the solar spectrum corresponding with lines in the spectrum of oxygen, it was evident that the oxygen lines must all fall upon interspaces between dark lines, and, therefore, no weight ought to be placed upon the mere fact of their coincidence with them. Mr. Ranyard questioned the sufficiency of Mr. Christie's objections. It was not necessary that lines which did not correspond with the dark lines should all fall upon, and exactly coincide with, interspaces; they might, and, if taken at random, probably would, partly overlap such interspaces and partly the dark lines. But, according to Draper's photograph, which, unfortunately, was not on a very large scale, the ten or eleven bright lines of oxygen there shown appeared to coincide centrally with the interspaces, and, moreover, they appeared to agree in relative brightness. The agreement of these lines in the solar spectrum with the oxygen lines was, therefore, a matter of a very high degree of probability. Dr. Schuster laid great stress upon Mr. Christie's observation that the bright bands near G did not fade off at the edges, and thought that the fact pointed very much against their corresponding with the oxygen lines, as none of the latter were sharp lines.—Mr. Knobel showed a chronograph-tracing made by the chronograph of the Washington Observatory.

The straightness of the lines joining the marks of corresponding seconds during a period of two hours showed a remarkably accurate performance of the instrument.—The titles of several other communications were read, one of them being by Prof. Harkness of Washington, "On the Measurement of the Inequality of the Pivots of Transit-Instruments by means of the Spherometer-Caliper."

ZOOLOGICAL SOCIETY OF LONDON.—(Tuesday, June 18.)

ARTHUR GROTE, Esq., V.-P., in the Chair. The Secretary read extracts from letters addressed to him by Mr. E. L. Layard, containing remarks on two species of New-Caledonian Birds, and a statement that there was an example of the recently-described Woolly Cheestah (*Felis lanea*) in the South African Museum at Cape Town.—Mr. E. R. Alston read a paper "On the Squirrels of the Neotropical Region," in which he recognised twelve out of fifty-nine described species, and re-described two, *Sciurus rufoniger*, Pucheran, and *S. pusillus*, Geoffroy, which had been recently overlooked.—Mr. Slater exhibited and made remarks on a third collection of birds from Duke of York Island, New Britain, and New Ireland, which he had received from the Rev. George Brown. Among them was an example of a new Fruit-pigeon, which it was proposed to call *Carpophaga melanochroa*.—Communications were read from Dr. M. Watson, containing a description of the male generative organs of *Chlamydomorphus truncatus* and *Dasyptus sexinctus*; from Prof. Garrod on certain points in the anatomy of Levaillant's Darter (*Plotus Levaillanti*); from Messrs. Garrod and Turner on the gravid uterus and placenta of *Hyomochus aquaticus*; from Mr. F. Moore, containing the descriptions of new Asiatic Butterflies of the Family Hesperidae, and a list of the Lepidopterous Insects collected by the late R. Swinhoe, Esq., in the Island of Hainan; and from the Marquis of Tweeddale, being the tenth of his contributions to the ornithology of the Philippines. The present paper gave an account of the collection made by Mr. H. Everett in the Island of Bohol. The collection contained representatives of forty-seven species. Although all these were previously known, seven of them had not been before recorded as being inhabitants of the Philippines.—Dr. O. Finsch read the description of a new species of Starling from Lake Marka-kul, in the Chinese High Altai, which he proposed to name *Sturnus Poltaratzkyi*, after General Poltaratzky, Governor of Semipalatinsk.—Communications were read from Mr. W. H. Bates, containing descriptions of new species of Coleopterous insects (*Geodephaga* and *Longicornia*) taken by the late Dr. Stoliczka during the Forsyth Expedition to Kashgar in 1873-74; from Dr. G. Harilaub, in which he gave the description of a new species of *Notauges* (*N. Hildebrandti*) of Cabanis, M., discovered by Mr. Hildebrandt at Ikanga in Ukamba, Eastern Africa; and from Lieut.-Col. R. H. Beddome, giving the description of a new Batrachian from Southern India belonging to the family *Phryniscidae*, which he proposed to call *Melanobatrachus indicus*.—Sir Victor Brooke, Bart., exhibited and made remarks on a fine head of the male *Gazella Granti*, originally described from sketches made by Captain Speke during Speke and Grant's expedition. The present specimen had been shot by Mr. Arkwright about eighty miles from Ugogo in Eastern Africa.—Communications were read from Prof. J. V. Barboza du Bocage, containing a list of the Antelopes observed in Angola; from Mr. Carl Bock, in which he gave the description of two new species of shells from China and Japan; and from Mr. Edgar A. Smith, containing the description of five new shells from the island of Formosa and the Persian Gulf, with notes upon some known species.—Messrs. Godman and Salvin read the descriptions of some apparently new species of Butterflies from New Ireland and New Britain, received from the Rev. G. Brown.—Mr. O. Salvin read the twelfth of a series of reports on the collection of birds made during the voyage of H.M.S. *Challenger*. The present paper contained an account of the *Procellariidae* collected during the expedition. Eighty specimens had been obtained, belonging to twenty-two species.—Mr. Slater read some supplementary notes on the Curassows now or lately living in the Society's Gardens.—Mr. J. Wood-Mason read a paper on the structure and development of the trachea in the Indian painted snipe (*Rhynchaea bengalensis*).

METEOROLOGICAL SOCIETY.—(Wednesday, June 19.)

C. GREAVES, Esq., F.G.S., President, in the Chair. The following papers were read:—"The Climate of Lundy Island, by J. H. Crespi. Lundy Island from its geographical position might be expected to have a mild, damp climate, with cool summers and warm winters, and a small diurnal range of temperature; and so no doubt it has, although certain local circumstances, in addition to its peculiar configuration, make the climate remarkably inclement, windy and unpleasant. The island runs nearly due north and south, having an extreme length of four miles and a breadth of from 200 yards to 1,600 or 1,800; there is a nearly flat tableland or "top" running due north and south, having an altitude of 450 feet. Shelter there is none; every current of wind sweeps the whole tableland. From the edge of this tableland the ground slopes away to the sea; sometimes the descent of the side-land is extremely abrupt, at other spots more gradual, while the sidelands are deeply cut by caves, precipices, small bays, and glens. All round the island the water is deep a few hundred yards off, while the currents are formidable, and tremendous seas break upon the rocks almost every day in the year. The one drawback of the place is the wind, so furious and continuous are the blasts, first from one quarter then from another, for days and even weeks. When gales occur, as they generally do at short intervals, the force of the wind becomes incredible: walls are torn down, gates and doors wrenched out of their fastenings, and the few buildings which can be blown down are more or less injured. Fogs are remarkable for their frequency and density, and are nearly always drenching. The rainfall is nearly fifty inches per annum. February and March are said to be the coldest, and August the hottest months; the mean temperature of the year is about 50° or 51°.—"On the Auroral or Magnetic Cirrus," by the Rev. S. Barber.—"Contributions to the Meteorology of Natal," by Dr. R. J. Mann. This paper is a discussion of the observations taken at Maritzburg (2,095 feet above sea-level) during the six years, 1860-65; from it we learn that the summer of Natal is a season of copious rain, and the winter a season of relative dryness; also that the former is a time of abundant and frequent cloud, and the latter a time of preponderant sunshine. The summer is consequently cooler in a material degree than it would otherwise be, on account of the frequent prevalence of cloud and the abundance of the rainfall; and the winter has its temperature materially raised from the constant occurrence of clear skies and bright sunshine. The mean annual rainfall was 31.13 ins., of which amount nearly twenty-eight inches came down during the six summer months (October to March), and scarcely more than two inches during the four midwinter months (May to August). Thunderstorms are of frequent occurrence, the average exceeding seven per month from October to March. The thermometer rarely rises above 85° in the shade even in the summer season, unless a hot wind is blowing; it then mounts to somewhere between 85° and 97°, according to the strength of the sirocco. The degree of humidity indicated by the dry and wet bulb thermometers when a hot wind is blowing varies from 25° to 52° of moisture. The highest temperature recorded during the six years was 97° 6, the lowest 29° and the mean 63° 3.—"Note on the Mean Relative Humidity at the Royal Observatory, Greenwich," by W. Ellis. In this paper the author gives the mean relative humidity in each month of the year at 9 a.m. and 9 p.m., and the mean of twenty-four hourly values derived from the photographic records of the dry and wet bulb thermometers for the twenty years, 1849-68. The 9 a.m. value is smaller than the mean in summer and larger in winter; and the 9 p.m. value is larger than the mean throughout the year, but most in summer. The mean monthly values change little from April to August, and from October to February; and there is a great decrease between February and April, and a corresponding great increase between August and October. The mean for the year is 80.7.—"On a Method of sometimes determining the Amount of the diurnal Variation of the Barometer on any particular Day," by the Hon. R. Abercromby.—"On the relative Duration of Sunshine at the Royal Observatory Greenwich, and at the Kew Observatory during the Year 1877," by G. M. Whipple. The author having instituted a comparison of the amount of sunshine recorded at these two observatories, finds that the totals show that for the whole year the excess

in the number of hours the sun shone at Kew over the number at Greenwich amounted to 171. This difference is no doubt due to the direction of the wind; for Greenwich lying to the south-east of the chief part of London, and having also large manufacturing establishments on its northern side, is greatly shaded by cloud, probably in a great measure due to smoke, when the wind blows from the west, north-west or north; while Kew, which is situated to the west of London and is remote from factories and shipping, enjoys a larger percentage of sunshine with those winds. With winds from the north-east, south, and south-west, Kew has but slight advantage over Greenwich. With easterly and south-easterly winds the London smoke is driven over Kew, and its presence in reducing the transparency of the air is evident in the diminished amount of sun recorded, the quantities being only 81 and 65 per cent. of those registered at Greenwich.—“Account of the Atmospheric Disturbance which took place in Lat. 21° N. and Long. 25° W. on Jan. 27–28, 1877,” by J. H. Cardew.—“Notes on some remarkable Cloud Formations accompanying sudden and frequent Changes of Temperature and Wind,” by Capt. W. Watson.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 19.)

W. KNIGHTON, Esq., LL.D., in the the Chair. Papers were read contributed by Mr. Baynes, “On a Gold engraved Ring found by Dr. Schliemann at Mycenae,” and by Mr. C. T. Newton, “On Two Greek Inscriptions from Kameirus and Ialysus in the Island of Rhodes.”

ROYAL SOCIETY.—(Thursday, June 20.)

SIR JOSEPH D. HOOKER, K.C.S.I., President, in the Chair. The following papers were read:—“Notes on Physical Geology, V. Mr. George H. Darwin's Comments on Note III,” by the Rev. Dr. Haughton; “On the Acceleration of Oxidation by the Least Refrangible End of the Spectrum. Note II,” by Capt. Abney; “A Tenth Memoir on Quarcies,” by Prof. Cayley; “On the Osteology of the Polyodon Folium,” by T. W. Bridge; “On Astrophira Permira, an Echinoderm form intermediate between Ophiuroides and Asteroidea,” by W. P. Sladen; “Experimental Researches on the Temperature of the Head. Parts II., III., IV.,” by Dr. J. S. Lombard; “Note on the Effect of Various Substances in Destroying the Activity of Cobra Poison,” by Dr. Lander Brunton and Sir Joseph Fayrer; “The Life-History of Bacterium ternis and Micrococcus, with further Observations on Bacillus,” by J. C. Ewart; “On the Life-History of Spirillum,” by P. Geddes and J. C. Ewart; “On an Easy and at the same time Accurate Method of Determining the Ratio of the Dispersions of Glasses intended for Objectives,” by Prof. Stokes; “On the Reversal of the Lines of Metallic Vapours. No. III,” by Prof. Liveing and Prof. Dewar; “An Experimental Determination of the Values of the Velocities of Normal Propagation of Plane Waves in Different Directions in a Biaxial Crystal,” by R. T. Glazebrook.

SOCIETY OF ANTIQUARIES.—(Thursday, June 20.)

LORD CARNARVON, President, in the Chair. Major-General Lane Fox read a paper on some excavations which he has conducted at Mount C. burn, near Lewes, illustrated by drawings and plans. Within the ramparts there are a number of pits, some circular and others oval, about five feet in diameter and five feet in depth, filled with black mould and chalk rubble. A few oyster-shells were found on the surface, but none below. The pottery turned up was of three kinds—the first, coarse hand-made ware, badly baked; the second, red in colour, much finer, with grains of sand interspersed; while the third was turned on a wheel and ornamented with a grooved pattern. In one pit was found an iron armour scale; a piece of Roman tile, the only piece found on the camp, which was, perhaps, used for a pigment; and a bone comb for weaving. In the other pits were found a spindle-whorl and small bar of iron, perhaps used as coinage, a bill-hook, a hammer, an iron knife of Romano-British type, a bronze armour-ring, and a piece of a bronze sword, in addition to the pottery. One human bone only was found, but several specimens of *Bos longifrons*, pig, horse, goat, and roe-deer. The camp is surrounded by two ramparts, of which the upper is the older. In one place a mass of clay was found

bearing the impression of a wattled hurdle, which General Fox believes to have formed part of a hut built over the outside rampart. But few flint-flakes were found, perhaps because the steepness of the hill would allow of their being gradually washed down. From the character of the remains General Fox was of opinion that the camp was formed during the late Bronze period, and was in use until late in the Roman period, though not occupied by that people.

FINE ART.

THE SALON.

(Second Notice.—Sculpture.)

Paris: June 20, 1878.

The sculpture of the Salon is this year less extensive and less brilliant than we have been accustomed to see it. But there is no need for either surprise or anxiety. The Universal Exhibition has employed, for the decoration of its exterior, all our sculptors of talent; and the little time that they have had at their disposal has been employed in works of secondary importance, such as busts, or in superintending the workmen who were executing in marble before their eyes works the models of which they had already exhibited in plaster or terra-cotta. I shall, therefore, take you to-day round about as much as through the Salon.

Our school of sculpture has always seemed to me admirable, in the present as in the past. French mediæval sculpture is one of the most interesting among early schools. It already possessed spirit and sentiment when foreign nations were still in the clumsy stage of infant art. If our artists had had before their eyes, like the Italians, thousands of antique fragments, they would not have waited as long as the Italians to interpret them, and they would have copied them with less harshness. I am a great admirer of the early masters of the fourteenth and fifteenth centuries; but when I speak of the history of Art to foreign critics, who only judge works by a hard-and-fast line of sensation and comparison, and when these critics point out that the Riccios, the Donatellos, always express violent movements, unlovely faces, unattractive subjects, I am forced to admit it. It would be impossible to give these bas-reliefs or these figures—which are so justly admired by cultivated amateurs—to children, to pupils who as yet have no idea of the difference of styles, for the purpose of copying. But we may give them to copy, as safely as antiques, the statues from the porch of Chartres Cathedral, the Evangelists of the *Puits de Moïse*, the figures on our altar-tombs, and a thousand little statuettes of Virgins, of monks, so truly decorative in form, so spiritual in expression, so striking in sentiment, that the soul of the pupil, as well as his pencil, can at once enter into intimate communion with the model. We must profit by the faults caused by the abuse of academic doctrines as applied to the education of youthful artists. We must leave them free to seek instruction for mind, heart, and hand wherever they feel themselves affected and entranced. Greece is an unbounded, though not the only, well-spring of beauty and science. Italy as a well-spring is infinitely less profound and less pure. Her excellences have been a good deal exaggerated during the last twenty years. The rooms devoted to the historical sections of ancient art at the Trocadéro enable us to form the most fruitful comparisons on this point. But unfortunately the French Renaissance, the seventeenth and eighteenth centuries, are hardly represented there at all, and the splendid cases of the lovers of Italian art will but serve to delay the solution of this great question of historical criticism in the minds of many visitors.

Whatever may be thought of its past, our school of sculpture is at the present day far superior to any other. The Chamber for years past has shown it special goodwill. It votes a sum which increases the fund for purchases by more than 100,000 francs. The Municipal Council has made it a point of honour to emulate the

Chamber in this matter, and likewise makes purchases direct from exhibitors. In our squares may be seen some of our best modern works:—opposite Ste.-Clotilde, the *Education Maternelle* of M. Delaplanche; in the Square Montholon, M. Mercié's *Gloria Victis*; in the Square des Arts et Métiers, M. Crauk's *Victoire*; in the Parc Monceaux, bronze statues by several distinguished artists. In the pediment of the pavilion of the Louvre, looking towards the Pont des Saints-Pères, instead of a bas-relief which was the disgrace of Barye's dotage, and which represented Napoleon III. on horseback, nude, in the style of an apotheosis, the authorities have just placed an *alto-relievo* in bronze, by M. Mercié. A plaster cast of it was exhibited at the last Salon. It represents the *Genius of the Arts*, seated on Pegasus, his bridle held by Glory. The figure of Glory is very noble. But Genius is a little too like a circus-rider, and, what seems to me a great mistake logically speaking, he is sitting on one of the wings of the celestial steed. In reality this error of composition rather suggests the idea of an opposite subject. This relief is coloured in several tones of burnished gold or bronze. There is a visible tendency, among the whole of the rising generation of artists, to seek the best possible application of polychromy to the surface of art-works. The present is a very successful instance. This partiality for colouring on exteriors is parallel to the revival of ceramic art. You know that on the Universal Exhibition buildings considerable use has been made of enamelled terra-cotta. This is one of the most characteristic traits of that union of art and industry to which all sincerely democratic minds must tend.

M. Mercié was commissioned by M. Davioud to execute the figure of *Renown* which surmounts the palace of the Trocadéro. Unfortunately, the architect confined the sculptor to dimensions which were too small, considering the great height of the building. The consequence is that from below you seem to see not so much *Renown* as a pretty gilt bird flapping its wings as it settles on the roof. But when you can get a view of it, you are charmed with the youthful grace, the nobility of the figure as a whole. She just touches with her feet the orb of the world. Her drapery floats without her seeming to feel its weight. Her wings are long and slender like those of a swallow. The gesture of the arm holding the trumpet which is to make itself heard to the ends of the earth is easy and natural. The general effect recalls that exquisite figure which forms the vane of the Dogana at Venice. Nothing could have been more successful.

M. Gérôme has given us a brilliant revelation of himself as a sculptor. He had already modelled several statuettes—among others the figure of *Phryne before the Areopagus*—and some sketches, a few of which were executed in bronze, for his friends only. This time he has attacked, with great courage and remarkable tenacity, a group of more than life-size, the group which occupied the centre of the composition in his *Gladiators*. Sculpture is a captivating art. It is easy at first starting. Then, in proportion as difficulties arise, they are much more engrossing than difficulties in painting. The sculptor literally feels the form come to birth beneath the fingers which are kneading the moist clay. M. Gérôme has stuck persistently to his work for more than a year. He has had it cast *à cire perdue* by an old-established founder, M. Gonon, who has spared nothing to achieve a masterpiece. You know the subject—a *mirmillo* (I think that is the exact name) has defeated a *retarius*, and stands with one foot on his neck, gazing at the Vestals' box through the eye-holes of his enormous helmet. The vanquished man is uttering a terrible cry, and stretches out his uplifted fingers in his agony towards the box whence is to come the signal of life or of death. The group is well arranged. The details are scrupulously copied from original pieces of armour, including the helmet and greaves purchased for the

Saint-Germain Museum at the Pourtales sale. This group, on account of its archaeological character, has been placed at the entrance to the Galleries of Ancient Art. It excites keen curiosity, and does great honour to the artist.

Now that we are at the Trocadéro, allow me to recommend to those of my readers who may visit it the series of decorative figures which crown the supports of the outer gallery, half-way up the building, and also the gilt seated figures rising above the basin from which springs the sheet of water that supplies the cascade. Their style is graceful and picturesque. You feel that our school, in its works which are free and not executed under the eye of the Institute, is striving to return to the sound tradition of the eighteenth century. M. Davioud, the architect, is likewise a man of highly-refined taste. The whole of the Trocadéro is infinitely better decorated than the Champ de Mars, which was decorated by M. Lamerre. There the sculptures are heavy and ambitious in style.

But it is time now for us to enter the Salon. I was impressed there by a manifest tendency of the pupils supported by the State at Rome to produce works in the superficial and affected taste of the Italian school of the Decadence—Bernini, for instance. Nothing is more insupportable than this style, for the eyes as well as for the mind. It is as wearisome as the conversation of a set of people who are making poor jokes with a strong foreign accent. Our pupils have nothing to gain by this contact with clever mannerists, and might have everything to lose. The institution of the *prix de Rome* is bearing ever more and more tasteless fruits. The time is approaching when everybody will understand that its methods must be thoroughly recast, and, above all, that to private persons must be left the responsibility for those modes of education which are only good on condition of their being modified according to the times and the temperament of individual pupils. *L'Art*, a Review which, I believe, is as widely read and as highly appreciated in England as in France, has given an excellent example by founding a *prix de Florence*. M. Becker, who won it, has exhibited some very good portraits. But the result is particularly happy in the case of a young sculptor, M. Albert Lefeuve. He made his *début* by a figure of *Meditation* or *Innocence*, which indicated a very individual way of translating a sentiment in a delicate form. This year he sends from Florence—where he is maintained at the cost of *L'Art*—a plaster group, *Après le Travail*. The peasant throws himself flat on the ground to take a handful of water from a brook. His young wife, or possibly sister, is standing by waiting. The group does not exist as a composition. There is nothing to combine the two figures, and the pose of the man is forced. But the female figure is excellent, and redeems these defects, which are chiefly defects of youth, the results of a too-generous nature. She is in the costume of the peasant women so dear to J. F. Millet, with tight corset and petticoat, so that her form is guessed at rather than seen, just as it would appear to us in modern life, together with the special beauties developed in it by her habitual employment, and the costume suitable to her race and occupation. This is a thousand times more interesting to me, and a thousand times more difficult to the artist, than a nude female figure holding a torch, the outlines of which a sculptor has laboriously copied in his studio from a model—outlines beautiful in themselves, but commonplace. Our dear compatriot Dalou, whose cruel exile may not improbably have a speedy ending, has given examples of this modern ideal which have been so much appreciated in England as to render it needless for me to dwell on them here. The peasant woman in M. Albert Lefeuve's picture is closely connected with the tendencies manifest in M. Dalou.

M. Delaplanche, who was the first to give, among us, the signal for the reaction against Academic nudités, and for the return to expressive figures,

has just gained one of the two *médaillles d'honneur* for his marble bust of *Music*, the cast of which he exhibited last year. It is a charming work. A young woman in a long tunic is listening, with face bathed in ecstasy, to the harmony that strays beneath her fingers over the strings of a violin. It would be impossible to find a better expression of the nervous exaltation into which music casts certain souls. The fair child has justly gained the laurel crown with which the artist had prophetically garlanded her hair.

The other *medaille d'honneur* was awarded to M. Barrias, who won the *prix de Rome* a year after M. Delaplanche (1865), but whose talent is of a very different order. He has exhibited a group, not without technical merits, but heavy and belonging to a superannuated style, an *Adam et Eve emportant le Corps d'Abel*.

The *prix du Salon*, which has had little effect on our painters, has been awarded by the jury of the various sections combined to a young sculptor, M. Hector Lemaire, for a *Samson trahi par Dalila*. M. Lemaire will be maintained for a year abroad, wherever he may choose, and for two years in Italy. May he remember that he is a Frenchman, and that it is his duty before all things to saturate himself with the virtues of his forefathers.

Two first-class medals have been awarded: one to M. Dumilâtre, who has represented, side by side, on the same tomb—which is built by subscription in the Cemetery of Père-Lachaise—the bodies of the two aeronauts Croce Spinelli and Théodore Livet. You have not forgotten how these two *savants*, carried away by scientific ardour, made an imprudent ascent in the *Zenith* balloon, beyond the limits at which life is possible. This homage paid to two civil heroes is very noble in character. The other first medal fell to M. Injalbert, to whose very remarkable work for the *prix de Rome*, *Orphée perdant son Eurydice*, I called your attention four years ago. He sends from Rome a *Christ*, in the taste of the Italian altars of the seventeenth century, which suggest the idea of a ball-room far more than of anything connected with religion. This *Christ*, writhing like a gymnast, suggests an idea of physical suffering ridiculous rather than tragical. An artist could scarcely have more completely deceived himself with regard to the dignity of his subject.

I cannot enter into full details regarding works which are noteworthy by their promise rather than their performance. My object always is to keep you *au courant* with reigning ideas by mentioning a small number of characteristic objects. The busts are generally excellent. Our sculptors now treat them with great freedom of composition and workmanship. Without any suspicion of favouritism, I may call your attention to two by the intellectual actress of the Théâtre Français, Mlle. Sarah Bernhardt. She is a pupil of M. Mathieu-Meusnier. She applies herself strenuously to her task, and her nimble wit, her natural taste, often enables her to divine, as if by intuition, what slow and painful study would never have taught her. One is the bust of a vaudevillist, M. Busnach, a round face with moustaches, reminding one of the well-known type of the editor of *Figaro*. The other is the bust of M. Emile de Girardin. M. Emile de Girardin is no longer young save by virtue of his wit and his dauntless courage. Many years and many sorrows have furrowed the face, which was never that of an Adonis, but which glows with the flame of brilliant intellect. He is now like Voltaire at Ferney. Possibly a male artist would never have been frank enough to tell the great journalist these unpleasant truths. Again, it is only women who have an exact, precise, and cruel notion of the ugliness of men. Ask them what that man is like whom they have loved and whom they hate, and you will be astonished at the portrait of him that they will draw in four sentences. I do not think that Mlle. Bernhardt has the least grievance against M. de Girardin, who is one of the most regular

visitors to her studio. But she has seen him such as age and toil have made him, and without disloyalty or the shadow of an epigram she has represented him as the future must seek and find him amid the mists which the stream of time is ever casting up between one generation and another. This wearied yet powerful mask stamps Mlle. Sarah Bernhardt as an artist.

I cannot close these lines without mentioning a remarkable figure of *Eternal Rest*, recumbent on a tomb, and raising his wings with a mechanical gesture which tells its own affecting tale. This little work, which has only gained a mere honourable mention, is signed Jouandot. PH. BURY.

MR. W. B. SCOTT'S ETCHED AND ENGRAVED WORK.

MR. W. B. SCOTT has just presented to the British Museum three large volumes, containing his etched and engraved work.

Mr. Scott is an artist who has never courted popularity, and who, though occupied with art and poetry during the whole of a long life, has been content to wait for the ripening wisdom of age before offering to the world some of the fairest fruits of his mind. His volume of poems, published in 1875, came almost as a revelation, even to his friends; and many, we imagine, will be equally astonished to find by these three volumes what a large amount of thoughtful and fanciful design he has accomplished. In the first volume, for instance, we have ninety-five etchings from his own designs, and first in order a series called "Cavaliers and Roundheads," mostly of historical import, but brightened here and there by a poetic or humorous suggestion. Next come a series of metaphysical imaginings, such as his brother, David Scott, delighted in. They are called "Twelve Scenes from the Life of Prince Legion," and represent the life of the worldly man in its various stages from the moment of his birth, when one of the nurses who receive him is the witch Folly, to the time when as a fearful-looking old man, he crawls along the ground pursuing with frightful eagerness, but in vain, his own soul, or when as a skeleton he steps off from life's stage beneath a curtain held aside for a moment by a mighty hand, while the priests in the orchestra consign "dust to dust."

Besides these, we find in the first volume twenty-five designs for the second part of the *Pilgrim's Progress* (the first part was illustrated by David Scott), illustrations to Hall's *Book of Ballads*, to numerous fairy tales, a number of Scotch views engraved by the father, Robert Scott, and a series of etchings from the wall-paintings executed by W. B. Scott at Wallington Hall.

In the second volume we have forty-seven etchings after his own drawings and pictures; nineteen etchings after David Scott, twenty-four photozincographs from drawings, and fifty-nine wood engravings. These include his remarkably fine illustrations to the Bible, several of which, such as the *Noah entering the Ark*, are extremely suggestive by their new rendering of familiar images and illustrations to Burns, to Keble's *Christian Year*, to Keats's poems, to Bunyan's *Holy War*, and other works.

In the third volume come a series of illustrations to Backhouse's *Witnesses*, one of which, the burning of five martyrs in a market, is almost like Cruikshank in its fine yet spirited drawing; then the charming set of etchings illustrative of his own poems, works that have before been noticed in the ACADEMY; and lastly a few etchings recently executed, one of them being from the beautiful picture of the *Norns watering the tree Igdrasil*, Mr. Scott's latest work in painting. Altogether it will be seen that Mr. W. B. Scott has accomplished no mean amount of work in his lifetime, and this record of it, generously presented by him to the British Museum, will, we hope, induce a wider knowledge of it. M. M. HEATON.

ART SALES.

THE sale at Messrs. Christie's last week of what have recently been known as the "Gregory Heirlooms" afforded to the lovers of French decorative art of the seventeenth and eighteenth centuries an opportunity not often to be had. Mr. Gregory Gregory, of Harlaxton Manor House, Lincolnshire, formed the collection, a great part of which has now been dispersed under the hammer. Nothing was more remarkable than the tapestry, of which five pieces alone were knocked down to an eminent dealer for the sum of 5,100*l*. These were of Beauvais manufacture—probably of the later days of the Beauvais work, which has extended over an enormous period—one of the panels represented *Vulcan forging the Arms of Achilles*; another the *Triumph of Bacchus*; and a third derived much of its interest from the fact that it was designed by Boucher. As at no period was furniture more designedly decorative than in the days of Louis Quinze, it will not be matter of surprise that some of the finest examples of that much-abused period realised high prices at the Gregory sale. A marqueterie writing-table sold for 252*l*.; an old French state bedstead, with hangings of silk tapestry, realised 420*l*.; a cabinet of rosewood mounted with ormolu, 105*l*. Of other periods—of the preceding and the following reign—we may note a Louis Quatorze commode of tulip-wood, Breccia marble slab, 84*l*.; a pair of Louis Seize candelabra, altar-shaped, with branches, on tripod, clawed feet, 609*l*.; a Louis Quatorze chandelier, with branches for eight lights, 409*l*. 10*s*.; and a chandelier of rock crystal, 607*l*. Among the sculpture nothing perhaps was more noteworthy and beautiful than the set of four oval reliefs by Clodion, with children representing the Seasons. These realised 220*l*. 10*s*. Vases in grey porphyry were knocked down at 105*l*. Altogether, nearly twenty thousand pounds was realised by the sale, in which we have mentioned only a few of even the more prominent objects, as there were 172 lots.

FROM the sale of the engravings and woodcuts forming the collection of the late Mr. Michael Caspari, and sold very recently at Messrs. Sotheby, Wilkinson and Hodge's, we note the following lots and prices:—By Albert Altdorfer, the set of woodcuts of the *Fall and the Redemption of Man*, together with the artist's portrait, 4*l*. 4*s*.; *Jael and Sisera*, *The Resurrection*, *The Virgin and Child in an Altar-Piece*, *St. Christopher*, *St. Jerome praying*, and another woodcut attributed to the same Little Master, 7*l*. A lot of three rare woodcuts by Dirk de Bräy sold for 4*l*. 12*s*. By Lucas Cranach, the elder, some designs of Tournaments—the Tournament "of 1505 at Dresden," the Tournament "with the Lances," the Tournament "with Samson and the Lion," the Tournament "with Swords"—sold for 8*l*. The engravings by Israel van Mecken of *The High Priest refusing the offer of Jochim* and *The Massacre of the Innocents* were knocked down at 13*l*. The collection also included both woodcuts and line-engravings by Albert Dürer and other early German masters; and the Italian school of wood-engraving was by no means unrepresented.

THERE was sold last week, at Messrs. Sotheby's, the second portion of the collection of modern etchings and engravings formed by M. Philippe Burty. This portion abounded in the works of Messrs. Seymour Haden, Legros, Bracquemond, and Jacquemart. Among the etchings of Bracquemond, who has been, perhaps, the most variously employed etcher of the present generation, we remark the following pieces and prices:—*Le Haut d'un Battant de Porte*—an extremely rare state—6*l*. 15*s*. (Thibaudeau); the same, second state, 1*l*. 10*s*.; *Margot la Critique*—one of only three impressions known of the first state of this quaint invention—7*l*. 10*s*.; the same, second state, 1*l*. 6*s*.; *Le Corbeau*, first state, 3*l*. 10*s*.; *Les Taupes*, first state, before the verses, 3*l*. 7*s*.; *Le Canard*, before the verses, 4*l*. 10*s*. Many of Bracquemond's pieces failed to excite interest, and the prices

fetched by the greater portion were almost insignificant. The collection of Mr. Seymour Haden's etchings included some in very rare or almost unique states, and the prices were accordingly high. We observe, among others, *Myrton Hall*, first state, printed in brown ink, 6*l*. 12*s*. (Hogarth); the same subject, second state, 2*l*. 15*s*.; *Egham*, first state, with the white boat—one of those etchings in which the artist has made much of seemingly small material—4*l*. (Hogarth); the same, in the second state, 3*l*. (Thibaudeau); *Egham Lock*, a unique trial proof, with a foreground and troubled water and sky, 9*l*. 9*s*. (Hogarth); *Sub Tegenine*, first state, before the plate was reduced, 9*l*. 9*s*. (Hogarth); the same, second state, 2*l*. 10*s*.; third state, 1*l*. 18*s*.; *Out of Study Window*, a trial proof, with an indication of a shower to the left, 6*l*. 10*s*.; the same, with a different effect, the shower being effaced, 4*l*. 7*s*. 6*d*.; third state, 2*l*. 18*s*.; *Fulham*, a trial proof, 7*l*.; the *Mouth of a Brook*, very rare, four impressions only having been taken from the plate, which is now destroyed, 15*l*. 15*s*.; the *Banks of a Brook*, dry point, first state, 12*l*. 12*s*.; the same subject, second state, printed in brown ink, 8*l*. 8*s*.; *Kidwelly Town*, trial proof, 5*l*. 2*s*. 6*d*.; *Shere Mill Pond*, the small study, 10*l*. 10*s*.; *A Byroad in Tipperary*, trial proof, 6*l*. 6*s*.; the same plate, with additional work, 6*l*. 6*s*.; and the same again, at a later stage, 4*l*. 10*s*.; *Tristesse*, a figure subject, of which it is stated that only six impressions have been taken, 10*l*. 10*s*.; *Battersea Reach*, a trial proof, accompanied by a counter-proof of the first state, 8*l*. 8*s*. Of the works of Jules Jacquemart, a few fine and a few ordinary impressions of his etchings were sold separately; the plates engraved by the artist for *L'Histoire de la Bibliophilie*, with some trial and early proofs, fetched 11*l*. 15*s*. (Thibaudeau). The first part of the *Gemmes et Joyaux de la Couronne*, in a choice state, was sold for 8*l*. 15*s*. (Thibaudeau); impressions of some unpublished plates, on which Jules Jacquemart has recorded with his usual exquisite skill the collection of arms formed by the Count de Nieuwerkerke, and now in the possession of Sir Richard Wallace (who is likewise the possessor of the actual plates of Jacquemart, from which as yet but few impressions have been taken), sold for 6*l*. 10*s*. 6*d*. The etchings of M. Legros, which were not, generally speaking, so well represented as in the recent sale of the possessions of the late M. Poulet-Malassis, fell for unimportant prices; and few of the modern etchings by less known men realised any sums worth reporting.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALFRED TIDEY has brought to town with him an agreeable collection of water-colour drawings, mostly landscape sketches from nature; and these have been on view at 7 Percy Street, Rathbone Place. Mr. Tidey is probably less known in London than he deserves to be. He has long resided in the Channel Islands and abroad. Roughly speaking, his present collection of landscape-drawings may be divided into two classes: views in the Channel Islands and views in Corsica. Most of his work is finished out of doors—that is, it is his habit to carry to sufficient completion his outdoor sketch in the presence of nature. He is not an imaginative artist, but he paints what he sees, and he is alive to delicate and sober effects of light and colour. The island of Jersey is, no doubt, peculiarly favourable to the landscape-painter in search of a limited, but, with us in England, a not very familiar, a certainly unhackneyed, range of atmospheric effect. The soft and gentle climate blends colours as they are rarely blended in the sharper air of the North or of much of the Continent. Mr. Tidey has two extremely pleasant views of *Noirmont*, one representing under an effect of evening the orange sandstone and green woods that skirt the tranquil bay, and the other a view in the clear light of morning. There is also *A Sunny Morning on the Jersey Coast*,

with a foreground of granite rocks, peaked and ridged, and beyond them the greenish yellow of the morning sea. Among the Corsican views, many are interesting and vivid representations of little-visited scenes. Few painters have been to Corsica, though our readers may remember Mr. Edward Lear's book on his adventures in that island, illustrated with reproductions of sketches he made there. But Mr. Lear's sojourn was brief; and it is probable that Mr. Tidey's views give a more complete idea of the natural and artificial characteristics of the island. A view of *Ajaccio* is very interesting. There are sketches taken in the garden in which Napoleon must have spent many days of his boyhood. Furthermore, there is more than one pretty indication of Bocagnano, the "Chestnut country," where chestnuts are the only trees; and there is one very large sketch, exceedingly effective and realistic, of a vast tract of open country, seen in the autumn weather—the smoke of the bonfires of underwood rising from a distant hill-side, and a pleasant autumn clearness in the highland air. Elsewhere Mr. Tidey has as skilfully presented the bright-green of the cork-trees and the grey-green of the olive. There is also a view of a strange little hamlet up among the hills—a hamlet ill-built, or rather hardly built at all, so very rudimentary is the character of its houses—but this hamlet is, nevertheless, frequented during three months of the late summer and early autumn by the entire population of a town on the coast: that little town lying beset by marshes, and rendered deathly for a while by *mal'aria*. In addition to these very interesting, if not always perfectly vigorous, sketches, Mr. Tidey has had in Percy Street one or two agreeable portraits which, in a measure, recall the earlier practice of the artist before he betook himself to landscape-painting.

THE Trustees of the National Portrait Gallery have this week issued their twenty-first annual report. From it we learn that seven donations have been received during the past year; these are portraits of—Francis Horner, M.P., 1778–1817, painted by Sir Henry Raeburn; Lord Chancellor Somers, 1650–1716, by Kneller; George Morley, Bishop of Winchester, 1597–1684, by E. Lutterell; R. P. Bonington, 1801–1828, a study in black chalk, heightened with red, by Mrs. Carpenter; Queen Caroline, by Lonsdale; and busts of Thackeray and the late Lord Stanhope, by J. Durham and H. H. Armstead. The purchases included—Sir Kenelm Digby, by Van Dyck, 150*l*.; Edward, Lord Herbert of Chesham, unknown artist, 15*l*.; Henry Kirke White, a small drawing in Indian ink, 5*l*.; Ralph, Lord Hopton of Stratton, d. 1652, 25*l*.; Henry VIII., painted on panel, the size of life, one of the latest portraits known, 103*l*. 14*s*.; the Duchess of Portsmouth, 1647–1734, painted by Mignard in 1682, 105*l*.; William Juxon, Bishop of London, 1582–1663, artist unknown, 30*l*.; the great Duke of Marlborough, painted after 1702 by Closterman, 31*l*. 10*s*.; Hugh Boulter, Archbishop of Armagh, 1671–1742, by Francis Bindon, an amateur, 25*l*. Among the illustrative autographs added to the collection are—a letter of Edm. Burke, to Lady Inchiquin, niece of Sir Joshua Reynolds, and letters of Wilkes, Lord Sidmouth, Sir T. N. Talfourd, Horner, Cobbett, the Duke of Wellington, and Thackeray. The whole number of visitors during 1877 is returned at 79,987.

THE "Summer Number" of the *Graphic* is rendered of some permanent value by the supplement of very clever sketches by Mr. Randolph Caldecott. They have the appearance of being coloured with a light wash, like the Christmas sheet which was so much admired. The piquancy which antiquated costumes and manners, and the artist's evident feeling for them, gave to the latter is of course wanting in the present sketches. Here we have the vulgar and terrible people of today enjoying themselves; and it is curious that Mr. Caldecott, when he depicts the "vulgar and

terrible," falls insensibly out of his own manner into that of Leech. The characterisation of many of the heads is really wonderful, and where the old manner has been kept the originality is undeniable. The best sketch of all is that of the people twiddling their spoons and teacups, while the exasperating waiter *does not* bring in the tea.

A FOURTH and enlarged edition of Lübke's *Outlines of the History of Architecture* has lately been published by E. A. Seemann, of Leipzig. The principal additions to the work lie in a chapter treating of pre-historic monuments, and in an account of Dr. Schliemann's discoveries at Mycenae.

HERR S. SOLDAN, the enterprising art book-eller of Nürnberg, has just published the first number of a large work dealing with the Nürnberg sculptor and carver, Peter Vischer. The text is written by Dr. W. Lübke, and the numerous illustrations are executed, we believe, by some photo-lithographic process. We hope to speak more fully of this work when it is finished.

BESIDE the exhibition of military pictures which we have before mentioned, there may also be seen at M. Durand Ruel's galleries in the Rue le Peletier a considerable number of works by Diaz, Millet, Rousseau, Fromentin, Tassaert, Ricard, and Jourbet—artists who, although they form a noteworthy portion of the modern French school, are yet unrepresented at the palace of the Champ de Mars.

ANOTHER exhibition of French paintings, less distinctive in its character than that of the Rue le Peletier, is open at the Cercle Artistique et Littéraire of the Rue Saint-Arnaud. Here also are to be found several military subjects.

A NUMBER of beautiful terra-cotta medallions have been found, according to the *Chronique des Arts*, at the castle, Chaumont-sur-Loire, near Blois. It is supposed that the spot where they were discovered is the site of a manufactory of this kind of ware in the eighteenth century. Unfortunately many of them were broken by the blows of the pickaxe of the workmen who lighted upon them while digging a trench in the neighbourhood.

SOME well-executed and excellently-preserved wall-paintings, dating between 1520 and 1550, have been discovered in a private house at Kampen in the Zuydersee. If art penetrated in the sixteenth century into these remote districts, there is no knowing where we may next expect to find it. It says something for the soundness of the means employed that these frescoes—if, indeed, they were really executed at the date stated—should have lasted under the frightful influences of a Dutch climate to the present day.

AN interesting lecture on Greek sculpture, the first of a series of three, was given last week by Dr. Waldstein to a number of ladies assembled in the Elgin Room in the British Museum. The lecturer, after giving a brief history of the rise of Greek sculpture and the building of the Parthenon, proceeded with his audience to the examination of some of the great statues of the frieze, pointing out their positions and probable signification. Such lectures as these, supplemented by careful observation of the works described, cannot fail to be of the highest value in the education of women, who, though instructed generally in the practical application of art, are seldom taught to appreciate its highest manifestations.

THE very considerable collection of his own drawings which Mr. Ruskin has now lent to the Fine Art Society in New Bond Street—to be added to his unrivalled collection of Turner drawings still exhibited there—will be seen with interest by the thousand-and-one admirers of the first great English critic of art. It will probably be the general verdict that Mr. Ruskin had not at any time within him the making of a great practical artist, if to be a great artist it is necessary, not only to see and reproduce, but to combine and to compose. These powers, and the power to express

imagination in design instead of in the art of writing, are, it would appear, and always have been, lacking to Mr. Ruskin. But the faculty of seeing keenly, and of reproducing with accurate and sensitive hand, it is clear that the great critic has abundantly possessed, and it is clear, moreover, that he possesses them still. At all events, a drawing of the Ducal Palace and some of those architectural ornaments of Venice that surround it—the columns and the library and the Gothic palace on the side nearer the Riva dei Schiavoni—shows that as lately as the year 1874 Mr. Ruskin had lost nothing of exquisite sensitiveness and exquisite delicacy. We take occasion to say this only because some passages in the recently added notes to his Catalogue appear to imply his own belief in his having lost something. But it seems to us that in this little drawing of the Ducal Palace of the year 1874 he not only has lost nothing in accuracy, but has come nearest of all to the realisation of those other virtues of an artist which he never appears to have wholly possessed. At all events, no one could desire a more exquisite possession in the shape of a sketch that interprets as well as reproduces than this "Ducal Palace" (No. 12, R.). Other drawings show sufficiently how accurate could be his rendering of flower and leaf, either as he saw them in Nature or as he found them in the Gothic architecture to which he has given so much of his best study. And, again, there are plenty of drawings which display Mr. Ruskin's keenness of eye and skill of hand in work among the mountains: sometimes in rock drawing, in which his knowledge of geology has served him in good stead; and sometimes in little designs made obviously rather for colour than form—designs in which he has made more or less successful memoranda of fleeting effects of hue on rock, wood, or snow. In this connexion a remark of Mr. Ruskin's, in this new edition of his catalogue which is under our hand as we write, is worth noting: "It is curious," he says, "(and what our modern school of gymnastic tourists will think of it I know not), that among the Alps, Turner shunned the upper snows, as at Venice the bright palace walls, and drew only the great troubled and surging sea of the pastoral rocky mountains." Much of what Mr. Ruskin has himself drawn, and omitted to draw, throws light on what he has said of Turner, and a careful study of Mr. Ruskin's own aims and achievements in pictorial design for the last forty years—such a study as there is now at the rooms of the Fine Art Society the opportunity of making—will be of real value to those who have been wont to read with care the utterances of the critic. Among other things, no one will fail to be struck with the facility and accuracy attained by Mr. Ruskin in boyhood—almost in childhood. He tells us he was ten years old when he made the map of France "according to the treaty of 1815," and that it was at about the same time that he made the wonderfully precise and artistic copies from Cruikshank's etchings. And, moreover, he was still very young when he made—during his first Continental tour, we believe—the keen and vigorous outline sketch of Fribourg, which in all the range of his later work has been surpassed in no quality but that of tenderness. Nothing but the tender sensitiveness of his mature life was lacking to his very early endeavours.

THE STAGE.

RECENT PLAYS.

THE unfavourable impression which has been produced by the performance of Messrs. Wills and Fitzgerald's *Vanderdecken* at the Lyceum Theatre must be attributed in the main to the shortcomings of the authors, whose work is singularly wanting in qualities indispensable to the success of an acting play. Lamentations over the decay of faith in romance upon the stage; complaints of the debasing influence of the taste for parody and burlesque; reproaches levelled at the assumed in-

difference of audiences to poetry and the higher drama, may be better worth consideration when it can be shown that a new romantic or poetical play, vigorous in conception, skilful in plan, and displaying in its dialogue—whether it be in verse or prose—true dramatic strength, has failed to bring credit to its authors. It would certainly be easier to maintain that audiences are over-indulgent, and inclined to accept with good-will something falling far short of ideal excellence, than to cite an instance of a drama of which the merits have been overlooked. There are, I am aware, one or two English dramatic authors of established reputation who attribute the failure of certain of their productions solely to an inefficient rendering. Mr. Charles Reade is in the habit of proclaiming that in one instance a drunken property-man, or scene-painter, was by his neglect or misjudgment enabled to ruin the prospects of a dramatic work from his pen of a high order. But while good pieces are so much in demand and so little forthcoming, it is difficult to believe that if this were the case no London manager could be found to accept Mr. Reade's public suggestion, that the work in question should be revived under more favourable conditions. The simple fact is that, although the public are often lamentably tolerant of inferior dramatic workmanship, it is equally true that the best plays of recent times have been exceedingly popular, and to the managers who have produced them have proved to be profitable ventures.

The causes of the ill-success of *Vanderdecken* are really too obvious for dispute. It is one of the first conditions of a play depending, as this does, not on comedy or satire or witty dialogue, but mainly on the story it unfolds, that interest should be centred in the hero and heroine. But the exceptional and overwhelming prominence given to the parts sustained by Mr. Irving and Miss Isabel Bateman, in accordance with the disastrous conditions to which authors who write for the Lyceum management appear willing to submit, serves to bring into stronger relief the failure of the story to awaken curiosity or interest. If anything, the good wishes of the spectator are with the honest ill-used lover Olaf, who is represented with much truth and manly dignity by Mr. Bentley, rather than with the spectral disturber of his peace of mind. Nor is the least attempt made to lay a foundation of regard for the unhappy Dutchman, doomed to eternal penance aboard his phantom vessel, or only to be redeemed at the price of a woman's self-sacrifice. Had *Vanderdecken* been shown in one of those periodical intervals of respite which form part of the legend, lingering, like Ogier the Dane in the story in Ariosto, oblivious of fate and wrapt in a dream of passion till the rude awakening should come, and he should shrink with horror from the thought of involving an innocent soul in the dread condition of his salvation; the voluntary and persistent self-sacrifice of the woman might have yielded a *dénouement* sorrowful, it is true, yet not painful or repulsive, because grand and full of those tender soothing influences which are of the essence of tragedy. But nothing of the kind. From his first appearance on the stage, the gloomy melodramatic captain of the ghostly craft is found proclaiming aloud his anxiety to find a partner, still only *in posse*, but willing to take upon herself the onerous task of his redemption. A marriage broker's advertisement could hardly be more explicit than is the hero regarding the sort of lady who will suit his purpose; nor is his habit of describing this ideal woman as "ordained" for "his release" altogether out of keeping with the fatalistic affectations of systematic speculators in the matrimonial market. We have, indeed, been already prepared for the sense of fascination which Miss Isabel Bateman exhibits; but it is not the helpless bewilderment of the hare in the presence of the boa-constrictor, but the free spontaneous gift of heart and soul which is required to give force to the situation. The incident of the duel,

which seems to have been conceived for no other purpose than that of providing a picturesque scene, unquestionably tends to lower still further the claims of the hero to respect; for he invites Olaf to mortal combat well knowing that he is himself not mortal; and when he is run through the body and cast into the sea he nevertheless returns to his work of fascinating the vacillating Swedish maiden. It is not quite clear whether the authors even intended to present their weird hero as an object deserving of the consideration of the spectator. In the last act Thekla is seen aboard the spectral vessel, sitting resignedly upon a coil of rope, while her egotistical abductor addresses her at great length and in language heavily charged with rhetorical ornament. Finally, conducting her to the bulwark and pointing towards the stars, he is understood, as the curtain descends, to be indicating their future home. All this has, no doubt, a poetical side, and the dusky red sails, the dark sky beyond with its unknown constellation, the phantom deck about which the ghostly sailors pass noiselessly to and fro, are like the arm that clutched the brand Excalibur, "mystic, wonderful;" but the prosaic question, who is Vanderdecken that he should pose as a hero while shabbily carrying off an honest man's betrothed, and entrapping into an awful compact a lady too young presumptively to be a consenting party to his cruel proceedings, inevitably obtrudes itself upon the mind of the spectator. Even spectral heroes must not expect to awaken interest while they outrage the rules of honour, and selfishly pursue their own well-being at the expense of others. High praise has—in one quarter at least—been bestowed upon the prose, or verse, in which the play is written. But the dialogue of *Vanderdecken* certainly violates the well established rule of poetical play-writing which enjoins a sober and guarded use of mere descriptive writing. Such passages as the following, for example, are frequent:—

"What is my doom?

Worse than in hell! Eternal loneliness!
Eternal silence! and in that awful silence
The worm of memory gnawing at my heart,
Anguish of thought within my brain! sleepless!
intense.

Just hope enough to keep despair awake!
Around me forests of gigantic weeds
Waving and writhing
As if the skeletons which people them,
But lie dead still, did move them.
Vast ribs of ships, and ribs of monstrous fish
Which look like wrecks! Tall peaks of coral
Rising like pale cathedrals, richly carved,
But where no bell is heard
Or murmuring of prayer to comfort me!
Ships I have seen go down, their crews
Grasping the shrouds with bony hands,
Or, hanging o'er the bulwarks, nod at me.
In their dead eyes—silent upbraiding.
Strange things move by with noiseless crawl
And lift their goblin heads to look at me.
Around my phantom ship long shadows lie.
The sharks, ghouls of the sea,
Watch me with glassy, hungry eyes, knowing their
caterer!

For when the hurricane is loosed above,
Crushing the sea to angry white, and sails
Fly from their bolts, and coward seamen quail,
Then do I rise upon my phantom deck,
Tranced at the helm, fatal decoy to wreck
And to disaster.
Before me seems to stretch a dreary headland;
Beyond it a fixed dawn that never grows to day:
But 'neath the dappled cloud one spring of light
Shapes to thy angel face, like a sweet veiled Ma-
donna.

A fluttering hand then seems to beckon me;
I strive to round the point, but beat about
In vain! in vain!
Then the old frenzy rises to my brain,
Wild curses to my lips, and in the thunder
Sounds that do curse again shriek out—
'Sail on! sail on! until the Judgment Day,
Unless that woman come!'

I do not know whether this passage, which I find

quoted with expressions of approval in the notice of a critic who seems to have had access to the manuscript, was intended by the author to be printed in metrical form; but it is certain that this kind of writing is neither to be admired for dramatic spirit, nor for chaste employment of imagery, nor for decent observance of the laws of rhythm. It is not, perhaps, surprising that the impression produced by Mr. Irving in the part of Vanderdecken, so far as it was pleasing to the audience, was entirely due to his picturesque appearance, and—up to the point at least where the lack of variety of means began to weary—to a certain air of majesty and command which rarely fails to desert this remarkable actor in picturesque and imaginative situations. Beyond this, in the way of praise, it is impossible to go. Mr. Irving's peculiarities of delivery have so often been censured that there is really nothing left to say about them, unless it be to lament that a performer whose influence upon the art of acting in this country must be considerable should fail to feel the paramount importance of that just, sincere intonation and nice observance of the fleeting shades of emphasis, which the best actors of the French stage place above all desirable acquirements, and labour to attain with a degree of patient study and practice that, unhappily, seems upon our stage to be entirely unknown.

Mr. Ross Neil's *Elfinella* is a work of far higher value both as a dramatic poem and an acting play than *Vanderdecken*; but its comparatively brief existence on the stage of the Princess's Theatre is sufficiently explained by the slender thread of its fable and the absence of any strong cumulative interest in the action, which is nevertheless extended to four acts. It tells the story of a fairy who returns to earth with a feeling of half-contemptuous pity for the state of mortals, yet ends by preferring life with its inevitable penalty to the colourless though immortal existence to which it is supposed to be not even yet too late to return. Poetical in conception, the theme is delicately handled; and the dialogue, though sometimes redundant, is not overlaid with mere poetical ornament, but, as a rule, expresses with vigour the sentiments and passions of the characters. Miss Heath and her company are, unfortunately, not equal to the task of adequately rendering a play of this kind; but the shortcomings of the performance would probably not have proved fatal to the success of a piece equally poetical but of a more robustly dramatic kind.

The new play entitled *Love or Life*, written by Mr. Tom Taylor and Mr. Paul Meritt, and produced at the Olympic Theatre, is an old-fashioned drama of rural life—or what passes on the stage for rural life; wherein a gay squire hesitates not to confess aloud his profligate intentions, and poaching affrays, and encounters with smugglers, are things of daily—it might almost be said of hourly—occurrence. The piece is founded on Crabbe's tale, *Smugglers and Poachers*, which may be read with more pleasure than it is possible to feel in witnessing this modified version of the story on the stage. The culminating scene in this play is a kind of *genre* picture after the fashion of the nobler prison-scene between Isabella and her brother in *Measure for Measure*. The genius of Shakspeare has not sufficed to deprive the abject terror of a young man in the contemplation of death of its repulsive complexion; and this later version, wherein the poaching hero is frightened into accepting his betrothed's proposal that he should relinquish her to save his own life, is somewhat repulsive. There is very little of true nature or sound art in Messrs. Taylor and Meritt's play, nor is there much to praise in the acting, with the exception of Mrs. Boucicault's simple, earnest, and touching performance of the part of the heroine—the only personage, it may be observed, in the play who is not depicted as coarse, callous, and immoral to a degree which can hardly be justified by the claim of the writers

to have furnished a picture of life and manners in the south of England *temp.* 1760.

Mr. Byron's *Hornet's Nest*, in which Mr. Sothorn has made his appearance for the first time in this country at the Haymarket Theatre, has manifestly been written with a view chiefly to furnish that actor with a prominent position on the stage throughout four acts, and a liberal supply of jokes to be uttered by him in the careless unconscious manner which added so much to the amusement afforded by his famous performance of Lord Dundreary. The story represents a good-natured and wealthy gentleman, who is surrounded by half a score or so of parasites and plunderers who take him for an easy victim until they find their mistake and discover that they have entered "a hornet's nest." The personages of the play, though easily recognisable as stage types, are skillfully contrasted, and the scenes afford genuine amusement. Unfortunately, though Mr. Sothorn is permitted to say many clever things, he is also provided with not a few observations of a provokingly pointless kind. Thus when somebody observes that "every dog" according to the proverb "has his day," Mr. Sothorn rejoins that that cannot be, because "there are only 365 days in the year, and there must be more than 365 dogs;" and when another says "I am thinking of marrying, myself," Mr. Sothorn, affecting to believe that he is talking to a clergyman who contemplates appearing at once in the character of bridegroom and officiating minister, rejoins that "that is impossible." Half an hour's dialogue rather thickly studded with jests of this sort threatened some danger to the play; but the scenes improve as the story progresses, and in the last act there are touches of true comedy very cleverly interpreted by the leading members of the Haymarket company. The entertainment afforded by a *Hornet's Nest* is certainly not of the highest quality, but it is genuine and abundant.

MOY THOMAS.

THE death of Mr. Charles Mathews deprives the stage of an actor who had really no rival in his way throughout his long career. Though old enough to remember Munden, Dowton, Lewis, and many other famous comedians whose names seem now to carry us back to remote times, he was till lately still vigorous and lively. It was but a few seasons ago that he was entertained in London at a farewell dinner preparatory to starting on a professional tour literally all over the globe; and so far was this arduous round of engagements in all latitudes and longitudes from impairing his powers, that his return was signalled by a series of appearances at the Gaiety Theatre in a new character, which proved to be one of the most popular of his impersonations. His latest appearances in London revealed indeed some abatement of the old elasticity; yet it was really wonderful with what youthfulness of manner he still performed, in the comedy called *Married for Money*, the part of a young husband subjected to the jealous tyranny of a middle-aged wife, represented by a lady certainly young enough to be his daughter. The suggestion of youth, however, was with him in the quickness of movement, the nimble utterance, the easy, graceful self-command, which rendered his style so delightful; for his face, under the cruel test of the opera-glass, had long betrayed the effects of time and hard work. Something of his distinguished father's manner has seen nothing very like Charles Mathews's acting; and it is a significant fact that the characters by which he is best known have rarely been attempted by any other actor. Mr. Mathews, who was born in 1803, was originally articled to an architect and surveyor, and for some years he followed that profession. He made his first public appearance on the stage in 1832, when he per-

formed in his own comedy, *The Wolf and the Lamb*, with Farren, who sustained a leading part in the same piece, with great success.

MUSIC.

THE OPERAS.—GEORGES BIZET'S "CARMEN."

IN the present dearth of opera-composers it is painful to contemplate the premature loss of two men of undoubted genius, able, as it would seem, to have worthily represented and upheld the honour of their respective countries. Hermann Goetz and Georges Bizet lived just long enough to complete each a work of sufficient beauty and power to enable us to estimate the service they might have rendered to lyric art. The German musician will be known and appreciated in this country ere long; the day of the Frenchman has already come. The short career of Bizet was in some respects singular. Affecting to entertain revolutionary ideas on the subject of opera, he displayed in his earlier works an extravagance which militated against their acceptance by the Parisian public. A student of Richard Wagner's writings, he spoke vehemently against the German reformer's canons of art, and, with true Gallic self-sufficiency, undertook to show the real path towards higher principles in the lyric drama. But fortunately, before his death, necessity proved his benefactor, and that of the public who survived him. In composing *Carmen* for the Opéra-Comique, he acted on the maxim *il faut vivre*. Disregarding his own radical opinions—if, indeed, he still possessed them—he followed tradition to such an extent that in the matter of form *Carmen* might have been written by Auber. But over this time-honoured framework Bizet has thrown an individuality truly remarkable, as showing the susceptibility of the old form for receiving fresh treatment at the hands of one gifted with the rare faculty of genius. The influence of Gounod may be observed in the cadences, and that of Wagner in the scoring of a few phrases, but *Carmen* is, in its entirety, a truly original work. This statement will be borne out most emphatically by drawing attention to the conspicuous manner in which the composer has subjugated himself to the task of illustrating with all needful fidelity the subject in hand. In order to appreciate this it is unnecessary to agree with the suitability of the theme for musical treatment. The romance of Prosper Mérimée, as dramatised by Messrs. Meilhac and Halévy, introduces us to types of beings as primitive as those in Wagner's *Ring des Nibelungen*. They are as devoid of conscience and as uncontrolled by the force of local surroundings, notwithstanding their share in the business of modern civilised life. Bizet has happily recognised the advisability of introducing traits of national character in his music. *Carmen* is Spanish from first to last in rhythm, phraseology, and harmonic progressions. And with these characteristics it gives us a ceaseless flow of piquant melody, for the most part singularly fresh. Another opportunity will occur for dwelling in detail on the numbers of the score, but one or two examples will illustrate our meaning. For instance, take the air "Amor misterioso," in the first act, in which a one-bar figure is maintained in the bass throughout, while the voice-part is little more than a series of scale passages, first chromatic and then diatonic. Nothing can be simpler in design or more pleasing in effect. Then, again, the "Canzone Boema" at the commencement of the second act. After four bars in the common chord of E minor, we have a similar number in D minor, C major, and B major, the dominant. From here we descend by similar steps to A minor, G major, F sharp major, F natural major, and finally to E, where the voice at once enters. The delicious phrases for flutes and the monotonous marking of the *tempo* by the castanets aid the effect of this wild movement not less than the graceful motions of the dancers on the stage. To sum up for the

present, Bizet is happiest where he allows his fancy free play, as in the numbers quoted; and least original, though still pleasing, in passages of more tender flowing character, such as the duet between Micaëla and José in the first act, and the air for the former, "Io dico," in the third. Similarly the orchestration is tinged with Gounod and Wagner in these sections of the opera, and in José's air "Il fior che avevi a me" in the second act; but elsewhere the scoring shows individuality, particularly in the treatment of the wood instruments.

In considering the performance at Her Majesty's Theatre primary attention must be given to the lifelike portrait of the gipsy given by Mdle. Minnie Hauk. The character needs boldness, impetuosity, and freedom from the ordinary graces and conventionalities of stage heroines. Thus Mdle. Hauk, who has frequently suffered rebuke for the over-exuberance of her manner, has here a chance for giving rein to her natural instincts without much risk of incurring a charge of exaggeration. Indeed, to imagine any variance in treating such a character seems difficult if not impossible. The attempt to impart artificial refinement and subdued colouring would be ridiculous. Briefly, then, Mdle. Hauk is fully equal in her acting of the part to Mdle. Galli Marié, who created it in Paris, while her voice is of far more agreeable quality. Signor Campanini has strengthened his position by his impersonation of the misguided hero, Don José. That he would sing the music well was anticipated, but the earnestness which he threw into his acting, especially in the tragic final scene, was perhaps more of a surprise. Signor Del Puente looks the handsome *torreador*, Escamillo, to the life, and sings with requisite vigour. Mdle. Alwina Valleria is very quiet and artistic as the peasant girl Micaëla; and the minor parts, with one exception, are in good hands. It should be mentioned that the ballet-music in the last act is interpolated from *La jolie Fille de Perth*, and we cannot but think its introduction a mistake, considering the length of the opera.

The revival of *Le Prophète* at the Royal Italian Opera will be remembered by musicians as one of few interesting events of the season of 1878. Meyerbeer's impressive work has never shared the popularity attained by other operas from the same hand, for in this one instance the German composer made but slight concessions to frivolous tastes. But in the estimation of the cultured minority *Le Prophète* will hold the most elevated position in the catalogue of his works. Memories of Mdme. Viardot must have been uppermost in the minds of many in the house on Monday evening. The presentment of Fides by this grand artist—who perhaps may be considered the most gifted of female musicians the world ever saw—may never be equalled in a dramatic sense. But the vocal organ of Mdme. Viardot was not agreeable, and in this respect Mdle. Scalchi has a great advantage in her arduous task. Few opera-singers have improved so rapidly, and her performance of this part will raise her in the opinion of all who are not blind worshippers of the dead past. Vocally it is beautiful throughout, and dramatically it is not without power, at least in the coronation scene. Signor Gayarré has not the *physique* to give effect to the music of the Prophet; but he sings artistically, notwithstanding his objectionable method of voice-production. On the other hand the three Anabaptists might well be more carefully selected from among the members of Mr. Gye's company.

HENRY F. FROST.

BEETHOVEN'S great quartett in B flat, Op. 130, was performed at the Musical Union *matinée* on Tuesday. For some unassigned reason the third movement was omitted, and the performance of the remainder was not of surpassing excellence, the work requiring a leading violinist of greater breadth of style than Signor Papini. The other concerted pieces—namely, Schumann's pianoforte quartett in E flat, and Mendelssohn's Andante and

Scherzo, Op. 81—were admirably rendered. Signor Alfred Jaell was the pianist, and among his solos was a charming Impromptu in F by Tschai-kowsky.

THE orchestral concert of the Royal Academy of Music, given at St. James's Hall last Wednesday week, was of unusual interest owing to the prominence given in it to the compositions of students at the Academy. Four important works by students were included in the programme. These were two movements from a symphony in D minor, by Miss Oliveria Prescott, entitled "Alkestis;" a concert-overture by Mr. R. H. Löhr; the first movement of a symphony by Mr. Tobias Matthay; and a setting of the 130th Psalm, for soprano solo, chorus, and orchestra, by Mr. Arthur G. Thomas. All these works were of considerable merit, Mr. Thomas's psalm showing special promise. The performances of the students, both vocal and instrumental, were in general of a high degree of excellence. Mr. Walter Macfarren conducted, as usual.

At Mr. Hallé's eighth Recital (the last of the series), yesterday week at St. James's Hall, the programme included Mozart's piano quartett in E flat; Schumann's "Carnaval" for piano-solo; Schubert's fantasia, Op. 159, for piano and violin; and Brahms's quintett, Op. 34, in F minor. An extra Recital was announced for last Wednesday, with an attractive selection, comprising the piano quintetts of Schumann and Brahms, Beethoven's sonata, Op. 90, &c.

HERR ALFRED JAEHL gave a piano Recital yesterday week, at the Steinway Hall, assisted by Mdle. Jane Debillemont and M. Henri Wieniawski. The most important works performed were Rubinstein's sonata in A minor for piano and violin, and Saint-Saëns's variations for two pianos on a theme by Beethoven.

MR. AUGUSTUS L. TAMPLIN announced a Recital on the harmonium and American organ at Messrs. Metzler's new rooms, for Thursday afternoon last.

MR. GEORGE RISELEY, the organist of the Colston Hall, and of the cathedral, Bristol, recently concluded a series of orchestral concerts in that city, which we are glad to learn have been increasingly successful. From a list of the works performed, which has been forwarded to us, we find that Mr. Riseley has brought forward during the season eleven symphonies, thirty-five overtures, eight concertos, &c., for piano with orchestral accompaniment, and forty-six miscellaneous orchestral works, besides dance music, instrumental solos, &c. Such a *résumé* of the season is in the highest degree creditable to Mr. Riseley, the conductor; and Bristol may be congratulated, not merely upon possessing a local orchestra, but upon having in its midst a professor who so energetically strives to promote a knowledge of the highest forms of art.

THE programme of Mdme. Viard-Louis' last orchestral concert, on Wednesday evening, included Massenet's suite, *Scènes pittoresques*, which had been heard under Mr. Weist Hill's direction at the Alexandra Palace. The work is in four movements, of which the second, "Air de ballet," and the third, "Angelus," are fanciful and pleasing. The orchestra also performed Mendelssohn's Scotch symphony and Wagner's *Tannhäuser* overture. The rendering of the latter was wanting in spirit, but the magnificent tone of the strings greatly aided the effect. Mdme. Viard-Louis played Beethoven's concerto in G, and gained greater commendations than at either of her previous performances. Next season there will be eight concerts, four to take place in the winter months and the remaining four in the course of the summer. Commissions have been given for the composition of new works to several English and foreign musicians. Such enterprise demands the warmest sympathy and encouragement from all who take an interest in high-class music.

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TABLE OF CONTENTS.

	PAGE
MARKHAM'S GREAT FROZEN SEA, by W. WICKHAM	569
CORAZZINI'S EDITION OF BOCCACCIO'S LETTERS, by the Rev. M. CRIGHTON	570
HAMERTON'S MODERN FRENCHMEN, by A. LANG	570
THORNTON'S WORD FOR WORD FROM HORACE, by R. ELLIS	572
GROBART'S EDITION OF THE TOWNLEY HALL MSS., by J. E. BAILEY	572
GWYNNE'S LIFE OF SCHOPENHAUER, by HELEN ZIMMERMAN	573
NEW NOVELS, by W. E. HENLEY	574
CURRENT LITERATURE	575
NOTES AND NEWS	576
NOTES OF TRAVEL	577
THE COPYRIGHT REPORT, by MOY THOMAS	578
CONGRES INTERNATIONAL DE DEMOGRAPHIE	579
SELECTED BOOKS	579
CORRESPONDENCE:—	
The "Madonna dei Candelabri," by C. Heath Wilson; The Saracens in Portugal, by J. L.; The Site of the Roman City of Volubilis, by Dr. A. Leared	579-581
APPOINTMENTS FOR NEXT WEEK	581
GREENWELL'S BRITISH BARROWS, by the Rev. J. C. ATKINSON	581
HILLEBRANDT'S VARUNA AND MITRA, by Dr. E. W. WEST	583
OBITUARY: MR. R. DAINTREE, F.G.S., by F. W. BUDLER	583
SCIENCE NOTES (PHYSICS)	583
MEETINGS OF SOCIETIES	584
THE SALON, II., by PH. BURTY	586
MR. W. B. SCOTT'S ETCHED AND ENGRAVED WORK, by Mrs. CHARLES HEATON	587
ART SALES	588
NOTES ON ART AND ARCHAEOLOGY	588
RECENT PLAYS, by MOY THOMAS	589
STAGE NOTES	590
THE OPERAS.—GEORGES BIZET'S "CARMEN," by H. F. FROST	591
MUSIC NOTES, NEW PUBLICATIONS	591-92

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